At the end of the twentieth century, cinema underwent regime change, not death. Cinema has become universalized in the form of gently used media. Its leading edge subordinates both movement and image to hostility, and articulates affect through a new set of images and signs. In the past, cinematic affect was transindivial, molecular, and social; the new regime expresses affect as a molar ready made imposed on individuals by the economy. The films themselves make it clear that these changes erupted from recent capitalist restructuring of both production and the markets. As a method for understanding the interaction of cinema and capital, I will force Gilles Deleuze’s *Cinema 1* and *Cinema 2* to become a draft, a draft of his lost project *Grandeur de Marx* and analyze affect in today’s image regime with Alex Rivera’s *Sleep Dealer* (2008).

In *Cinema 1* and *Cinema 2*, Deleuze describes a passionate art that narrates a consciousness which must either suffer the world or change it. If consciousness cannot recreate the world according to its desires, the world as it is degrades and confuses consciousness while weakening bodies. Under each regime, the labor-capital relation determines labor’s capacity to act. The movement-image presents an active consciousness moving rationally through a comprehensible world to solve problems,
accomplish goals, and execute programs. The time-image, on the other hand, presents a passional consciousness, stunned by the world situation, and looking for the determinations of its circumstances. Deleuze’s two cinematic regimes irrupt dialectically from the levels of subsumption before and after World War II. The third period is determined by the non-relation between surplus populations and surplus capital in our time. Real subsumption was a fact of labor’s life but workers’ victories were in struggles over absolute surplus value, the length of work, not its intensity. The prewar movement-image developed during an era dominated by struggles in the capitalist core over the formal subsumption of labor: over the length of the working day and the right to vacations and holidays. The movement-image lost salience, and the time-image replaced it once Taylorization had been completed and introduced even in semi-peripheral countries such as Italy. It expresses the real subsumption of labor, in which capital controls every aspect of the labor process and workers struggle over hourly wages and working conditions. With the twenty-first century comes Cinema Hostis and full subsumption, in which the difference between labor and being available for labor becomes increasingly indiscernible: every aspect of social reproduction has been included in capital’s circuits of exchange. The ever rising organic composition of capital — the ratio of machine work to human labor — leads to structural unemployment, relative surplus population that cannot be absorbed into the waged labor force, and a working class seeking to abolish itself.

Each cinematic period expresses affect through its own signs within the mood appropriate to the exigencies of the economic situation from which the regimes spring. The cinematic regimes not only have specific affective signs; between the three periods, the forms of affective expression change. The movement-image suffers the world with anxiety. Its differentiated affects crystallize in subjects who are necessary to the disciplined movements entailed in the production and circulation of commodities. Within the passionate boredom of the time-image, subjects have themselves become commodities which encounter affects externally
in whatever-spaces that are abstracted by the pure sensation of time passing. Cinema Hostis’s mood of enmity can only repeat itself in the form of weaponized affects used by parties to a struggle.

Economy has lain waste to the world and exterminated every form of life opposing production and exchange. Economy creates subjects with interests which it sets to work against one another and has only ever been an organization of hostility. The emergence of enmity in cinema can be verified by consulting various recent dossiers on contemporary film such as *Neoliberalism and Global Cinema*, edited by Jyotsna Kapur and Keith Wagner. The articles in that collection describe “ghostly landscapes filled with wandering souls and the scattered body parts of shattered dreams, suppressed rage, disappointments, and despair,”

\[1\] a poetics of

[t]he violence of things over the living, of the lifelong dependence on debt, of mannequin bodies that real people aspire for, and finally the power of money to control not only the quality of life, but the right to life itself […].

\[2\]

They find a cinema that links the hospital “character attitudes” to “architectures of urban space” in order to map “the destabilizing of community in an age of survivalist capitalism.”

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Perhaps to bring cinema’s recent hostile mood out most clearly, one only needs to recollect the quizzical looks on Parisian’s faces when the participants in *Chronique d’un été* (Edgar Morin and Jean Rouch, 1961) asked them whether they were happy. In 1959, it seemed an absurd question, a question out of synch with the film’s abstracted spaces and circulating subjects. The out of joint question created a fractured horizon keeping *Chronique d’un été*’s concrete durations from harmonizing, allowing the film to depict the cracks of the past between the cobblestones over which the characters walk, as well as the shadows of intensified struggle to come. Today one cannot imagine anything but the most soiled clichés of Sarkozy administration’s “happiness index” from a film organized around that question.

