# Article information:

Deleuze and the crystal-image | all for dead time  
<https://allfordeadtime.wordpress.com/2009/10/30/deleuze-and-the-crystal-image/>

# Article summary:

1. Deleuze's crystal-image offers insight into the operation of time, which is informed by Bergson's work on time and memory.

2. The crystal-image is a logical culmination of a trajectory in cinema that operates through the movement-image, time-image, and into the crystal-image.

3. Alfred Hitchcock's Vertigo portrays the purest form of the crystal-image, where the actual image meets its virtual image, representing the co-existence of past and present in time.

# Article rating:

May be slightly imbalanced: The article presents the information in a generally reliable way, but there are minor points of consideration that could be explored further or claims that are not fully backed by appropriate evidence. Some perspectives may also be omitted, and you are encouraged to use the research topics section to explore the topic further.

# Article analysis:

The article provides a detailed analysis of Deleuze's crystal-image and its relationship to time, memory, and cinema. The author begins by summarizing Bergson's philosophy on time and memory, which informs Deleuze's work on the crystal-image. The article then traces the trajectory of cinema from the movement-image to the time-image and finally to the crystal-image, with the Second World War serving as a paradigm shift in cinematic style. The author also examines how the crystal-image is visually portrayed in Alfred Hitchcock's Vertigo.

Overall, the article provides a thorough exploration of Deleuze's theory of the crystal-image and its significance for understanding time and memory in cinema. However, there are some potential biases and missing points of consideration that should be noted.

One potential bias is that the author relies heavily on Deleuze's interpretation of Bergson's philosophy without critically examining it or considering alternative perspectives. While Deleuze's work has been influential in film studies, it is not without its critics who argue that his reading of Bergson is selective and reductive.

Another potential bias is that the author focuses exclusively on Hitchcock's Vertigo as an example of the crystal-image, without exploring other films or counterarguments. While Vertigo may be a useful case study for understanding Deleuze's theory, it is not necessarily representative of all films that employ the crystal-image or all interpretations of Deleuze's work.

Additionally, there are some missing points of consideration in the article. For example, while the author discusses how cinema portrays time through memory and image, they do not address how sound or music might also contribute to this representation. Similarly, while they discuss how Bergson divides memory into spontaneous and habitual forms, they do not explore how this division might be problematic or incomplete.

In terms of unsupported claims or missing evidence for claims made, there are few instances where this occurs in the article. However, one example is when the author asserts that the Second World War served as a paradigm shift in cinematic style without providing evidence or examples to support this claim.

Overall, while the article provides a detailed analysis of Deleuze's crystal-image and its relationship to time and memory in cinema, there are some potential biases, missing points of consideration, and unsupported claims that should be noted.

# Topics for further research:

* How does sound contribute to the representation of time and memory in cinema?
* Critiques of Deleuze's interpretation of Bergson's philosophy
* Other films that employ the crystal-image and their interpretations
* The limitations of Bergson's division of memory into spontaneous and habitual forms
* Examples of how the Second World War impacted cinematic style
* The role of music in representing time and memory in cinema

# Report location:

<https://www.fullpicture.app/item/7b5f92e8d39710c69c81845654b7d048>