## **Contents**

Acknowledgments — VII			
1	Introduction —— 1		
2	The Theory of Revolution: Prolegomena —— 19		
	2.1	On the Concept of Revolution —— 19	
	2.2	Arendt's Conception —— 24	
3	The "Machine Which Thinks Temporally" —— 39		
	3.1	Film, Time, and Movement: Epstein's and Deleuze's	
		Conception — 39	
		Epstein — 39	
		Deleuze — 51	
	3.2	Film and the Experience of History —— <b>56</b>	
4	Napol	ÉON: The Sublime Conceptualization of Revolution —— 73	
	4.1	The Mathematical Sublime and Deleuze — 73	
		The Prewar French School —— 73	
		The Snowball Fight —— 84	
	4.2	The Thinking of Images and Deleuze —— 94	
		How to Think With Images? —— 94	
		Revolution as Storm — 99	
	4.3	The Authority of State Foundation —— 105	
		The Revolution and the Question of New Beginnings — 105	
		The Question of Authority —— 111	
	4.4	After 1945: How Do We Look at Revolution Films With	
		and Against Deleuze? —— 116	
5	REDS: The Russian Revolution in Hollywood —— 123		
	5.1	Situating the Film Historically —— 123	
		"I Was Hoping for a Happy Ending" —— 123	
		The Not-So-New-Anymore Hollywood —— 127	
	5.2	Revolution — 129	
		The Gaze on Revolution —— 129	
		The Asynchronous Rendezvous —— 139	
		The Condensed Temporality of Utopia —— 145	
		The Condensed Temporality of Otopia —— 145	

	5.3	The Decline of the Revolution —— 157
		The Confrontational Rendezvous —— 158
		The Extended Temporality of the Couple —— 162
6	JOHN A	DAMS: Before the Birth Comes the Revolution —— 167
	6.1	The Missing Afterlife of the American Revolution —— 167
	6.2	The American Revolution as Mini-Series —— 174
		The Episode Independence —— 174
		Mini-Series — 188
		Mini-Series —— 191
7	Concl	usion —— 199
Bib	oliograp	phy —— 205
Filı	mograp	hy —— 217
Na	me Inde	ex —— 219
cil.	m Indov	7 —— 223