

During the twentieth century, cinematography matured into an independent and potent form of art. Film as a sequence of images caught in continuity presents a unique tool of capturing time; it allows the viewer to observe the manipulation of temporal and of spatial values, which before was not possible in the arts. Furthermore, the technical and aesthetic conceptualization of cinematography was evolutionarily developing during its short history and, according to Deleuze, saw a major break after *Citizen Kane* (1941) and most forcefully following the Second World War. This break resulted in the emergence of the so-called 'time-image', which in its essence reveals a radical alienation of the individual in contemporary society, but seeks to establish a new philosophy of space and time in a disorientated post-war world.

The present analyses of the films chosen in this project aimed at revealing the new realities created by our two chosen film-makers. These realities echo the complexity and ambiguity of the contemporary individuality; these are the realities of a post-war subjectivity, one that is at one stroke both questioned and fragmented. Both Alain Resnais and Andrei Tarkovsky, whose bodies of work were conditioned by the emergence of a new post-modern consciousness, created a new cinematic style and also contributed to the rethinking of established cinematic techniques. Furthermore, both managed to challenge the conventional modes of cinematic (and image) representation, thus, creating a new type of visual reality, which Deleuze coined as the 'time-image'.

Deleuze's philosophy proved helpful for this research because it provides a new range of concepts and ideas that help us to negotiate the complexity of post-modern consciousness. His philosophical approach to cinematography, though having a highly systematic and abstract character, allowed the present study to find new, inspiring readings of selected films.