

It would take us too far away from our focus on film if we tried to follow Bergson much further. What is interesting for our current purpose is the following conclusion: “The *actuality* of our perception thus lies in its *activity*, in the movements which prolong it, and not in its greater intensity: the past is only idea, the present is ideo-motor” (Ibid, 1982: p. 71).

Film, which is often called “moving pictures”, corresponds to this by putting together the idea of the past and the present since films are always projected in the present for someone, an audience, who is watching them. To recognise what Bergson’s contribution to the understanding of cinema was, we should take into account the comment by Deleuze:

Now we are equipped to understand the profound thesis of the first chapter of Matter and Memory: 1) there are not only instantaneous images, that is, immobile sections of movement; 2) there are movement-images which are mobile sections of duration; 3) there are, finally, time-images, that is, duration-images, change-images, space (volume)-images, which are beyond movement itself (Deleuze, 1983: p. 22).

In view of Deleuze’s assertion we can say that the historical “insertion” of film into these interacting movements, was not just any innocent act, especially bearing in mind Bergson’s hint concerning the “mechanism of the unconscious”.³

From Memory to Identity to Ethnology

The mechanical aspect of producing a photograph, a film and other visual or audio-visual representations, contributes to an impression of a special “objectivity” of any “documented” look through the lens of a camera. Unlike written records or different works of art, including architecture, these “instruments” of representation are simultaneously reducing and enlarging the impact of a subjectivity on a product, which makes a representation possible and it is itself a representation. Reducing the impact of subjectivity, while the mechanics and the chemistry of photographic or film camera eliminates all the work of “drawing and painting”, but enlarging this impact, while a subjective decision is essential for shooting a picture or movie. Furthermore, this is done by choosing angles, light and shadow and – what

3 Certainly, Bergson could not and therefore did not have in mind Freud’s idea of the unconscious since the idea was just about to become a concept through Freud’s and Breuer’s analysis of the famous case of hysteria in 1895.