

## **Some Themes from Deleuze's *Cinema***

- 1. The universe is the open totality of images. It is open because there is no end to the process of change, or the emergence of novelty through this process.**
- 2. Images are objects of ordinary experience, including their qualitative characteristics - color, texture, tone, and so on - all of which exist independently of observers. In this they differ from images as interpreted by subjectivist philosophies – i.e. images as purely mental phenomena, since they exist independently of observing minds; and they differ equally from matter as interpreted by objectivist philosophies – i.e. substances without any qualitative characteristics, since the qualitative characteristics of images are just as real as their material properties of spatial extension, impenetrability, momentum, and so on.**
- 3. The human body, including the brain is an image, and therefore cannot serve as a repository of images. Thus the search for memory images in the brain is futile, though the condition of the brain may affect our ability to call up memory images. (Thus Leonard Shelby's brain injury in the film, *Memento*, prevents him from calling up memory images of the recent past, though it does not abolish what Bergson calls the "pure past," which is indeed what he seeks to access through his archive of tattoos, snapshots, notes, and cultivated habits.)**
- 4. The brain, like the rest of the body, is an instrument of action, not representation. The specific function of the brain is to introduce a gap between sensory message and motor response, and thereby to replace simple, externally determined motor response with freely decided action. The brain is thus a "zone or center of indetermination," through which freedom is exercised. Memory images are called up from the pure past when they are relevant to these free actions. Thus we can see why brain injuries would affect our ability to call up memory images by altering our ability to act, even though those images do not reside in the brain.**
- 5. Memory images are located, not "in the brain" but rather "in the past," which is a spiritual, not a material "location." Memory belongs to the spiritual phenomenon of the *duree*, the living flow of duration. In fact without memory there would be no flow of time at all, since it is memory that binds the moment that has passed to the moment that is in the act of passing. Without it, instead of a flow, we would have a disjointed succession of disconnected instants.**

**6. There are two systems of images that comprise the universe: an acentered system and a centered system.**

**7. The acentered system is that of matter. In it every image equally influences and is influenced by every other image on all of its faces and in all of its aspects. Each indiscriminately passes on every influence it receives to other images, in a chain that reaches to the most extreme regions of the universe.**

**8. The centered system of images is that of perception. When a living body emerges, it takes on the function of a central image. As a "center of indetermination" that must act within the world in order to perpetuate its own existence, the living body must filter the world of images in such a way that only those facets of external images relevant to action are able to influence it. Thus perception is always limiting and selective. Contrary to a widespread philosophical prejudice, there is less, not more in the perceptual world than in the world of matter. Deleuze calls the process of selective limitation "framing," thereby indicating that the framing performed by ordinary perception anticipates cinematic framing.**

**(The preceding eight points are the position of Bergson, which Deleuze shares. They form the starting point of Deleuze's treatment of film in the two volumes of Cinema. What follows is no longer Bergson, but rather the use Deleuze makes of Bergson's framework in his treatment of film as a medium of art and thoughtful interpretation of the world.)**

**9. Cinema is uniquely suited to move between the two systems of images. By filming from a stable position, or from the perspective of one of the film's characters, the camera can adopt the attitude of the living body as a central image. However by going into motion, especially the free motion that dolly shots, elevation shots, and tracking shots permit, the camera is able to adopt the perspective of any image whatsoever, and thereby approximate to the universe as an acentered system.**

**10. There are two main historical expressions of the camera as a mobile perspective tending to identify itself with the acentered universe: the "liquid perception" of pre-World War Two French cinema (Renoir, Epstein, Bresson, Vigo), and the early Soviet cinema of Dziga Vertov.**

**11. The great pre-War French filmmakers had a fascination with water (see Renoir's**

Ubu Saved From Drowning, Epstein's *Le Tempestaire*, and Vigo's *L'Atlante*.) In the fluid medium of water they were able to extract pure forms of movement, each homogeneous with all of the others, and all collectively tending toward an absolute maximum of movement, expressing the "open whole as immensity of future and past." Though the liquid image expresses the simultaneous vibrations and interactions of matter, its purpose for the French directors is to evoke a more important spiritual element, that of the qualitatively changing whole of time. This they often try to accomplish by focusing on the unusual race of human beings - sailors, fishermen, lighthouse keepers - who make their home in this sublime liquid element, and must adapt to its simultaneously overwhelming and graceful pulsations. (Imagine yourself floating on the surface of the ocean when a wave breaks above your head, tossing you about under water until the wave subsides.)

