

Gilles Deleuze Image And Text

An expressive dialogue between Gilles Deleuze's philosophical writings on cinema and Samuel Beckett's innovative film and television work, the book explores the relationship between the birth of the event – itself a simultaneous invention and erasure - and Beckett's attempts to create an unrepresentable space within the interstices of language as a (W)hole. While focusing specifically on *Film* (1964), the television adaptations of dramatic works such as *Play*, *Not I* and *What Where*, as well as the made-for-TV productions of *Eh Joe*, ...but the clouds..., *Ghost Trio*, *Quad I & II* and *Nacht und Träume*, this book is more than an exploration of Beckett's TV work through a specific Deleuzian filter. More importantly, it is also an opportunity to re-examine Deleuze's *Cinema 1* and *2* – specifically the affect- and time-images – through Beckett's specific audio-visual "peephole." Given Beckett's obvious compatibility with Kafka and minor literature, this study contextualizes his television work in relation to Deleuze's writings on cinema as a whole, and by extension, the ontology and semiotics of film and televisual language.

This book brings together essays by both experienced and emerging researchers, photographic artists, and curators exploring themes such as ethnicity, gender, materiality, the archive, memory, age, national identity, and technologies, with several papers discussing creative responses to the UK's departure from the European Union. In addition, it includes a paper by Martin Barnes, Senior Curator of Photography at the Victoria and Albert Museum, on the work of industrial photographer, Maurice Broomfield. The book will appeal to students, academics, photographic artists, curators, and those with an interest in art, photography, photographic history and theory. It includes black and white illustrations throughout, alongside a generous selection of colour plates, including portfolios by photographers Craig Easton, for the project SIXTEEN, and the works of industrial photographer Maurice Broomfield.

This volume contains a selection of the proceedings of a conference on European problems of identity titled *Europe and its Others*, which was held in St Andrews in July 2007. It looks at some of the histories and stories that connect the European margins to an imagined or imaginary centre of this complex continent as seen mostly from within, and with self-reflective insights from literary, socio-historical and cinematic perspectives. By following the marginal route created by the essays, the volume juxtaposes, as in a mosaic, a range of artistic discourses produced in many European languages. Each of these discourses highlights a different perception of belonging or not belonging to Europe; and each of these discourses brings to the fore in its respective society a fresh perspective on new European territories seen not as 'the other' but rather as contiguous tiles in a mosaic of idiosyncrasies. Lying one next to the other, these territories engage in dialogue poetically - harmoniously or dissonantly - in an attempt to create through their juxtaposition an enigmatic poetic

Anywhere or Not At All maps out the conceptual coordinates for an art that is both critical and contemporary in the era of global capitalism.

This book examines the role of art in French philosopher Gilles Deleuze's (1925–1995) late writings. Can works of art produce not only visual and spatial effects but also render ideas manifest? Can movement be treated in architecture so that it changes our relation to time? In what ways can sculpture help us to think differently, in a more open and creative way? In the last decade of his life, Deleuze wrote about these and other questions, increasingly turning to art as a model for a new way of thinking. Using examples from twentieth-century architecture, film, literature, painting and sculpture, this book follows Deleuze's engagement with art to illustrate a new image of thought. This book is of interest to architects, artists and theorists and to those wishing to learn about Deleuze's work and contemporary aesthetic practice and theory. How should a literary scholar approach a text characterized not by stability but by variation and flux? This book offers a radical new perspective on the limits—and the accomplishments—of the modern traditions of textual criticism in classics. Sean Alexander Gurd takes as his starting point the case of a single Greek tragedy by Euripides, one of his last.

