

NEW WAVES

1. NEW WAVE CINEMAS

2. NEW WAVE IN SF LITERATURE

FILM 279 EAST 389 Worksheet 6

HISTORY OF FILM FORM: SCULPTING TIME (TARKOVSKY)

Tarkovsky cannot accept the aesthetics of “montage cinema,” or of genre, or even of narrative cinema, because it imposes an indirect and artificial experience of time on cinema. Tarkovsky proposes to work directly with rhythm, with the pressure of time within shots.

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MOVEMENT-IMAGE & TIME-IMAGE

In “Beyond the Movement-Image,” Deleuze addresses Italian neo-realism, French New Wave, and Ozu Yasujiro as prime examples of cinema going beyond the movement-image. Let’s consider his overall contrast between the movement-image and the time-image, somewhat schematically.

Movement-image

Time-Image

Character:

Space:

Camera:

Editing:

Continuity:

Geopolitical:

SOLARIS