12. It was Vertov, though, who went to the furthest extremity in pursuit of an image of acentered motion. He did this by creating images that were not meant to evoke the spirit, but rather the flux of matter, as it exists prior to a human presence. The machines of a newly industrializing Soviet Union provided Vertov with an image of movement in which different material parts respond to one another, communicating what has impacted them to yet other parts. But it was the camera-machine that enabled Vertov to formulate his conception of the Kino-Eye, a cinematic perspective that is perfectly mobile and therefore capable of embedding itself at any point in the material world. Think of the accelerating motion of the machines and people in *Man With a Movie Camera*, and of the dizzying shifts in cinematic point-of-view that keep pace with this acceleration. By taking the accelerating motion of industrial and cinematic machines to the absolute limit, Vertov goes beyond the liquid image to a "gaseous image," in which everything melts right down to the ultimate level of vibratory material particles. This is the pre-human world of matter that Vertov believed human beings were in the process of mastering while creating a communist society, though as the revolutionary period gave way to Stalinism, the Soviet authorities became progressively less sympathetic to Vertov's "formalist" experiments. Those experiments however have led a productive afterlife in the avant-garde films of such late twentieth-century American artists as Stan Brakhage and Michael Snow. (See Brakhage's films in the current Blackboard session.)

13. The cinema of an acentered universe may persist in some contemporary experimental film, but the far more common form of cinematic art concerns the centered universe, reality as it is filtered through an active human presence. In this second, more typical case, the motion image splits into three fundamental varieties: the perception-image, the affection-image, and the action-image.

14. Consider again what an active human presence does to the world of material objects. The human body is the locus of sensory-motor circuits that take in

information from the outside world, transmit that information through the nervous system to the brain where a gap is introduced in which a free choice of action is made, and finally transmit that choice to the motor circuits (the muscle groups) responsible for carrying out the action. Since the ability of the body to act on the world is what is significant here, only that sensory information relevant to action makes it through to the brain. Thus the material world is selectively filtered in the form of a perception- image, the first variety of the normal motion-image. In cinema, the perception-image is usually the topic of a distance shot in which the camera takes in the visual information relevant to the action about to unfold.

15. The perception-image is the basis of action. But before the body acts, it has an experience of “virtual action.” In order to decide between different courses of action, it sketches out these alternative possibilities as nascent movements, activations of nervous and muscular events that remain contained within the envelope of the body (think of a runner considering stealing second base, and feeling the nascent movements involved in that process before actually running.) The experience of nascent movement as contained within the envelope of the body is what Deleuze calls the affection-image. In cinema, the affection-image is usually the theme of the close-up, especially the close-up of the face. The face is almost completely dedicated to sensation rather than action. Because of its sensory dedication, the movements of facial muscles are especially subtle and self- referential; they register affective expression (emotions) more saliently than any other part of the body. The face and the close-up that focuses on it in film are the paramount vehicles of the affection-image.

16. The action-image completes the motion-image triad, and bears most of the artistic weight of standard narrative cinema. Deleuze’s point of reference here is pre-World War Two American film (and its continuation in the post-War period), the work of such great directors as Hawks, Ford, Mankiewicz, Kazan, Preminger, Ray, Wyler, Huston, Minnelli, and, of course, Hitchcock. The last third of Cinema, vol. 1 (which we will read next week) concerns the action-image and the crisis of the action-image that finally gives way to post-War modernist European film.