According to ancient accounts, the *Iphigenia at Aulis* was produced at the city Dionysia, the great festival of Athenian tragedy, sometime after Euripides died (between 407 and 405 BCE). Whether the text performed then was entirely the work of Euripides, and whether the version that appears in the manuscripts reflects either that performance or its defunct author's design, are unknown. But since the mid-eighteenth-century the mysteries and conflicting evidence concerning *Iphigenia at Aulis* have given rise to an array of different attempts to reconstruct the original, and every generation has seen a version of the play that is radically different from those that came before. Gurd pioneers a literary philology comfortable with this textual multiplicity, capable of reading *Iphigenias at Aulis* in the plural. Regarding the dossier of successive editions of *Iphigenia at Aulis* as a symbol for the condition of modern textual reason, Gurd shows lovers of classical literature exactly how contingent the texts they read really are.

Continuum's Guides for the Perplexed are clear, concise and accessible introductions to thinkers, writers and subjects that students and readers can find especially challenging. Concentrating specifically on what it is that makes the subject difficult to fathom, these books explain and explore key themes and ideas, guiding the reader towards a thorough understanding of demanding material. Gilles Deleuze is undoubtedly one of the seminal figures in modern Continental thought. However, his philosophy makes considerable demands on the student; his major works make for challenging reading and require engagement with some difficult concepts and complex systems of thought. *Deleuze: A Guide for the Perplexed* is the ideal text for anyone who needs to get to grips with Deleuzian thought, offering a thorough, yet approachable account of the central themes in his work: sense; univocity; intuition; singularity; difference. His ideas

related to language, politics, ethics and consciousness are explored in detail and - most importantly - clarified. The book also locates Deleuze in the context of his philosophical influences and antecedents and highlights the implications of his ideas for a range of disciplines from politics to film theory. Throughout, close attention is paid to Deleuze's most influential publications, including the landmark texts *The Logic of Sense* and *Difference and Repetition*. >

The notion of film consciousness is one that has played around various film and philosophical discourses without ever really surfacing as a cogent theory. Representing the first major expression of film consciousness as a tangible concept, this critical study revisits notions of memory, retentional consciousness, narrative expectation, and spatio-temporal perception while also analyzing several major films. The first half of the book focuses on understanding the elements of the film experience--and its associated consciousness--through the descriptive tools of phenomenology. The second part develops the idea of film consciousness as a unique vision of the world and as a large element in the human understanding of reality. Throughout the work, the author combines the ideas of philosophers and film theorists from phenomenology--such as Husserl, Merleau-Ponty, Bazin, and Kracauer--with the postmodernist work of Deleuze and transitional theorists Bergson and Benjamin.

The memory of cinema -- The queer attractions of perceptual belief -- A virtual presence in space -- Harun Farocki's liberated consciousness -- The force of small gestures -- Epilogue: welcome to this situation

An introduction to Deleuze's theory of cinema, from a leading American film theorist.

Borderlands Media: Cinema and Literature as Opposition to the Oppression of Immigrants, by David E. Toohey, explores the ways in which immigrants, diaspora communities, and their allies use alternative media to reject oppression. This in-depth analysis of the immigrant experience makes use of a mixture of cinema, literary, and other artistic media from 1958 onward, combined with supporting social science and policy documents. *Borderlands Media* is an essential text for scholars and students engaged in questions of media's effect on the oppression of immigrants and diaspora communities."

Photography, cinema, and video have irrevocably changed the ways in which we view and interpret images. Indeed, the mechanical reproduction of images was a central preoccupation of twentieth-century philosopher Walter Benjamin, who recognized that film would become a vehicle not only for the entertainment of the masses but also for consumerism and even communism and fascism. In this volume, experts in film studies and art history take up the debate, begun by Benjamin, about the power and scope of the image in a secular age. Part I aims to bring Benjamin's concerns to life in essays that evoke specific aspects and moments of the visual culture he would have known. Part II focuses on precise instances of friction within the traditional arts brought on by this century's changes in the value and mission of images.

Part III goes straight to the image technologies themselves—photography, cinema, and video—to isolate distinctive features of the visual cultures they help constitute. As we advance into the postmodern era, in which images play an ever more central role in conveying perceptions and information, this anthology provides a crucial context for understanding the apparently irreversible shift from words to images that characterized the modernist period. It will be important reading for everyone in cultural studies, film and media studies, and art history.

