

ENGL 680: The Evolution and Ecology of Images

220 Carolina Hall

Wednesdays 5:45-8:45

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Office Hours: Wednesday 3-5pm (or by appointment)

Course Description

This course focuses on Gilles Deleuze two cinema books, *The Movement-Image* and *The Time-Image*, inasmuch as they form the basis for an evolution/ecology of images and anticipate our technological/digital transformation. Thus, we'll use Deleuze's philosophy to grapple with biological and morphogenetic questions (i.e., "prehumanism") and contemporary socio-technical questions ("posthumanism"). Intended for graduate students and advanced undergraduates, the class will be largely lecture-oriented.

Class Resources

All **texts** for the class are available on the class Sakai. The **films** (and other images that require substantial space) will be available on a Google or Dropbox Folder.

Assignments

This class is reading-heavy: students are expected to come to class prepared to wrestle with the texts (even—especially—when the material is difficult). Undergraduates are expected to write a short first paper (two pages), midterm, and final. Graduate students will write a shorter paper (3-4 pages) and a longer final essay.

Week 1 [Wednesday January 9] Introduction

Week 2 [Wednesday January 16] Bergson and Cinema

Primary texts: **[Read the texts in this order!]**

Bergson, *Matter and Memory* Chapter 1

Deleuze, *Movement Image*, pages 56-61

Bergson, *Creative Evolution*, pages 296-377 (if time allows, 3-61, 94-108, 204-239, 258-295)

Deleuze, *Movement-Image* (Prefaces, Chapter 1)

Primary Film: *2001: A Space Odyssey* (dir. Stanley Kubrick) [above all, the first 55 minutes]

Week 3 [Wednesday January 23]: Frame, Shot, Montage

Primary texts: Deleuze, *Movement Image* (chapters 2 and 3)

Simondon, translated selections of *Individu et sa genese physico-biologique*

Bonitzer, "Deframings [*Décadrages*]"

Primary Film: *L'Eclissé* (dir. Michelangelo Antonioni)

Secondary texts: Worringer, *Form Problems in Gothic*

Goethe, *Theory of Color*

Eisenstein, *Non-Indifferent Nature* and "Dickens, Griffith, and the Film Today"

Burch, *Theory and Practice of Cinema*

Bergson, *Duration and Simultaneity* (chapter 2) and *Time and Free Will* (85-87)

Wolfflin, *Principles of Art History* ("Plane and Recession")

Kant, *Critique of Judgment* (paragraph 26-28, 36)

Secondary films: Eisenstein, *Battleship Potempkin* and *The General Line*

Vigo, *L'Atlante*

Renoir, *The Little Matchstick Girl* and *The Crime of Monsieur Lange*

Epstein, *Fall of the House of Usher*

L'Herbier, *L'Argent*

Murnau, *Sunrise*

Week 4 [Wednesday January 30]: Centering of the Cinematic Universe

Primary texts: Deleuze, *Movement Image* (chapters 4 and 5)

Zourabichvili, "The Eye of Montage"

Malick, *Tree of Life* [screenplay] (p. 12-16)
Pasolini, "Comments on Free Indirect Discourse"

Primary Films: *Voyage of Time* (dir. Terrence Malick, 2016)

Secondary texts: *James Gibson, *The Ecological Approach to Perception* (pages 1-44, 93-144, 203-306)
Husserl, selections
Genette, *Narrative Discourse* (selections on focalization)
Merleau-Ponty, *Phenomenology of Perception* (p. 68)
Zourabichvili, on "Agencement Machinique" (Rhizome) in *Vocabulaire de Deleuze*
Virlio, *Speed and Politics*
Kant, Critique of Pure Reason (definition of "community")

Secondary films: *Man with a Movie Camera* (dir. Vertov)
Film (dir. Samuel Beckett)

Week 5 [Wednesday February 6]: From Perception to Affect (*Visageité*)

Primary texts: Deleuze, *Movement Image* (chapters 6 and 7)
Leroi-Gourhan, *Speech and Gesture* (Intro, 3-86, 187-203, 212-216, 237-255, 269-276, 281-350, 401-408)
Deleuze, *Francis Bacon: Logic of Sensation* (Chapter 17, "Eyes and Hands")

Primary film: *Pickpocket* (dir. Robert Bresson)

Secondary texts: Deleuze, *What Is Philosophy?* (163-199)
Ingold, *Making: Anthropology, Archaeology, Art and Architecture* ("On Making a Hand Axe" and "Telling By Hand")
Deleuze and Guattari, *A Thousand Plateaus* (chapter 7)
Maldiney, selection from *Regard, Parole, Espace* (377-381)
Riegl, selections from *Historical Grammar of the Visual Arts*
Wolfflin, *Principles of Art History* (41-43)
Max Scheler, *The Nature of Sympathy*
Mikel Dufrenne, *The Phenomenology of Aesthetic Experience*
Blanchot, *The Space of Literature*
Bergson, *Mind-Energy*

Secondary films: Haynes, *Safe*
Ivens, *Rain*
Von Sternberg, *The Scarlet Express* and *The Shanghai Express*
Bergman, *Persona* and *Fanny and Alexander*
Snow, *Wavelength*

