

lexicon of ordinary language already in very early popular culture. Images, which represented the visual world more convincingly than any artist's work – not because they were better as images, but because they were recognised to be “truer” – have forever changed human perception. How was human perception organised and how it functioned before this process of change started, we are unable to say in detail, but we can take into account many such written records as various philosophical texts, especially those on epistemology, which demonstrate many troubles in explaining the perception and the true value of a reality outside ourselves. As soon as we mention a concept such as memory, many people are quick to associate it with psychology as the science that can supposedly define and describe the concept. True, apart from neuro-science, psychology (no matter which of many different doctrines) deals a lot with the concept of memory. The psychological concept of memory, as much as it serves its purpose within the limits of psychology as a science, seems to be insufficient as an answer to a range of questions. Problems associated with memory have nowadays become a matter of cross-related issues and various types of knowledge and research. No one expects psychology itself in isolation from other research to deliver much more knowledge than it already does in the field, which is designated by the concept of memory. This divergence between psychology and other humanities started to come into view within the work of Henri Bergson. Gilles Deleuze brought this historical fact to our attention in 1983, when this great philosopher of the 20<sup>th</sup> Century stunned the intellectual community with his first extensive study on cinema. Bergson's works displayed many features of a great foresight, when he, in his discourse, revealed the full meaning of the concept in a nascent context, which fully developed later. By “this context”, I mean not only aesthetic developments as such, but these developments as they were seen through the interactions with education, cinematography, and cultural institutions, which all contributed to a change of the perception of human perception. It is of the utmost importance that along with the concept of *movement* Bergson not only emphasised the notion of memory, but also the concept of image. It is not as important how exact or wrong Bergson's observations, assertions and statements were in view of, for example, modern physiology and the psychology of perception, since we are talking about the philosophical building of concepts. Thus, maybe – due to the fact that Bergson's book on memory was first published in 1896, roughly at the same time when the brothers Lumieres' *cinématograph* started film history – we can shed light on the prob-