According to Deleuze, in the movement-image, affects well up after movements of perception, waves of sound and light, have flowed from a world to a subject. Affect appears when that movement, temporarily enclosed in the subject, and no longer a motion between points A and B, becomes a twinge of pure quality. Affect eventually further sublimates into thought or flows out to the world. Although the movement-image’s affects crystalize within subjects, they result from a-human and transpersonal movements initiated outside that subject. Affects individuate themselves inside the sensory motor arc linking perception, a center of indetermination and the incurved horizon of the world. In the movement-image affects express themselves on subjects’ surfaces, on their faces, resulting in what Deleuze calls the affection-image. The affection-image has a sign of composition, the facial close up, and a genetic sign, the any-space-whatever.

The regime of the movement-image expresses the chronotopes of an era during which surplus value extraction rates were high enough for labor to constitute itself as a subject capable of executing a program. Movement-images depict the form of time needed by the working class in order to revolutionize its struggle over the length of the working day. In an essay entitled “Three Temporal Dimensions of Class Struggle,” George Caffentzis elaborates on the two forms of time proper to capital: the linear
time used to measure production and the circular time used to track the reproduction of capital. Both forms measure movement. When labor appears as part of capital, it too must rely on those forms of temporality. Gilles Dauvé and Karl Nesic’s description of this period as “programmatist” implies that labor needed forms of time that measure the movements of production: a circular time to orient itself within the capital’s expanded reproduction, and a linear time to articulate its programs. In this period labor needed a temporality capable of linking perception to moving bodies, functioning as centers of indetermination and subjectivity, a temporality within which the actions of those bodies could meet their objects in the world. If the production process determines the essence of the labor-capital relation it does so by determining the time of social relations.

In the facial close up, affect appears as a mobile impulse on a sensory nerve. The facial close up composes affects from the relations between facial features and distributes those affects along a spectrum between the active pole of desire and the reflective pole of wonder. The tight framing of the close up abstracts the face from its spatiotemporal coordinates, allowing films to express pure qualities independently of situations within which qualities are realized. A face with features that break its outline expresses the extreme of desire while a stilled, plate-like face expresses wonder. Writing about this period of formal subsumption, Jason Read shows that capital creates a mode of subjectivity immanent to the abstract labor power that it produces. Individual, “free,” skilled, servile workers and cooperating subjects born of industry were both results of the contradictory movement of capital’s antagonisms, and its distribution of a range of affects between subjects.

Charlie Chaplin’s *Modern Times* (1936) exemplifies affection-image compositions in the movement-image regime. Chaplin’s Tramp character goes from factory to prison to home, mechanically stumbling upon one enclosed space after another. Chaplin’s comedy comes from responding to situations with inappropriate movements, including the micro-movements of his face, thus transforming the situation in unexpected ways. Despite the relatively low number of close ups in *Modern Times*, the Tramp’s face remains disconnected from the space around it, separated by its different make up and the abnormal connection between his expression and the actions. By crystallizing the “wrong affect” the Tramp space makes the determinations of other characters’ expressions intelligible. He makes the audience wait to see how he will escape the difficulties each presents to him, suspending the laughter in the passionate element of anxiety.

The Tramp’s face moves inappropriately. When the lunch signal sounds while he tries to rescue a fellow worker trapped in the gears of a huge machine, the Tramp gets his colleague’s food, eats, and feeds the other worker with a calm and beatific expression of enjoyment rather than the expected resolved or panicked look. When the Tramp accidentally inhales some cocaine hidden in a saltshaker while in jail, his face is a spasm of desire, unlike the faces of the other prisoners and the guards, who do not know the reason for his over-stimulation. Perceiving the factory, the jail, and the home overwhelms the Tramp, and an affect uncorrelated with his situation wells up in him. The Tramp’s irrational affect exposes the process of industrial subjectification, and eventually forges a way out.

In the film’s conclusion, the Tramp and his lover find themselves excluded from all enclosures, homeless, and unemployed, abandoned on the side of the road. In a close medium shot their two faces pass through series of expressions from surrender to determination in an accelerated coda of facial expressions. The lovers’ faces finally become smiling masks expressing their newly found power to take the road out of the metropolis toward the abstracted horizon of the industrial US’s mythical road.
As Read's work demonstrates, subsumption's affects emerge from the latent possibilities in the flows and axioms specific to that period of capitalism as opposed to new affects capable of transforming the image regime within which they function. Nonetheless potential for the new emerges in the affection-image's genetic sign.

