Index

Note: Films are indexed under directors, who can be identified from the Filmography. 'n' indicates note.

Aaron, Michele, 122, 124, 197n, 199n
Adorno, Theodor W., 9
Agamben, Giorgio, 59–60
altered motion, 66–70, 100–1
Amerini, Fabrizio, 96
anti-mimesis, 8, 11, 18–20, 39, 87, 116, 123, 136, 144; *see also* mimesis
Aquinas, Thomas, 95–6
Armengaud, Françoise, 119
Attali, Jacques, 127–8
Aumont, Jacques, 14–15

Bachmann, Gideon, 76, 83–4
Balázs, Béla, 14–15, 155, 162, 166–7, 169, 173, 175
Bazin, André, 30, 122
belief, 54, 65, 71, 94–6, 101, 105, 109–12, 192, 198n
Bellour, Raymond, 66–7, 97, 100–1
Bene, Carmelo, 3, 5, 10, 13, 17, 21, 37, 72–80, 82–6, 89–94, 96–7, 190, 192–3
Capricci, 83
Don Giovanni, 79
Othello, or the Deficiency of Women, 78
Our Lady of the Turks / Nostra signora dei turchi, 3, 10, 21, 74, 76, 78, 83–4, 86, 89, 192–3
Richard III, 77
Romeo and Juliet, 77
Salomè, 79, 83
Bergman, Ingmar, 3, 5, 10–11, 17, 22, 115, 153–7, 159–61, 164, 167–9, 172, 177, 182, 185, 187, 190, 193
Cries and Whispers / Viskningar och rop, 3, 10, 17, 22, 153–5, 157, 159–64, 168–9, 171, 185, 193
Prison / Fängelse, 109
Besançon, Alain, 8, 24, 26–7, 32–3, 43, 195n

Bettetini, Maria T., 2, 8, 24, 27, 29, 43
black-out, 179, 181–5, 187–8; *see also* fade
blank screen
general, 18, 61, 193, 200n; and Bene, 79; and Debord, 56, 66, 71; and Duras, 125; and Godard, 97, 99, 110; and Isou, 43–4, 47
all black, 6, 19–20, 61; and Debord, 61–2, 64–5; and Duras, 125–6, 130, 132; and Godard, 97–9, 105–6, 109–10; and Isou, 47, 52–3; and Jarman, 136, 146; and Kieślowski, 22, 181
all blue *see* Jarman, *Blue*
all red *see* Bergman, *Cries and Whispers*
all white, and Debord, 61–2, 65
see also monochromatic screen
Boldrick, Stacy, 7
Brenez, Nicole, 95, 98, 104
Brown, William, 120
Bruegel the Elder, 69
Buchloh, Benjamin H. D., 39
Buñuel, Luis and Dalí, Salvador
Un Chien Andalou, 61–2

Cabañas, Kaira M., 44–6, 48, 61, 65, 71
Cage, John, 4
Cappabianca, Alessandro, 89
Carroll, Noël, 67
Cavarero, Adriana, 81–2, 128, 149–51
Chamois, Camille, Le Roux, Daphné and Levy, Benjamin, 173
Chaplin, Charlie, 50
City Lights, 62
Chillemi, Francesco, 80, 89
Chion, Michel, 81–2
chiseled image, 38, 44–50, 52, 190
Clair, René, 50
Entr'acte, 61
Cléder, Jean, 126
Clewell, Tammy, 181
close-up, 11, 13, 14–17, 79, 87, 90, 104, 106, 154, 157–8, 162–5, 167–9, 171–6, 184, 191
Cohen, Hubert I., 157, 162, 168
colour, 19, 115, 155–7, 192, 199n–200n; and Bene, 78–9, 86–7; and Bergman, 154, 157–8, 160–2, 168–9, 171; and Jarman, 137, 142–7, 152; and Kieślowski, 182–3, 185, 187–8
blue *see* Jarman, *Blue* and Kieślowski, *Three Colours: Blue*
red *see* Bergman, *Cries and Whispers*
Connor, Steven, 132
Cooper, Sarah, 119, 125–6, 197n, 199n
copy, 2–3, 5, 10–11, 13, 17–18, 24, 30, 34, 37, 45, 54, 96, 112, 117, 123, 142, 191, 195n
copy-prototype relationship, 4–6, 17–18, 27–8, 30–3, 95–6, 123, 195n
Corradi Fiumara, Gemma, 133, 148
Coureau, Didier, 131
Cowie, Peter, 161
Crimp, Douglas, 137, 139