Unique focus on the relation between artistic research and the philosophy of Gilles Deleuze *Aberrant Nuptials* explores the diversity and richness of the interactions between artistic research and Deleuze studies. “Aberrant nuptials” is the expression Gilles Deleuze uses to refer to productive encounters between systems characterised by fundamental difference. More than imitation, representation, or reproduction, these encounters foster creative flows of energy, generating new material configurations and intensive experiences. Within different understandings of artistic research, the contributors to this book—architects, composers, film-makers, painters, performers, philosophers, sculptors, and writers—map current practices at the intersection between music, art, and philosophy, contributing to an expansion of horizons and methodologies. Written by established Deleuze scholars who have been working on interferences between art and philosophy, and by musicians and artists who have been reflecting Deleuzian and Post-Deleuzian discourses in their artworks, this volume reflects the current relevance of artistic research and Deleuze studies for the arts.

An important collection of essays examining the intersections between Deleuzian philosophy and the arts.

Gregg Lambert demonstrates that since the publication of *Proust and Signs* in 1964 Gilles Deleuze's search for a new means of philosophical expression became a central theme of all of his oeuvre, including those written with psychoanalyst Félix Guattari. Lambert, like Deleuze, calls this “the image of thought.” Lambert's exploration begins with Deleuze's earliest exposition of the Proustian image of thought and then follows the “tangled history” of the image that runs through subsequent works, such as *Kafka: Toward a Minor Literature*, *The Rhizome* (which serves as an introduction to Deleuze's *A Thousand Plateaus*), and several later writings from the 1980s collected in *Essays Critical and Clinical*. Lambert shows how this topic underlies Deleuze's studies of modern cinema, where the image of thought is predominant in the analysis of the cinematic image—particularly in *The Time-Image*. Lambert finds it to be the fundamental concern of the brain proposed by Deleuze in the conclusion of *What Is Philosophy?* By connecting the various appearances of the image of thought that permeate Deleuze's entire corpus, Lambert reveals how thinking first assumes an image, how the images of thought become identified with the problem of expression early in the works, and how this issue turns into a primary motive for the more experimental works of philosophy written with Guattari. The study traces a distinctly modern relationship between philosophy and non-philosophy (literature and cinema especially) that has developed into a hallmark of the term “Deleuzian.” However, Lambert argues, this aspect of the philosopher's vision has not been fully appreciated in terms of its significance for philosophy: “not only 'for today' but, to quote Nietzsche, meaning also 'for tomorrow, and for the day

after tomorrow.”

Textual Revisions is a collection of new essays which discusses adaptations for cinema and television of a variety of novels, plays and short stories. Works discussed include adaptations of novels by Austen, Stoker, Michael Cunningham, Fowles and Tolkien, plays by Shakespeare and Pinter, and a short story by Philip K. Dick. Contents: The Materialisation of the Austen World: Film Adaptations of Jane Austen's Novels, by Deborah Wynne; The Amazing Cinematograph: Cinema and Illusion in Francis Ford Coppola's Bram Stoker's Dracula, by Paul Foster; Modernist Writing, the Cinematic Image and Time, by Deniz Baker; From Image to Frame: The Filming of The French Lieutenant's Woman, by William Stephenson; The Rain It Raineth in Every Frame: A Defence of Trevor Nunn's Twelfth Night, by Graham Atkin; The Film of Harold Pinter's The Caretaker, by Ashley Chantler; Can You See?: Spielberg's Screen Adaptation of Philip K. Dick's The Minority Report, by Brian Baker; Refracted Light: Peter Jackson's The Lord of the Rings, by Chris Walsh

Joddy Murray, in “Kinematic Rhetoric,” puts forward a theory of rhetoric that adds the elements of movement, sound, image, affect and duration to traditional accounts of digital, visual and multimodal rhetorics. His concept of “time-affect” images provides a complex and nuanced theory for composing that builds upon his earlier concept of “nondiscursive texts.” By turning to Deleuze’s work on cinema, Murray presents the “time-affect image,” which “generates” and amplifies affectivity through duration and motion, and is the key concept in this rhetorical theory. Motion, he argues, creates meaning that is independent of the content and, like all images, carries with it the potential for persuasion through the affective domain.