Deleuze points out that close-ups sometimes include a fragment of space to the side of the face, removed from its spatio-temporal coordinates. Any space can be framed as a provisionally closed set of relations, just as the face can. Such abstracted whatever-spaces function as the affection-image's genetic sign, causing semiotic mutations and articulating a different image regime. Subjects disappear in whatever-spaces, and affect appears externally as an abstracted set of relations enduring a passage of time. The time-image emerges as the increased use of whatever-spaces changes cinematic affect from an expression crystalized within a subject into the time of relations in general, opening it to non-human qualities, and further sublating affect into powers of thought.

The second cinematic regime, the time-image, expresses the period of real subsumption after World War II, when Taylorization had been completed in the core and older industries in which the work had not been automated and made technical had been bombed out of existence and rebuilt. Capital now possessed and controlled the techniques of labor as well as its forms, and workers sought to escape the plane of capital rather than transforming it from within. Instead of measuring movements internal to capitalism, the time-image rendered time in a pure state.

The massive and uneven destruction of capital in the Second World War led to a shift in the labor capital relation, which caused the movement-image to lose salience in the capitalist semi-periphery during a new round of primitive accumula-

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tion. This phase, in which the bourgeoisie takes what it needs for capitalism to function by any means necessary, formed the base from which modern cinema erupted. Italy provides a clear example of this process, which explains much about its postwar cinema and perhaps also explains the Italian fascination with phrases such as “consumer capitalism,” “social reproduction,” “biopower,” “biopolitics,” and “the social factory.” When the cycle of restructuring initiated by postwar primitive accumulation ended, and the factories started to shrink, Italian insurrectionists still believed the revolutionary mass must be composed of productive laborers, and so they decided that exchange and reproduction must produce somehow surplus value, even if such a supposition was questionable.

After the war, the modernization of Italian agriculture drove peasants from the south into vast, ghettoized labor pools in the *brogate,* or peripheral slums, of northern cities. This migration spewed out immigrants who became Australians or, like Antonio Berruti, minor characters in the Paris of films such as *Breathless* (Jean-Luc Godard, 1960). Modernizing agriculture meant that many fewer laborers were required to grow the same amount of produce and livestock; the resulting migration to industrial centers transformed Italian peasantry into a proletariat with a massive unemployed layer. “Between 1950 and 1967, [...] more than a third of the Italian population moved from one district to another.” The proletarianized reserve labor pools were forced to work to live, yet capital did not require all of their labor. In capitalism reserve labor pools must provide for their own continued existence because capitalism deprives potential workers of the means of reproduction in order to force them to be available as laborers — the definition of proletarianization. In the abode of production the real subsumption of labor accelerated with the Marshall Plan that fueled Italian hyper-development. Pier Paolo Pasolini would remark that he saw the assembly line implanted throughout Italy in a ten-year period.

Every aspect of proletariat’s existence was now determined and regulated by capital. Labor began to realize that only by “leaving the plan(e) of capital, and never ceasing to leave it,” “a mass becomes increasingly revolutionary and destroys the dominant equilibrium […]”

In the time-image, characters attempt to find a way off the planes subsuming them by thinking the determinants of the situations that trap them. The stunned characters cannot react to incoming movements effectively and float on the forces that determine them. They become perceivers, or what Deleuze calls “spiritual automata,” instead of agents. Rendered semicatatonic by the banal intolerability of the post-war world, these perceivers see far but are only capable of small acts. The seers must find a subtle way to reconnect with the world, just as labor had to find a way to sustain itself where capital had alienated it from all means of production. The determinations of the time-image’s situations offer a way out, a potential for autonomy.

Once cybernetics’ controlling networks had replaced the disciplinary enclosures of formal subsumption, full subsumption, became possible in the capitalist core. Once economy engulfed all bodies and minds, creating a networked subjectification, characters began to rely on the structure of the market the way we depend on the physical laws to move through space.

The members of society are thus violently isolated, “individualized,” subjected to personalized (and hence inquisitive) abstract measurements that appear natural (or scientific) or appear to be the intrinsic property of “progressive” technical systems (or the technical objects of those systems). If persons are thingified, transformed into simple elements of account-

ing, technical things (or commodities) become, conversely, not just alive but dominating.\textsuperscript{11}

As Read points out, under real subsumption the very affect of labor belongs to capital.\textsuperscript{12} The restructuring of capital means changes in its flows of people, changes in the axioms that determine subjects and social relations. Capital increasingly disguised the capitalist relation itself, appropriating all formal and embodied human knowledge to its own appearance as something inherently productive, while making labor appear as redundancy. The omnipotence of capital bored us; it left us with nothing to do but withdraw ourselves. The time-image expresses real subsumption as an almost empty, subtractive cinema that makes the processes of capture, of abstraction, and domination perceivable, revealing a political order born of the power of economy and its categorizations — one that reduces human action to labor and relative surplus populations to bare life.