17. Before discussing the action-image, however, Deleuze produces a fascinating treatment of a form of cinema positioned midway between the affection-image and the action-image, a cinema of the impulse-image, which Deleuze also calls “naturalism.” He primarily discusses three directors in this context, Stroheim, Bunuel, and Losey. Affect-images refer to the subtleties of the inner life, and they do so through the medium of close-ups, or alternatively, of distance or medium shots of nondescript. atmospheric environments, often bathed in shadow, which Deleuze calls “any-space-whatevers.” The fully developed action-image on the other hand exhibits the emergence of well-formed human qualities and powers in definite

geographical and historical environments (think of the Western in which the hero exhibits the quality of courage by exercising the power to act in facing down the gunslinger on the deserted streets of the 19<sup>th</sup> century Montana town.) Midway between the Any-Space-Whatever/Affect pair and the Definite Environment/Determinate Behavior Pair, Deleuze tells us there is an Originary World/ Elementary Impulse pair. Impulses are neither emotions nor motives for considered, determinate actions. They are immediate discharges of energy, seemingly more animal than human in character – voracious greed (Stroheim), sexual obsession (Bunuel), murderous rage (Ray), servile resentment and revenge (Losey), and so on. In the movies, the environments in which the characters discharge their impulses are not determinate historical or even geographical places, but rather “originary worlds,” part-human, part-animal, worlds that precede the differentiation of humans from their animal origins. They are marked off from the main setting of the film (which Deleuze calls “the derived world”) as delimited spaces taking the form of deserts, forests, swamps, garbage heaps, but also, as in the case of Bunuel’s *Discrete Charm of the Bourgeoisie*, upper class dining rooms. Here human/animal characters discharge their impulses, in the process tearing fragments out of their coherent objective contexts, making them into fetishes, part-objects in which the impulse is invested. (Once again we can take our example from Bunuel, many of whose films express a fetish for women’s shoes.) The impulses and fetishes that start in the “originary world” ultimately take over the “derived world” as well, degrading it in an expression of the death instinct. There are two primary expressions of such degradation: a “steepest slope,” best illustrated by Stroheim’s films, in which there is a unilinear decent from human to animal condition (e.g. Greed); and a cycle of repetition and return, best illustrated by Bunuel’s films (e.g. *The Discrete Charm of the Bourgeoisie*). Of these two forms of naturalist cinema, Deleuze suggests that the cyclic return of the scene of degradation in Bunuel may afford a possibility of reversal, escape, or salvation. For Deleuze, the impulse-image, and therefore the cinematic genre of naturalism, is difficult to sustain, precisely because it remains suspended between affect and action. Some great directors, including Renoir (*The Human Beast*) and Visconti (*Obsession*) have been fascinated with it, yet unable to resist the pull toward emotion or action. Stroheim’s *Greed* and all of Bunuel’s movies (along with the films of Joseph Losey, e.g. *The Servant*) are the most developed expressions of this difficult in-between genre.

18. Remember the overall structure of Deleuze’s two-volume work. In general, according to him, there is a privileged relation between cinema and time. Cinema is that visual art of the industrial age that takes as its theme the temporal (time-bound) character of our experience of the world. There are two ways that cinema deals with time. The first proceeds by creating an indirect time-image through the intermediary of motion. We experience time with reference to moving objects or moving living bodies, including the one the camera represents. This is in fact the cinematic version of an approach to time that is dominant in both ancient

and modern philosophy. In the Western philosophical tradition until the late nineteenth and twentieth centuries, we register the passage of time by observing motion, for example, the rotation of the heavenly bodies, or the sweep of a shadow cast by the sun as it moves along the ground, or the changing perspective on things that our living body generates as it moves through the world, or perhaps the emotional or organic changes that our bodies register as they age. In all of these examples, we grasp the flow of time, but indirectly, as reflected in the phenomena of motion and change. The indirect time-image as a vehicle of cinema is the topic of Cinema, Vol.1. In Cinema, Volume 2 Deleuze is going to tell us that there is a direct time-image in addition to the indirect one, an image that grasps time without passing through the intermediary of motion. Though we will need to reserve discussion of the direct time-image until we have read the assignment from Cinema, Vol. 2, suffice it to say at this point that it involves such phenomena as memory, dreams, and abnormal or extraordinary conscious states.