This compelling book brings together physicians, artists, and scholars of film, literature, philosophy, art, and politics to discuss the representation of the corpse in Western culture. Spanning a timeline from the Renaissance to the present, these essays introduce readers to a modern autopsy, a public execution and dissection in seventeenth-century England, the genre of postmortem photography, the corpse as artist’s model, images of dead women in such popular films as Copycat and The Silence of the Lambs, and post-mortem scenes in the works of Flaubert, Balzac, Andres Serrano, and others.

This book looks at the evolution of the relationship between text and image in twentieth-century French culture. It uses several case studies, including: Marguerite Duras' filmic rewriting; Pierre Klossowski's shift from writing to painting; contemporary video-poetry; Gilles Deleuze's philosophical engagement with Francis Bacon and Giacometti.

A posthumous collection of writings by Deleuze, including letters, youthful essays, and an interview, many previously unpublished. Letters and Other Texts is the third and final volume of the posthumous texts of Gilles Deleuze, collected for publication in French on the twentieth anniversary of his death. It contains several letters addressed to his contemporaries (Michel Foucault, Pierre Klossowski, François Châtelet, and Clément Rosset, among others). Of particular importance are the letters addressed to Félix Guattari, which offer an irreplaceable account of their work as a duo from Anti-Oedipus to What is Philosophy? Later letters provide a new perspective on Deleuze's work as he responds to students' questions. his volume also offers a set of unpublished or hard-to-find texts, including some essays from Deleuze's youth, a few unusual drawings, and a long interview from 1973 on Anti-

Oedipus with Guattari.

Since its publication in 1968, "Difference and Repetition", an exposition of the critique of identity, has come to be considered a contemporary classic in philosophy and one of Deleuze's most important works. The text follows the development of two central concepts, those of pure difference and complex repetition. It shows how the two concepts are related, difference implying divergence and decentring, repetition being associated with displacement and disguising. The work moves deftly between Hegel, Kierkegaard, Freud, Althusser and Nietzsche to establish a fundamental critique of Western metaphysics, and has been a central text in initiating the shift in French thought - away from Hegel and Marx, towards Nietzsche and Freud.

Cross-cultural Studies: China and the World, A Festschrift in Honor of Professor Zhang Longxi collects twelve essays by eminent scholars across several disciplines in Chinese and cross-cultural studies to celebrate Zhang Longxi's scholarly achievements.

A Pedagogy of Cinema is the first book to apply Deleuze's concept of cinema to the pedagogic context. Cinema is opened up by this action from the straightforward educative analysis of film, to the systematic unfolding of image. A Pedagogy of Cinema explores what it means to engender cinema-thinking from image. This book does not overlay images from films with an educational approach to them, but looks to the images themselves to produce philosophy. This approach to utilising image in education is wholly new, and has the potential to transform classroom practice with respect to teaching and learning about cinema. The authors have carefully chosen specific examples of images to illustrate such transformational processes, and have fitted them into in depth analysis that is derived from the images. The result is a combination of image and text that advances the field of cinema study for and in education with a philosophical intent. "This outstanding new book asks a vital question for our time. How can we educate effectively in a digitalized, corporatized, Orwellian-surveillance-controlled, globalized world This question is equally a challenge asked of our ability to think outside of the limiting parameters of the control society, and the forces which daily propel us ever-quicker towards worldwide homogenization. With great lucidity, Cole and Bradley offer us profound hope in Gilles Deleuze's increasingly popular notion of 'cine-thinking'. They explore and explain the potential that this sophisticated idea holds for learning, in an easy going and accessible way, and with a range of fantastic films: from 'Suspiria' and 'Performance' through to 'Under the Skin' and 'Snowpiercer'. This extremely engaging and compelling text is likely to enliven scholars and students everywhere." – David Martin-Jones, Film and Television Studies, University of Glasgow, UK

Containing sixteen essays and a substantial introduction by noted historians of premodern science, this book provides a fresh look at divergent yet complementary traditions of interpreting the natural world, ranging from Greek mechanics to early modern Chinese theories of dragons.