The cuts marking off the whatever-spaces that endure the time-images affects separate rather than connect shots. The characters in the films are too overwhelmed to become subjects and the affects refer to collective bodies that are ripped away from themselves and their worlds. Like the serial edits, bodies in the time-image assert their presence separately from the subjectivities connected to them or the space around them; they occupy an isolated space interrupting the image often enclosing away from other, normal bodies.

In Roberto Rossellini’s \textit{Europa ’51}, Irene perceives the Roman slums as indifferent spaces, the abstraction of the streets and interiors standing into contrast with the cartographic specificity of the bourgeois home. In her family, she works as a redundant housewife with a waged staff who she manages instead of doing domestic labor directly. The unwaged existence of the poor


\textsuperscript{12} Read, \textit{The Micro-Politics of Capital}, 2.
and destitute women marks *Europa '51*’s Rome as a space of bare life, the mode of human beings unable to sustain citizenship: the formless being. Irene’s mother mentions bare life’s essential figure when she warns her daughter that communists will end up in concentration camps if war breaks out again. Irene sees the factory she visits as the yard for a camp, haunting the edges of the film with the figure. Giorgio Agamben points out that since World War II camps have become the *nomos* of the modern metropolis, figuring the transformation of political space into zones of force. Variations on camp space, whatever-spaces, separate themselves from any world. Women enclosed within the forced labor of private reproduction incarnate bare life in societies of control, a status that paradoxically confers on their potential refusal of that labor, the power to end the reproduction of capitalism.

Through the banal, bored subjectivity of a stunned housewife, *Europa '51* expresses a revolutionary desire: the desire to see the world just as it is in order to destroy its mediations. Irene’s desire surges within the difference between a zone marked as expressing the actual contradictions of social reproduction in post-war Italy, her home, and a fantastical zone presented as a virtual alternative mode of reproduction, the slums. The film presents both spaces through Irene’s schematic, time-imaged perceptions. Her refusal of her family’s private reproduction of the bourgeoisie and her flight into collectivized proletarian social reproduction functions are not simply expressions of a desire to perform women’s work by other means. They are impressions of an impersonal need for systemic change based on a change in her society’s mode of reproduction.

Control and society both come to an end with the emergence of full subsumption. Under full subsumption, the organic composition of capital has risen to a point where capital cannot extract enough surplus value from labor to keep growing. It must start distributing extant value upwards by commodifying every

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aspect of human existence and subjecting us to universalized exchange. Simultaneously capital accumulates wealth by dis-
possession through legal or military force, which is the contem-
porary form of primitive accumulation. In this phase, capital
governs by abandonment. An asocial formation arises between
numb bodies governed by a destituent power and unmediated
violence.\textsuperscript{14} The penetration of economy into every aspect of life
is more than legible in the HSBC Holdings advertisement reading
“in the future, there will be no more markets waiting to emerge.”
When living becomes indiscernible from exchange, nothing new
will emerge. Various all too familiar features of the contempo-
rary economy have transformed what little time workers could
use for their reproduction into time during which they must be
available for work.\textsuperscript{15} Concretely this means: last-minute schedul-
ing practices in minimum wage jobs, the tendency toward in-
dependent contracting in higher waged sectors, the growth of
the flat corporation, the use of communications technology to
tether us to our bosses, etc. Meanwhile, the “universal market”
in services has completely colonized the sphere of reproduction.
In the period of empire, life is completely subordinated to the
economy and movement and time to hostility. For Tiqqun, the
Hostis names that which has taken the place of social relations
at a certain moment of the moving contradiction—the lived
economy that reduces us to bare life. The cinematic expression
of this contradiction results in films in which each is the enemy
of each and the camera is the enemy of all.

The prehistory of Cinema Hostis includes the development
of a specific form of reality television in which characters live
together while being constantly recorded. As initially developed
by PBS’s \textit{An American Family} (1971), in reality television hostility
sometimes breaks out between the characters and at other times
between the characters and the intrusive recording apparatus.

\textsuperscript{14} Giorgio Agamben, “For a Theory of Destituent Power: Public Lecture in
agamben-for-a-theory-of-destituent-power.html.

\textsuperscript{15} Jonathan Crary, \textit{24/7: Late Capitalism and the Ends of Sleep} (London and
This form originates along with the crisis that brings capitalism’s golden age to a close. It comes at the very moment when the final distinct elements of reproduction start to merge with the universal market as capital restructures, intensifying circulation in order to compensate for flat growth in production.