19. Cinema, Vol. 1 proceeds to dichotomize the indirect time-image. The motion that is the vehicle of the indirect time-image takes one of two forms. It may take the form of motion from the prospective of the infinite number of points occupied by matter as it is apart from a human presence (the theme of Dziga Vertov's work as well as that of some contemporary experimental filmmakers), or it may take the form of motion as it is experienced from the perspective of a living, moving, acting body.
20. The second version of the indirect time-image (the motion-image) itself splits into three components: the perception-image, the affection image, and the action-image. The perception-image depicts the world in which motion unfolds, and the affection-image depicts the way in which action is anticipated by motor tendencies contained within the envelope of the living body (i.e. emotions). The structure of the action-image is more complicated, involving a milieu with embedded properties and powers that pose a question or challenge to the one who needs to act, the response of the actor to that question or challenge, and the changed situation that results from the action. The second stage – that of the response to the question or challenge - involves its own internal complexity: it takes place in the form of a duel between two forces, a force represented by the person acting and a force that opposes his action.
21. The motion-image in the triple form of perception-image, affection-image, and action-image is most fully developed in pre-World War Two American cinema. We can also call this Classical Realist Cinema, cinema that concerns action in a world of real properties and powers, action in a determinate natural and historical environment. Whether the action succeeds or fails does not affect its status as an action-image. Even failed action is an expression of the actor's response to a challenge set by the milieu. After all, there would be little of interest in Classical Realist Cinema, especially in the form of the crime story, the war picture, the courtroom drama, or even the romance, if we knew that the hero or heroine were always destined to succeed.

22. The crisis of the action-image is going to pivot on the paralysis of the ability to act (which is something quite different than an act that fails to achieve its goal). But this is only a negative way of characterizing the situation. For the paralysis of the ability to act has as its positive correlate the emergence of a new kind of image, which Deleuze calls the mental image, or the thought-image. The emergence of the mental image in cinema prepares the way for a major transition, that from pre-war American Realist Cinema to post-war European Modernist Cinema.
23. Mentality, or thought in the sense that Deleuze uses the word need not involve heady or deep conversation. In fact the finest cinematic forms of the thought-image do not put thought into words at all, but rather express thoughts through the work of the camera. The key property of the thought-image in this sense is therefore not that it is something conceptual or linguistic, but rather that it reveals a relation or set of relations. Relations, even purely visual or cinematic ones, serve as the contents of thought in that they are more or less abstract. A relation is different than the terms that are connected to one another in that relation. The terms may be concrete, but the relation that connects them is not. Take the simple spatial relation of being to the left of something. When I say that the pen is to the left of the pad, I am dealing with two concrete objects: the pen and the pad. But being-to-the-left-of is not a third concrete object in addition to the other two. Instead it is something “intellectual” or “abstract,” the content, not of a perception, affection, or action, but rather of a thought. As the preceding example indicates, the movie camera is able to explore relations without using words or concepts, but instead through processes of visual probing. Cinematic intellectuality need not have anything to do with words.
24. Deleuze applies Pierce’s philosophy of symbols to the discussion up to this point. The American Pragmatist philosopher, Charles Sanders Pierce claims that the three most basic logical properties of signs and symbols are Firstness, Secondness, and Thirdness, while he associates these properties with affect, action, and thought respectively. Affect is an example of Firstness in that it concerns only a single term, namely the living body that experiences the affect in its own flesh as it were. Action is an example of Secondness because it always unfolds between two terms, the actor and the milieu, the force and the counterforce. Thought is an example of Thirdness because it concerns not the concrete terms that are the themes of affection (living body) or action (actor-milieu, force-counterforce), but rather the relations that hold between terms. The relation is always a Third, something in addition to the terms it connects, though not something concrete. It belongs to the realm of thought. In essence, the crisis of the cinematic action--image is a crisis of Secondness, and the emergence of Thirdness from that crisis. This is merely a way of saying in logical terms that the crisis is marked by the transition from action to thought.
25. The transition will not be fully accomplished until the European cinema of the post-war period. But, according to Deleuze, there is a transitional figure who bridges the distance between the Realist American movie and the modernist European film. That figure is Alfred Hitchcock.