Dall'Asta, Monica and Grosoli, Marco, 71
Dalle Vacche, Angela, 13–14
Daney, Serge, 121–2
David, Marian, 96

De Sica, Vittorio
Miracle in Milan / Miracolo a Milano, 107
Debord, Guy, 5, 10, 12–13, 21, 32, 37, 44, 54–73, 79–80, 94, 96–7, 130, 143, 190, 192–3
Hurlements en faveur de Sade / Howls for Sade, 3, 21, 44, 61–3, 72
In girum imus nocte et consumimur igni / We Wander in the Night and Are Consumed by Fire, 3, 21, 63, 72
Sur le passage de quelques personnes à travers une assez courte unité de temps / On the Passage of a Few Persons Through a Rather Brief Unity of Time, 59, 193
The Society of the Spectacle / La Société du spectacle, 3, 21, 67–9
and Cornand, Brigitte, *Guy Debord, son art et son temps*, 66
Debray, Régis, 13
Deleuze, Gilles, 17, 61, 73, 77–8, 80, 97, 99, 101
and Guattari, Félix, 14–16, 175
Delluc, Louis, 14, 29, 174–5, 200n
Derrida, Jacques, 80–2
destruction, 1, 3–4, 7–8, 10–11, 17–18, 21, 27, 34, 41–2, 46, 48, 50, 52, 54–5, 72–3, 79, 94, 112, 125, 154, 157, 162, 168–9, 171, 177, 179, 187–8, 190–2
de-synchronisation *see* sound-image disjunction
détournement, 56, 62–3, 66–5, 68–9, 71–2, 192
discrepant cinema, 38, 46, 51–3, 197n
discrepant editing, 44–6, 49–51
Doane, Mary Ann, 14
Dolar, Mladen, 81–2
Dottorini, Daniele, 19, 47
Dufrêne, François
Tambours du jugement premier / Drums of the First Judgement, 44
Duras, Marguerite, 11, 22, 115–16, 125–31, 133–5, 190, 193
India Song, 125–8
L'Homme atlantique, 125–6
Le Camion, 125
Le Navire Night, 3, 10, 22, 116, 125–6, 129–33, 193
Les Mains négatives, 125
Nathalie Granger, 128
Son nom de Venise dans Calcutta désert, 126
Dziga Vertov Group
British Sounds, 193
Le Vent d'est, 99
Lotte in Italia, 99
Un Film comme les Autres, 99
Vladimir et Rosa, 99

Eckhart, Meister, 75
eidōlon, 4–6, 10–13, 17–19, 23–6, 28–34, 37, 54–6, 68, 70–2, 75, 85, 88, 93, 96–7, 103, 117, 119, 127, 133, 142, 189, 191–2
eikōn, 4–5, 8, 14, 17, 23–9, 33–4, 96, 103–5, 123–4, 189, 191, 199n
eikōn-eidōlon dichotomy, 4, 7, 11, 17, 23–9, 33–4, 189, 191
Eisenstein, Sergei, 50, 84, 155
Battleship Potemkin / Bronenosets Potëmkin, 61, 68

October: Ten Days That Shook the World / Oktiabr' ili Desiat' dneĭ, kotorye potriasli mir, 68
Ellis, Jim, 142
Epstein, Jean, 14–16, 166, 173–5, 200n
ethics, 10, 18–20, 22, 115–21, 125, 137, 139, 141, 154, 193, 199n

face, 11, 14–18, 48–9, 79, 106–8, 117–19, 134, 154–5, 157–9, 162–9, 171–7, 185, 188, 190–1
fade, 98, 162, 172, 181, 183–4, 187, 192, 200n
  to red, 154–5, 157–62, 167–9, 171, 185
Feldman, Hannah, 38, 45, 47, 49
Field, Allyson, 51–2, 62–3
Fleming, David H., 120
Fontana, Lucio, 18
Ford, John
  Rio Grande, 68–9
freeze-frame, 66, 69, 100–1, 192; *see also* altered motion

Gado, Frank, 160
Galt, Rosalind, 12–13, 145
Gamboni, Dario, 7
Godard, Jean-Luc, 10, 13, 37, 54, 93–112, 190, 192–3, 198n
  Alphaville: A Strange Adventure of Lemmy Caution / Alphaville, une étrange aventure de Lemmy Caution, 21, 98–9
  Histoire(s) du cinéma, 3, 10, 21, 94, 101–10, 112, 192, 198n
  Slow Motion / Sauve qui peut (la Vie), 21, 100–1
  Scénario du film 'Passion', 97
  Une Femme mariée / A Married Woman, 21, 98–9
Grespi, Barbara, 14–16, 175
Grøndstad, Asbjørn, 18, 120–1
Günther, Renate, 125