Starting around 1989, declining rates of surplus value and the development of circuits of exhibition and exchange, such as VHS and cable, from which copyright owners could profit, fueled labor strife over residuals between actors and writers, and studios. Labor strife then drove the development of diverse forms of reality television, a format that can do without either writers or actors. As the annual global mass of surplus value declined, the shows stimulated hostility between the charters by making them compete to see who will be last to be excluded from the living arrangement as well as between the charters and the camera, intensifying and thematically presenting hostility in the capitalist ideological form of “competition.”

Rivera’s Sleep Dealer develops the affective signs of the Hostis while mapping full subsumption from the perspective of the surplus populations it generates due to the high organic composition of capital. Full subsumption separates the proletariat from itself as flows of people increasingly swerve away from flows of money for which they compete.

In Rivera’s film, Memo leaves his native Oaxacan farming village, which has been desiccated by a dam that privatized its water source. He goes to find work in a maquinaria in a border city, where the laborers remote operate construction robots in the US. Sleep Dealer develops the rift while mapping full subsumption from the perspective of the surplus populations generated by the contemporary economy. Full subsumption means a high degree of automation, which means fewer waged workers and larger relative surplus populations. In addition to marginal profit from exchange, capital relies on dispossession as form of accumulation. The current hedge-fund driven land grab in Africa illustrates the point. It is there that populations are driven off land that will be farmed mechanically, but they will never be absorbed into the economy, because industry has also been
mechanized. Paradoxically, full subsumption means that as capital integrates labor more completely, separations within the proletariat intensify as capital swerves its monetary flows away from people.

The new restructuring of capitalist flows requires new axioms that produce new types and forms of subjectivity. In Cinema Hostis, affective rift is the degree zero image from which others differentiate themselves. A rift sets up an antagonism between characters defined exclusively in terms of their separation from each other, and over the course of a film, the camera takes up all the positions within the antagonism. Sleep Dealer doesn’t exactly set up an antagonism between two class subjects. Instead it sets up a complex antagonism among the workers themselves by using commodification to create a separation in the most intimate relationship in the film, that between Memo and his lover Luz. Although they seem in love, she sells her memories of being with him on an internet market. When Memo finds out that she sells her memories of him, their relationship swerves because a commodity is made for the purposes of selling. Memo can no longer read Luz’s intent in seeing him as a form of affection or attraction. It becomes a form of economy. Although the film establishes the possibility that workers can bond together as workers in the very beginning, the film divides those characters in an extreme way before uniting them in a palpably false manner.

Cinematic rifts create a field of relations between bodies from a specified position within a totality of asocial relations. The rift’s signs of composition form a spectrum between the pole of visors and the pole of frones. Visors render percepts of living bodies from positions in an antagonistic field of economic relations, while frones render a technical image surveying that field. The part of the spectrum closer to frones allows commercial films to use another recording device within the diegesis as an alibi for a film’s own enunciative hostility toward its characters. The various hybrid visor-drone (hand held) cameras in the Blair Witch Project and Paranormal Activity function as a specification of hostile camera separate from the base level of
enunciation. Although a drone has a palpably technical essence that can be combined with a visor’s organic character, it does not form part of a neuro-image\textsuperscript{16} or an interactive-image.\textsuperscript{17} The drone’s image appears on the screens of the devices that keep us available for labor and turn all space and time into a potentially laborious chronotope mediating the economization of the social reflected in the Cinema Hostis.

Luz’s traffic in her memories of being with Memo allows Rivera to develop the rift in effort to allegorize different levels of the materiality of labor. Luz sells her memory on a network she plugs into through nodes on her body of the same kind as the nodes through which Memo controls the construction robots when he sells his labor time. A US military drone pilot who shot Memo’s father buys Luz’s subjective and semi-subjective shots from her perspective. Memo, Luz, and the pilot structurally belong to a decomposed class and the interests of each contradict the interests of another. \textit{Sleep Dealer} brings them together through the very commodity markets separating them. The pilot buys Luz’s memories to find Memo, and eventually helps him to destroy the dam that has privatized the water in Memo’s region, turning the farmers of his village into a surplus population. The film hastens to its close with Memo helping the pilot disappear.

In sum: Cinema Hostis’s first image-type, the rift, has two signs of composition: visors, shots from the point of view of a human enemy, and drones or lens genetic sign, a shot from the point of view of a diegetically displayed camera. \textit{Sleep Dealer} combines visors with drones by having Luz sell her memories. She becomes both a human enemy and a hostile recording device. The clinamen is the rift’s genetic sign. A clinamen combines multiple, antagonistic points of view in a single extended take, establishing each perspective through a reframing.