26. Without explicitly breaking with the idiom of Realist filmmaking, Hitchcock makes films that concern both the paralysis of action and the emergence of relations as the objects of cinematic focus. Take for example *Rear Window*. The central character in the film is a journalistic photographer confined to a wheelchair due to a broken leg. With a pair of binoculars, he watches the goings--on in the apartments across the way from his own through a rear window. A psychoanalytic analysis of the film would focus on the voyeurism of the protagonist, but this is not what interests Deleuze. From a Deleuzian perspective, what is important is the fact that the protagonist is immobilized. Unable to act, he turns himself into a pure spectator, a sort of living camera. The act of seeing what a stationary camera sees reveals not just the people who inhabit the apartments across the way, but more importantly for the purposes of the film, the relations that connect these people with one another. What is the relation between the neighbor in the apartment directly across from the protagonist's and the neighbor's wife? Is it a relation between a husband who remains at home while his wife goes away on a trip, or is it instead a relation between murderer and murder victim? The paralysis of his ability to act enables the wheelchair-bound photographer to make the transition from Secondness to Thirdness, from Object to Relation, from Action to Thought.
27. As we've said, Hitchcock's break with Realist Cinema is only partial. We might express this by saying that the conventions of the action-image continue to structure his films even while he proceeds to break those conventions. He subverts the content of the Realist film while leaving its form intact, which is why Hitchcock's movies are still popular with mass audiences, including American audiences.
28. It was left to the European filmmakers of Italian Neo-Realism and French New Wave to overthrow the form as well as the content of a cinema dominated by the action-image. This is the theme of Deleuze's treatment of the direct time-image in *Cinema*, Vol. 2.
29. In preparing for this discussion, Deleuze chronicles the further breakdown of the action--image in the work of such postwar American directors as Altman, Lumet, Casavettes, and Scorsese.
30. The factors responsible for this breakdown are various. Deleuze mentions the following: the Second World War and its consequences, the increasing instability of the American Dream, the rising consciousness of minorities, the saturation of public and private life with images, and the influence of modernist forms of literary narrative.
31. The five characteristics of the new image developed by postwar American film are 1) a dispersive situation instead of a unified one (e.g. the fragmented conversations in Altman's film, *Nashville*); 2) deliberately weak sensory-motor links between situation and action, or between the elements of a situation (*The Killing of a Chinese Bookie* by Casavettes); 3) the replacement of tight sensory-motor couplings with



meandering journeys, voyages, or strolls (Hopper's *Easy Rider*); 4) the use of clichés to connect the dispersive elements of the cinematic set (Altman's *Nashville* again, or Scorsese's *King of Comedy*); and the condemnation of the criminal or corporate Plot that makes clichés and images circulate (Lumet's *Anderson Tapes*, *Network*, and *Prince of the City*, as well as Altman's *Nashville* yet again).

32. To the extent that the films mentioned above break the dominance of the older forms of Realist Cinema, they remain paradoxically caught in these very forms. That is to say they define themselves negatively, in relation to the older American Realist tradition. In this respect, European cinema had the advantage of being able to innovate without reference to an older canonical tradition.
33. Italian Neo-Realism (Rossellini, De Sica, Fellini, Antonioni) and French New Wave (Chabrol, Rohmer, Truffaut, Goddard) are the first movements in postwar European cinema that develop the five characteristics of the new cinematic image in complete freedom from the tradition of Classical Realism. Deleuze ends *Cinema*, Vol. 1 on this note, the prelude to his discussion of the modernist cinema of postwar Europe in *Cinema*, Vol. 2.
34. Italian Neo-Realism and French New-Wave push the characteristics of the postwar cinematic image – dispersive situations, weak sensory-motor linkages, and so on – to the breaking point, the point at which an entirely new kind of cinematic image emerges. This is the direct time-image, an image of time no longer dependent on an intermediary image of motion. Motion, of course, does not disappear from cinema, but its relationship with time is now reversed. Instead of time being understood as the measure of motion, and therefore as something dependent upon it, motion is now understood as a dependent phenomenon, a kind of shadow cast by time.
35. What makes this reversal possible is that pure optical and sound images appear in place of the sensory-motor situations of the action- image. Deleuze, for example, refers to simple optical images in the films of the Japanese director, Ozu. A vase is interposed between a daughter's half-smile and the beginning of her tears in *Late Spring*; sunlight that has fallen on a still life fades or gets stronger in *That Night's Wife* or *Passing Fancy*. The vase and the still life are direct images of time - change occurs within or in relation to them – but they themselves do not change, just as time itself is the enduring flow that sustains the changing passage of events.
36. The direct-time image is not exhausted by the pure optical and sound images that introduce it. What determines the content of the postwar Modernist film is the way the direct-time image gives rise to thought rather than action. The empty island landscape of Antonioni's *L'Aventura* is a direct image of time in that it persists unchanged as the woman who has landed on it vanishes. However its ultimate significance is that it reveals the relation of disrupted or deteriorated love that connects the woman with her male lover who has also landed on the island, and who has an affair with the woman's closest friend as the two of them search for her. The direct time-image reveals the original relation between the woman and her