Week 6 [Wednesday February 13]: The Action-Image

Primary texts: Deleuze, *Movement Image* (chapters 8, 9, and 10)

Primary film: *Double Indemnity*

Secondary texts: Isabelle Stengers, *Cosmopolitics I* ("Part III" on Thermodynamics)
Ruyer, "Reproduction and Automatism"

Secondary films: Hawkes, *The Big Sleep*
Von Stroheim, *Greed*

Week 7 [Wednesday February 20]: The Tipping Point

Primary texts: Deleuze, *The Movement Image* (chapters 11, 12)
Deleuze, *Kant's Critical Philosophy* (Preface)

Primary Film:

Secondary texts: Peirce, selected essays on signs

Virilio, *War and Cinema*
Kant, *Critique of Pure Reason* (155-192)

Week 8 [Wednesday February 27]: The Time-Image

Primary texts: Deleuze, *The Time-Image* (chapters 1)
Bergson, *Matter and Memory* (chapter 2)

Primary film: Ozu, *Late Spring*

Secondary texts: Deleuze, *What Is Philosophy?* (p. 1-34)
Deleuze and Guattari, *A Thousand Plateaus* (chapter 14)
Kant, *Critique of the Power of Judgment* ("Analytic of the Sublime")
Burch, *To the Distant Observer* (chapter 16 on Ozu)
Holderlin, selections

Week 9 [Wednesday March 6]: Language, Speech, Cinema

Primary texts: Deleuze, *The Time-Image* (chapters 2, 3, and 9)
Deleuze, *Logic of Sense* ("Third Series of the Proposition")
Michel Chion, *The Voice in Cinema* ("Prologue")

Primary Film: *The Awful Truth* (dir. Leo McCarey)

Secondary texts: Bergson, *Matter and Memory* (chapters 3) and *Matter-Energy* (chapters 3 and 4)
Metz, *Impersonal Enunciation and Language and Cinema*
Deleuze and Guattari, *A Thousand Plateaus* (chapter six)
Edgar Morin, *Cinema, or The Imaginary Man*
Mitry, *The Aesthetics and Psychology of the Cinema* ("Speech and Sound")
Prigone and Stengers, *Order Out of Chaos* (189-190)

Week 10 [Wednesday March 13]: Spring Break

Week 11 [Wednesday March 20]:

Primary texts: Deleuze, *The Time-Image* (chapters 4 and 5)
Bazin, "William Wyler, Jansenist of the Cinema"
Deleuze, *Difference and Repetition* (on depth, p. 50-57)

Primary Films: *The Best Years of Our Lives* (dir. Wyler); *Muriel* (dir. Resnais)

Secondary texts: Guattari, *The Machinic Unconscious* (chapters 2, 3, 4, 5)
Worringer, *Abstraction and Empathy* (1-25)
Lazzarato, "Machines to Crystallize Time: Bergson"
Bachelard, selections
Péguy, selections

Week 12 [Wednesday March 27]: Powers of the False

Primary: Deleuze, *The Time-Image* (chapter 6)
Leibniz, "Monadology" and selection from Theodicy
Nietzsche, "How the True World Became a Fable" (from *Twilight of the Idols*)

Secondary: Alpers, "Describe or Narrate"
Borges, "The Garden of the Forking Paths"
Robbe-Grillet, *For a New Novel* ("Time and Description in Fiction Today")
Deleuze, *The Fold* (chapter 6)

Viewing: *Mirror* (dir. Tarkovsky); *True Copy* (Kiarostami)

Week 13 [Wednesday April 3]:

Primary texts: Deleuze, *The Time-Image* (chapter 7, "Thought and Cinema")

Primary film: to be decided

Secondary texts: Spinoza, "On The Improvement Of The Understanding"
Artaud, selected short essays

Week 14 [Wednesday April 10]: Ruyer/Simondon

Primary texts: to be decided

Secondary texts: Debaise, *Nature as Event*

Week 15 [Wednesday April 17] Politics and Cosmology

Primary texts: Deleuze, *The Time-Image* (chapter 8, "Cinema, Body, and Brain");
Deleuze and Guattari, *What Is Philosophy?* (Conclusion)
Deleuze and Guattari, selections from *Kafka: Toward a Minor Literature*

Primary film: *The Father* (dir. the Dardennes)

Secondary texts: Viveiros de Castro, *Cannibal Metaphysics*
Margulis, *Symbiotic Planet*
Deleuze and Guattari, *A Thousand Plateaus* (chapter six)
Bergson, *The Two Sources of Morality and Religion* (99-110, 189-201)
Deleuze, *Bergsonism* (chapter five)

Week 16: Wednesday April 24

Primary texts: Deleuze, *The Time-Image* (Chapters 10)
Deleuze, "Postscript on Control Society"
Boluk and LeMieux, *Metagaming* ("Introduction" and pages 77-94)

Primary film: *Citizen Four* (dir. Poitras)

Secondary texts: Tufte, *The Visual Display of Quantitative Information*
Hui, *On the Existence of Digital Objects*
Drucker, "Graphesis and Code"