Halliwell, Stephen, 24–6
Hand, Seán, 118
Hanson, Ellis, 138
Harcourt, Peter, 161
Heath, Stephen, 65
Hegarty, Paul, 128, 148
Hegel, G. W. F., 71
Higginson, Kate, 137, 146, 151
Hill, Leslie, 128
Hofmannsthal, Hugo von, 41
Hori, Junji, 111
Hubner, Laura, 154, 160–1

icon, 4, 17, 25–8, 33, 175–6, 195n
  in cinema, 154, 162, 164–5, 167–9, 171
iconoclasm, 1–2, 6–8, 18–19, 24, 27, 32, 39, 96, 117, 119, 178, 189, 191, 195n
  cinematic, 3–5, 9–14, 20–2, 29–31, 33–4, 47, 54–5, 65, 73, 77, 79, 88, 95, 115, 122–3, 142–3, 169, 190, 192–4
iconoclastic controversy, 2, 4, 17, 27–9, 32, 34
iconoclastic *eikōn*, 5, 18, 20, 32, 34, 94, 115, 121, 123–5, 127, 133–4, 152, 155, 157–9, 162–3, 168–9, 171, 173, 182, 187–8
iconophilia, 2, 13, 27, 30, 95–6
idol, 4, 25, 28, 31, 33, 57, 68
imagination, 20, 53–4, 98, 125–6, 129, 132–4, 154, 163, 179, 188

Isou, Isidore, 10, 13, 32, 37–8, 42–54, 61, 96, 130, 190, 192–3, 197n
Traité de bave et d'éternité / Treatise on Venom and Eternity, 3, 10, 21, 44, 46–8, 51–2, 54, 61–2, 103, 192–3, 197n

Jarman, Derek, 11, 115, 135–7, 139–49, 151–2, 155, 190
Blue, 3, 10, 22, 135–7, 141–3, 145–53, 155, 193
Edward II, 136, 147
Jubilee, 147
Sebastiane, 147
The Angelic Conversation, 136
The Last of England, 136
The Tempest, 136
Jay, Martin, 2, 55, 63

Kalin, Jesse, 160–1, 164
Kandinsky, Wassily, 39, 183
Kane, Brian, 81–2
Kehr, Dave, 180
Kenaan, Hagi, 116
Khalip, Jacques, 152
Kibbey, Ann, 11–13
Kieślowski, Krzysztof, 5, 11, 17, 115, 155–6, 171–3, 177–80, 182, 185, 187–8, 190
The Double Life of Véronique / La Double Vie de Véronique, 178
Three Colours: Blue / Trois Couleurs: Bleu, 3, 10, 18, 22, 155, 172–3, 176–83, 185, 187–8, 193, 200n
Three Colours: Red / Trois Couleurs: Rouge, 180
Three Colours: White / Trois Couleurs: Blanc, 180
Klein, Yves, 143–6, 183
IKB, 143–6
Kracauer, Siegfried, 29–30, 198n

Ladner, Gerhart B., 7, 26
Lamberti, Edward, 120
Lanzmann, Claude, 19, 31
Shoah, 31
Latour, Bruno and Weibel, Peter, 7
Lawrence, Amy, 151
Lemaître, Maurice
Le Film est déjà commencé? / Has the Film Already Started?, 44
Lengbeyer, Lawrence, 95
Lettrism, 37–9, 42–4, 46, 53, 56, 61
Levin, Thomas Y., 60–3, 65, 67
Levinas, Emmanuel, 116–20, 176, 199n
listening, 82, 127–8, 130, 132–4, 147–51
Lombardo, Patrizia, 146
Lukács, György, 58

Malevich, Kazimir, 4, 39
Mallarmé, Stéphane, 42
Martin, Adrian, 84
Martin-Jones, David, 120
Marx, Karl and Engels, Friedrich, 56–7
Mauthner, Fritz, 41, 196n
McMahon, Laura, 127, 129, 130
Méliès, Georges
A Trip to the Moon / Le Voyage dans la Lune, 61
Michaels, Lloyd, 154
mimesis, 2, 4–5, 10, 18–19, 21–5, 32–4, 37–40, 43, 45, 56, 60, 73–7, 85, 94, 101, 112, 115, 123, 125–6,

