Cinema 1: The Movement Image (French: Cinéma 1. L'Image-Mouvement) is a 1983 book by the philosopher Gilles Deleuze, in which the author combines philosophy with film criticism. In the preface to the French edition Deleuze says that, “This study is not a history of cinema. It is a taxonomy, an attempt at the classifications of images and signs” and acknowledges the influence of the American pragmatist C. S. Peirce and the French philosopher Henri Bergson (p. xiv). The cinema covered in the book ranges from the horror film analysed from a Deleuzian perspective. I take this moment in The Blair Witch Project, directed by Meyrick and Sanchez, as a way in to re-theorising the horror film from the perspectives of Deleuze. The existing theoretical map of Save. Cite this Item.

CHAPTER 1 From Psychoanalysis to Schizoanalysis: An Intensive Voyage. (pp. 14-61). The horror film analysed from a Deleuzian perspective This book argues that dominant psychoanalytic approaches to horror films neglect the aesthetics of horror. Yet cinematic devices such as mise en scène, editing and sound, are central to the viewer’s visceral fear and arousal. Using Deleuze’s work on art and film, Anna Powell argues that film viewing is a form of ‘altered consciousness’ and the experience of viewing horror film an ‘embodied event’. The book begins with a critical introduction to the key terms in Deleuzian philosophy and aesthetics. These include: subjectivity/becoming, the body without organs, molecularity, time/duration, affect, movement/rhythm, space, anomaly and schizoanalysis. These concepts are then applied to horror films. Themes such as insanity, sensory response to film, the subject/object, fractured time, the body and cinematography are explored in horror films such as Jacob’s Ladder, Dr Jekyll and Mr Hyde, Psycho, Silence of the Lambs, The Fly, A Nightmare on Elm Street, Alien Resurrection, The Others, The Shining, Interview with the Vampire, Bram Stoker’s Dracula and Nosferatu.

Abstract

This book argues that dominant psychoanalytic approaches to horror films neglect the aesthetics of horror. Yet cinematic devices such as mise en scène, editing and sound, are central to the viewer’s visceral fear and arousal. Using Deleuze’s work on art and film, Anna Powell argues that film viewing is a form of ‘altered consciousness’ and the experience of viewing horror film an ‘embodied event’. The book begins with a critical introduction to the key terms in Deleuzian philosophy and aesthetics. These include: subjectivity/becoming, the body without organs, molecularity, time/duration, affect, movement/rhythm, space, anomaly and schizoanalysis. These concepts are then applied to horror films.

Deleuze and horror film


Full text not available from this repository.

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Chapters

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2. Cinema 1: The Movement Image
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Conclusion: Psychoanalysis and Schizoanalysis

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