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2015

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Venter, Hermann August, (2015) Cinematic temporality :|ban application of Deleuze's crystal-image and the splitting of time in film, University of the Witwatersrand, Johannesburg, https://hdl.handle.net/10539/28362

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ABSTRACT FOR RESEARCH PROPOSAL

CINEMATIC TEMPORALITY:

AN APPLICATION OF DELEUZE'S CRYSTAL-IMAGE AND THE SPLITTING OF TIME IN FILM

by

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Submitted in partial fulfilment of the requirements for the degree
MA in the Field of Film & TV

in the

THE WITS SCHOOL OF ARTS

FACULTY OF HUMANITIES

UNIVERSITY OF THE WITWATERSRAND

25 June 2015

ABSTRACT

The research investigates Gilles Deleuze's theory of the time-image as theorised in *Cinema 1: The movement-image* (1986) and in *Cinema 2: The time-image* (1989), focusing, in particular, on the crystal-image. Deleuze's views the crystal-image as a multifaceted understanding of time where the present is infused with the past and future. It is this image of the crystal - a reflection of the fragmented and simultaneous intersection of time - that forms the basis of this research. As such, the research argues that our contemporary perception and understanding of time is of a schizophrenic nature: time is not clearly defined in terms of past, present and future - a result of our accelerated experience of life in the postmodern context, an aspect exemplified by the rapid means of communication afforded by social media platforms and the multiplicity promoted by online identities. As an illustration of the crystal-image, the research employs a non-linear approach to the production of a short film, explored through the theme of memory. Cinematic techniques and concepts are employed in ways which allow the viewer to experience time in its pure form - a simultaneous instant where the past, present and future collide. The dramatic premise of the film revolves around an individual's role in the course of destiny and outlines a narrative that captures the manner in which everyday life is experienced wherein events from the past and present impact on the future. The film aims to split cinematic temporality and, instead, present the viewer with Deleuzian crystals of time by fusing the instances from the past with the present and future as a means of employing Delueze's theorisation of the crystal-image in a practice of filmmaking.