130, 134, 141–5, 148, 154–6, 168, 171, 177, 179, 187, 189, 193; *see also* anti-mimesis
Misek, Richard, 161
Mitchell, William J. T., 2, 57
Mondzain, Marie-José, 1–2, 8, 28, 176, 189, 193
monochromatic screen, 22, 52–3, 60–1, 63–4, 66, 98–9, 141, 143, 145, 151, 154–8, 161, 167–8, 171, 173, 177, 181, 190–1, 193, 197n; *see also* blank screen
Moor, Andrew, 142–3
Morreale, Emiliano, 83, 86
Mosley, Philip, 161
Münsterberg, Hugo, 30, 199n
mysticism, 25, 41, 89, 145
  atheistic mysticism, 108
  Christian mysticism, 74–5
  Jewish mysticism, 42–3

Nagib, Lúcia, 120
Nancy, Jean-Luc, 2, 91, 118–19, 132, 148–50
negative theology, 25, 41, 75
Noys, Benjamin, 59–60, 68

Perniola, Ivelise, 19
person with AIDS (PWA), 136–43, 146–7, 151–2
Pethő, Ágnes, 97
phoné, 73–4, 76, 80–4, 93, 193; *see also* voice
photogénie, 14–15, 166, 174, 200n; *see also* Delluc, Louis and Epstein, Jean
physiognomy, 14–15, 166–7, 174–5; *see also* Balázs, Béla
Pisano, Libera, 41
Plato, 2, 12–13, 17, 22, 24–5, 28, 34, 40, 121, 191
Plotinus, 22, 25–6, 28, 34, 191
Poirson-Dechonne, Marion, 6, 19, 45, 131
political modernism, 11–12, 29–30
Pontecorvo, Gillo
  Kapò, 121–2

Rancière, Jacques, 104
Rauschenberg, Robert, 4
Ray, Nicholas
  Johnny Guitar, 68
Remes, Justin, 137, 145
Reyland, Nicholas W., 180, 183, 185
Rivette, Jacques, 121–2
Rodowick, David N., 5, 11
Rossellini, Roberto
  Joan of Arc at the Stake / Giovanna d'Arco al rogo, 109
Royer, Michelle, 129
Rushton, Richard, 12–13

Saïd, Suzanne, 7, 24
Saxton, Libby, 9, 18, 103–4, 119–21, 124
Schaeffer, Pierre, 4
Scruton, Roger, 30
Sedgwick, Eve Kosofsky, 140
silence, 4, 41–3, 61–3, 79, 84, 86, 88, 91, 104, 128–9, 142, 147–9, 152
Simmel, Georg, 176
Singer, Irving, 164
Sinnerbrink, Robert, 120–1, 163
Sjöberg, Sami, 39–40, 42
Smith, Paul Julian, 147
Sobchack, Vivian, 143
Solnit, Rebecca, 145

Sontag, Susan, 124, 137
sound-image disjunction, 45, 47, 51–2, 56, 71, 84, 97, 125–6, 129–30, 132
spectacle, 2, 19, 34, 38, 122, 127, 138, 143, 187
  and Debord, 10, 55–60, 62–71
Stadler, Jane, 163
Stam, Robert, 100
stasis, 66, 68–9, 100
Sternberg, Josef von
  The Shanghai Gesture, 68–9
Stevens, George
  A Place in the Sun, 102
stillness, 66–9; *see also* stasis

Törnqvist, Egil, 161, 168
Tyagi, Ritu, 128

Venzi, Luca, 19, 143, 156, 162, 182–3, 187, 200n
Verlaine, Paul, 42
voice, 21, 47, 62, 68, 72–4, 76–86, 88–9, 91, 93, 115, 126–32, 134–5, 147–52, 190, 193; *see also phoné*

Wajcman, Gérard, 9, 19–20, 32–3, 39, 122, 142
Watney, Simon, 138
Weiler, Gershon, 41, 196n
Weller, Shane, 40–1
Wiene, Robert
  The Cabinet of Dr. Caligari / Das Cabinet des Dr. Caligari, 61
Wilson, Emma, 183, 188
Witt, Michael, 102, 105, 110
Wollen, Peter, 144
Wolman, Gil J., 61–2
  L'Anticoncept / The Anti-Concept, 44, 62
Wunenburger, Jean-Jacques, 2, 32
Wymer, Rowland, 144, 146

Žižek, Slavoj, 81–2, 122, 177–8, 180–1