Texts and interviews from the period that saw the publication of Deleuze's major works. People tend to confuse winning freedom with conversion to capitalism. It is doubtful that the joys of capitalism are enough to free peoples.... The American "revolution" failed long ago, long before the Soviet one. Revolutionary situations and attempts are born of capitalism itself and will not soon disappear, alas. Philosophy remains tied to a revolutionary becoming that is not to be confused with the history of

revolutions.—from *Two Regimes of Madness* Covering the last twenty years of Gilles Deleuze's life (1975-1995), the texts and interviews gathered in this volume complete those collected in *Desert Islands and Other Texts* (1953-1974). This period saw the publication of his major works: *A Thousand Plateaus* (1980), *Cinema I: Image-Movement* (1983), *Cinema II: Image-Time* (1985), all leading through language, concept and art to *What is Philosophy?* (1991). *Two Regimes of Madness* also documents Deleuze's increasing involvement with politics (with Toni Negri, for example, the Italian philosopher and professor accused of associating with the Red Brigades). Both volumes were conceived by the author himself and will be his last. Michel Foucault famously wrote: "One day, perhaps, this century will be Deleuzian." This book provides a prodigious entry into the work of the most important philosopher of our time. Unlike Foucault, Deleuze never stopped digging further into the same furrow. Concepts for him came from life. He was a vitalist and remained one to the last. This volume restores the full text of the original French edition.

The creative dynamic that drove Glenn Gould throughout his life was expressed through avalanches of projects and the creation of multiple worlds. Glenn Gould, the musician, as interpreter, composer and radio performer, constructed his very own sound language. His recordings were highly innovative, as were his radio documentaries where he mixed music with sounds of speech. As a writer, both as theoretician and essayist, he developed new forms of musical interpretation some of which he adapted to television. His talent was also in demand in the world of cinema from which he borrowed myriad techniques for his masterful recordings. Alongside these many activities, Gould also experimented with being an orchestra conductor, aiming to one day dedicate himself completely to the art. Glenn Gould began his musical career as an organist and became the greatest pianist and performer of the 20th century. Mastering the recording process, he vastly expanded his creativity through the application of new technologies, revolutionizing the interpreter's role and relationship with the composer, the musical work and the audience. From an early age, Glenn Gould envisioned the direction of his ideal musical career, noting in his journal: "I do not imagine playing before audiences indefinitely. I would prefer applying myself to composition and later to conducting." Chamber music, symphony and opera were all on the program. Being the interpreter-composer that he was, Gould insisted on the necessity to recreate musical works by paying great attention to form and structure. Multi-faceted, Glenn Gould, the musician, also became a writer, a theoretician and essayist. His writings expressed the unity of vision and coherence for which he strove in his innumerable creative projects. As well, radio, television and film became infinite sources of inspiration for him. *Glenn Gould, Universe of a Genius* invites the reader to explore the ideas of this authentic creator who chose to regard his oeuvre as beyond the powerful influences of contemporary trends. This compilation of essays offers insight and understanding, through a diversity of approaches and views, of the variety of mediatic languages spoken so fluently by this genius of sound. *Glenn Gould, Universe of a Genius* opens new avenues, advances captivating theories and analyses from a variety of fields and contributes to a deeper comprehension of the complexities of Gould's oeuvre, as much as of the man behind it all.

The essays in this collection are a selection of the papers given at the Fifth International Conference on Word and Image Studies, Claremont, CA, 14-20 March, 1999.

