Deleuze's two-volume work, *Cinema (The Movement-Image, 1983, and The Time-Image, 1985)*, is not only a great advance in the philosophy of film; it is also a new approach to the philosophy of time. It is also a crucial part of Gilles Deleuze's philosophy, and an important text in the recent history of French philosophy, bearing on deep issues of phenomenology, epistemology, philosophy of mind, and ontology. The theory of time in this course overlaps with Deleuze's texts *Difference and Repetition* and *Bergsonism*.

What is the concept of cinema? How is cinema related to other forms of expression (photography, theatre, philosophy)? How are the forms of cinema related to its materiality (film stock, video, lenses, technical formats like Cinemascope and Technicolor, the use of film in scientific research, etc.)? How is the cinema artwork related to social and economic factors (e.g. studio movie stars vs. low-budget experimental film, or the revolutionary potential of film)? How are the action of the plot, and the development of the characters, related to the style of expression [such things as the use of light and shadow, depth of field, soundscape, and tempo]? What is an "author" of a film? What are the minimal units of film (images, shots, frames, angles), and what relations assemble them into films (montage vs. sequences). Most important, Deleuze distinguishes movement (or action) from time, and shows how different directors create different images of each, and how particular films even create new forms of time ("crystals of time", "sheets of time", etc.). We will analyze, apply, extend, and critique Deleuze's concepts. No background in film studies is required, but students are expected to view films during the course.

**Required texts:**

Deleuze, *Cinema 1*

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