

## Issue 14:

## Film Hieroglyphs

By Tom Conley

Minneapolis: University of Minnesota Press (pbk).

A Review by [Name]

Conley first presents a brief introduction to the history of writing in the course of time, and then what he terms "hieroglyphic elements" because

wherever  
landscapes  
that the  
forcibly c

It is this rupture  
Conley explores

Conley draws on  
Chomsky), post-  
by Gilles Deleuze  
*II: The Time-Image*  
challenge the  
Conley to attend  
being read on  
only in terms

The device that  
ancient human  
argues that cinema  
notes that the  
into a problem  
knowledge..."  
that Conley argues  
seven chapters  
closely linked

He begins his  
discussion of  
individual shots  
that what makes  
narrative, joke  
literature and  
allows the specta  
conscience ex  
the viewer to  
other films an  
revolutionary  
auteurism, ge

This method of  
director as au  
(Fritz Lang, 19  
wherein actual  
the director's

In chapter three  
*Objective Bur  
which classical  
register of me  
studio, and the  
direct evidence*

Of all the chap  
(Robert Siodm  
that offers a g  
constructed. C  
the image fro  
light/shadow  
when the sho  
of noir films w  
hold for Amer

Conley ends t  
(Agnes Varda  
and filmmake  
creates a rupt  
ruptures simp  
surrounded by