lover, as well as between the woman and her friend, suggesting that, in the postwar era, love and friendship no longer are what they once were. *L'Aventura* takes these relations as its theme and thus constitutes a cinema, not of action, but of thought.

37. In postwar European cinema, the direct time-image often appears in the course of extreme, or limit experiences that block the possibility of acting, but these can be experiences of unbearable beauty as well as unbearable suffering. For example, in Rossellini's *Stromboli*, the foreign woman is defeated in her attempt to escape from her husband and her life on the island by the volcanic mountain; but when, at the top of the mountain, she gazes at the stars and fiery landscape she cries out, "I am finished! My God, what beauty!" The experience of overwhelming beauty is possible only when the woman gives up all hope of escape.
38. The action-image is no longer equal to the task of expressing in cinema the world as it emerges from World War Two, a world that escapes our attempts at mastery, or even significant influence. But this very failure of action enables cinema to move into a new and productive phase, that of the direct time-image that springs from the purely optical and sonic experiences that follow in the wake of paralyzed action. No longer presenting itself as a situation calling for action, the world now appears as an object of thought.
39. The direct time-image does not leave our experience of time unaffected; it is not as though, by giving up the intermediary of motion, we simply came closer to the original experience of time that was first indicated by the indirect time-image. Instead a new depth in our experience is revealed with the transition to a direct image of time.
40. This depth first appears as a kind of crystalline structure in which images are doubled or further multiplied. The multiplication of reflections in the famous fun house scene in Orson Welles' *Lady from Shanghai* is an example of this, but so is the overall narrative structure of a film like Renoir's *Rules of the Game*, in which every character and relation finds a counterpart – the Count and his mistress, the Count's wife and her aviator lover, the maid and her suitor - until the crystalline structure is shattered by the unique action in which the maid's husband mistakenly shoots the aviator. The crystal – the development of multiple, symmetric facets from an original seed – is a powerful image of time because the living present is always caught up in a fundamental doubling. Some of Bergson's deepest reflections about time concern this phenomenon.
41. The moment that we are currently living through is present, but it is also in the process of passing, of slipping into the past. And this does not mean that, while it is here now, it will have later slipped into the past. Rather, the present moment has always already slipped into the past, since it would be impossible to understand how it could subsequently acquire the ability to give up its hold on actuality. The moment that we are currently living through is present and past, actual and virtual at one and the same time. It is a double moment, a living process of doubling. Two

streams of time diverge from the wellspring of the current moment: in one stream the present is something actual - the actual process of passage – and in the other stream, it is something that has always already passed, and so is not actual but virtual. The doubling of the faces of a crystal in cinematic imagery has its model in this doubling of the streams of time. It is for this reason that the direct time-image of the new cinema has a fundamentally crystalline structure.

