The Cinema and Other Moving Images

Raymond Bellour
» Centre National de Recherches Scientifiques (CNRS), Paris

The heightened presence of photography in the cinema since the 1960s along with the growth of video beginning in the 1970s has long made it necessary to understand the nature of the operations for moving between various kinds of images, on the level of both the fact of the movement and the analogy of the representation. The digital revolution, however, helping give rise since the end of the last century to new ways of recording and disseminating images, has made it increasingly necessary today to distinguish between cinema images, which are essentially defined by the specificity of the experience that is unique to the screening of a film in a public venue, and every other mode of image consumption, in particular the increasing number of images shown in art galleries and museums of contemporary art.