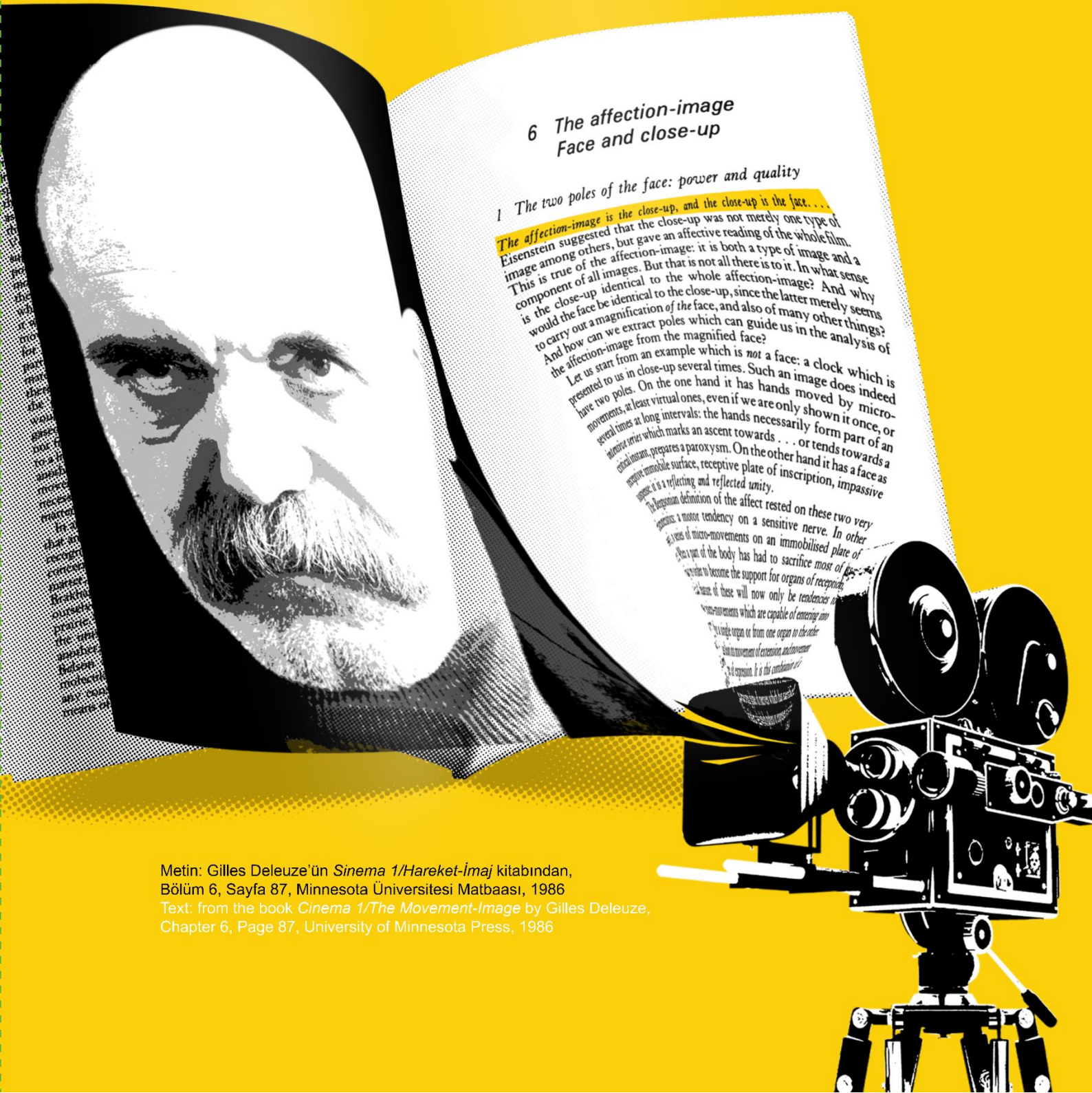




# sineFILOZOFI

ULUSLARARASI HAKEMLİ E-DERGİ INTERNATIONAL PEER REVIEWED ONLINE JOURNAL



## 6 The affection-image Face and close-up

### 1 The two poles of the face: power and quality

*The affection-image is the close-up, and the close-up is the face. . . .*  
Eisenstein suggested that the close-up was not merely one type of image among others, but gave an affective reading of the whole film. This is true of all images. But that is not all there is to it. In what sense is the close-up identical to the whole affection-image? And why would the face be identical to the close-up, since the latter merely seems to carry out a magnification of the face, and also of many other things? And how can we extract poles which can guide us in the analysis of the affection-image from the magnified face?

Let us start from an example which is *not* a face: a clock which is presented to us in close-up several times. Such an image does indeed have two poles. On the one hand it has hands moved by micro-movements, at least virtual ones, even if we are only shown it once, or several times at long intervals: the hands necessarily form part of an immense series which marks an ascent towards . . . or tends towards a critical instant, prepares a paroxysm. On the other hand it has a face as a receptive immobile surface, receptive plate of inscription, impassive aspect, it is a reflecting and reflected unity.

The Deleuzian definition of the affect rested on these two very opposite tendencies: a motor tendency on a sensitive nerve. In other words, a series of micro-movements on an immobilised plate of glass. The part of the body has had to sacrifice most of its functions in order to become the support for organs of reception. The organs of these will now only be tendencies towards movements which are capable of entering into contact with the single organ or from one organ to the other. The movement of extension, and movement of contraction, is the condition of the expression. It is this condition of the

Metin: Gilles Deleuze'ün *Sinema 1/Hareket-İmaj* kitabından,  
Bölüm 6, Sayfa 87, Minnesota Üniversitesi Matbaası, 1986

Text: from the book *Cinema 1/The Movement-Image* by Gilles Deleuze,  
Chapter 6, Page 87, University of Minnesota Press, 1986