42. Deleuze elaborates these ideas in the remarkable fifth chapter of *Cinema, Volume 2: "Peaks of Present and Sheets of Past."* If the present is always already past, then the problem occurs of how to distinguish it from other past moments. In what way does the present I am currently living through differ from the past I lived through yesterday, or the one I lived through ten years ago? Deleuze once again appeals to Bergson. Bergson answers this question with the image of an inverted cone bisected along its length at various points by horizontal planes. The tip of the cone is the present I am currently living through, but the tip is what it is precisely because it lies at the apex of the entire cone (the accumulated mass of the past). In Bergson's formulation, the present is the most contracted degree of the past. It gathers into its punctual actuality the whole of its experienced but now virtual past. What makes the present I currently live through different than the one I lived through yesterday is that my current present contracts within it everything my former present contracted, along with the now past experiences of the following day. Although it is true that my present is always already past, my present changes, signifying an advance within time, as the past that it concentrates continually swells. The content of the apex of the cone alters as the mass of the cone grows with a progressively accumulating past.
43. The bisections that occur along the length of the cone are different regions, segments, or sheets of past. When I try to recall something in an act of reproductive memory, I must first direct my attention to the past in general. But secondly I must locate the particular sheet of past in which the event I am seeking lies (did it happen my senior year of high school or my freshman year of college?) These are real "locations," just as independent of me as the material objects I experience in sense perception. If I am successful in finding the sheet, or region where the event lies, then I am able to express the event in a memory-image. The memory-image is actual – it belongs to my living present – though the remembered event does not. The remembered event remains where it always was, in the specific region of the "pure past" where I have found it.
44. Since there are two divergent streams of time - the present in the act of passing and the accumulated mass of presents that have passed- there are two basic varieties of the direct image of time. In the first type of direct time-image, I attempt to place myself in the sheet of the past where the memory I am seeking resides. In the second type of direct time-image I immerse myself in the past event, reliving it as a past series of once-present moments.
45. Now imagine that I am reminiscing with a friend. There are two different ways in which we may have discrepant memories of an event. On the one hand, we may

disagree about the sheet of past where the event resides: did we stay in that hotel on our vacation to Canada or on our vacation to Maine? On the other hand, we may disagree about the succession of present moments that occurred while we were staying in the hotel: did we check out before or after we went to dinner? In the first case we differ about sheets of past, in the second case about peaks of present. Now this is a banal example. But we will see that one of the great achievements of postwar European cinema, Alain Resnais' *Last Year at Marienbad*, involves both of these forms of discrepant memory.

46. Let's look a little closer at what happens when we immerse ourselves in recollection of an event that has past. The event is comprised of many moments, many past presents. In relation to any past present we happen to focus on, there is a moment that preceded it and one that followed in the concrete duration that constitutes the whole of the past event. Therefore every past moment is, at one and the same time, a past present, a past past, and a past future, when regarded from the vantage-point of itself, the moment that comes after it, or the moment that comes before it. Another way of saying this is that, in the act of recollection, every moment is happening, has already happened, and has not yet happened, all at the same time (the total elapsed time of the recollected event.) Regarding the event that has passed as a set of peaks of present therefore creates the paradoxical situation in which every past present has all three characteristics of time - past, present, and future - not as successive moments but as simultaneous ones. It is as though the whole time of the past event is tightly curled up in each of its moments.
47. Filmmakers are able to explore the events they depict in their films as either sheets of past, or peaks of present, or both.
48. In the case of Orson Welles' famous movie, *Citizen Kane*, Welles treats the life of the now-deceased Charles Foster Kane as sheets of past. Each person who knew Kane is interviewed about the sheet of past that he or she shared with him in an attempt to locate the object that Kane refers to with his dying breath, "Rosebud." Was it in the sheet of past that he shared with the drunken singer, or that of the friend that he broke with, or the one he shared with his typesetter, and so on?
49. *Last Year at Marienbad* has a more complex structure than *Citizen Kane* because it treats the event that may or may not have taken place (the near love affair between the man and the woman the previous year) as both sheets of present and peaks of past. The man attempts to capture the woman by enveloping her in multiple sheets of past (he tries to get her to remember the key occurrences that he claims comprised their near affair), while she tries to escape from his net by jumping between different peaks of present (what he relates, according to her, never happened, is happening now, or will happen).
50. Thus in the case of *Citizen Kane* and *Last Year at Marienbad*, we are dealing with two powerful direct time-images, that of sheets of past and peaks of present.

**These images do not depend upon motion in order to reveal the time in which motion takes place. On the contrary, the motion depicted in the film (including the actions of the characters) depends upon the nature of the direct time-image that frames it and gives it meaning.**