Through studying images of blood in film from the mid-1950s to the end of the 1960s, this path-breaking book explores how blood as an (audio)visual cinematic element went from predominately operating as a signifier, providing audiences with information about a film's plot and characters, to increasingly operating in terms of affect, potentially evoking visceral and embodied responses in viewers. Using films such as *The Return of Dracula*, *The Tingler*, *Blood Feast*, *Two Thousand Maniacs*, *Color Me Blood Red*, *Bonnie and Clyde*, and *The Wild Bunch*, Rødje takes a novel approach to film history by following one (audio)visual element through an exploration that traverses established standards for film production and reception. This study does not heed distinctions regarding to genres (horror, western, gangster) or models of film production (exploitation, independent, studio productions) but rather maps the operations of cinematic images across marginal as well as more traditionally esteemed cinematic territories. The result is a book that rethinks and reassembles cinematic practices as well as aesthetics, and as such invites new ways to investigate how cinematic images enter relations with other images as well as with audiences.

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. The French philosopher Gilles Deleuze was one of the most innovative and 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 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 Bálint Kovács, Eötvös Loránd U; Patricia MacCormack, Anglia Ruskin U; Timothy Murray, Cornell U; Dorothea Olkowski, U of Colorado; John Rajchman, Columbia U; Marie-Claire Ropars-Wuilleumier, U Paris VIII; Garrett Stewart, U of Iowa; Damian Sutton, Glasgow School of Art; Melinda Szaloky, UC Santa Barbara.

In today's image-saturated society, photograph and text live side-by-side, engaged in a complex collaboration. Andy Stafford critically examines this interplay in *Photo-texts*, taking nine case studies from the 1990s French-speaking world and looking at the interaction between non-fictional written texts (caption, essay, fragment, poem) and photographic images. The "photo-text," as he defines it, is concerned as much with the oral as it is with visual and written culture. That

text-image collaborations give space to the spoken, spectral traces of spoken human discourse suggests that the key element of the photo-text is its radical provisionality—that it is inherently unstable and ever-changing. This pathbreaking study offers a vital resource for scholars in contemporary French and francophone cultures.

Exposes social and labor contracts as masks for foundational and ongoing global violence

The New Cambridge Companion to Samuel Beckett offers an accessible introduction to issues animating the field of Beckett studies today.

Gilles Deleuze: Image and Text A&C Black

This book treats William Faulkner's major fiction--from *Flags in the Dust* through to *Absalom, Absalom!*--to a searching reappraisal under the spotlight of a media-historical inquiry. It proposes that Faulkner's inveterate attraction to the paradigms of romance was disciplined and masked by the recurrent use of metaphorical figures borrowed from the new media ecology. Faulkner dressed up his romance materials in the technological garb of radio, gramophony, photography, and cinema, along with the transportational networks of road and air that were being installed in the 1920s. His modernism emerges from a fraught but productive interplay between his anachronistic predilection for chivalric chiches and his extraordinarily knowledgeable interest in the most up-to-date media institutions and forms. Rather than see Faulkner as a divided author, who worked for money in the magazines and studios while producing his serious fiction in despite of their symbolic economies, this study demonstrates how profoundly his mature art was shot through with the figures and dynamics of the materials he publicly repudiated. The result is a richer and more nuanced understanding of the dialectics of his art.

Founded in 1977 as the publication organ for the Fifteenth-Century Symposium, *Fifteenth-Century Studies* has appeared annually since then. It publishes essays on all aspects of life in the fifteenth century, including literature, drama, history, philosophy, art, music, religion, science, and ritual and custom. The editors strive to do justice to the most contested medieval century, a period that has long been the stepchild of research. The fifteenth century defies consensus on fundamental issues: some scholars dispute, in fact, whether it belonged to the middle ages at all, arguing that it was a period of transition, a passage to modern times. At issue, therefore, is the very tenor of an age that stood under the influence of Gutenberg, Columbus, the *Devotio Moderna*, and Humanism. Volume 27 is a special issue offering a selection of outstanding papers on violence that will interest students of medieval history and the early Renaissance, the humanities, art history, sociology, anthropology, and even the general reader. The articles highlight warfare and justice, violence in family and milieu (court, town, village, and forest), hagiography, ethnicity and xenophobia, gender relations and sexual violence, brutality on the stage, and the relation of text and image in the depiction of violence. Edelgard E.

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