Please use this identifier to cite or link to this item: http://hdl.handle.net/2123/11855

Title: The cinepheur: post-cinematic passage, post-perceptual passage

Authors: Stevenson, William

Keywords: Walter Benjamin  
Steven Shaviro  
Post-cinematic affect  
Post-cinema  
Cinematic venue  
Cinephilia

Issue Date: 2014

Publisher: University of Sydney  
Faculty of Arts and Social Sciences  
School of Letters, Art and Media  
Department of English

Abstract: This thesis develops a hermeneutic commensurate with the aesthetic and ontological challenges of what Steven Shaviro describes as a post-cinematic media ecology, and Shane Denson describes as an emergent post-perceptual media ecology. I consider canonicity and cinephilia as frustrated efforts to contain and comprehend this new cinematic media object, offering a third unit of interpretation in their place, which I describe as the cinetopic anecdote. I associate the cinetopic anecdote with a particular way of moving between cinema and cinematic infrastructure, which I label cinetopic passage, and with a subject position that I label the cinepheur. Drawing on Walter Benjamin’s theory of the flâneur, I argue that the cinetopic anecdote precludes the extraction of a privileged cinematic moment in the manner characteristic of Christian Keathley’s cinephilic anecdote, but instead compels the cinepheur to instantiate, embody or physically recreate the infrastructural conditions that produced it, dovetailing production and consumption into what Axel Bruns has described as the emergent category of produsage: “unfinished artifacts, continuing process.” Having elaborated the cinetopic anecdote, I apply it to postmodern, post-cinematic and post-perceptual media ecologies, in order to evoke the peculiar forms of attachment and obsession bound up with the Criterion and Netflix platforms. In the process, I draw on Franco Moretti’s conception of distant reading to frame the cinetopic anecdote as a unit of distant viewing, offering distant viewings of Angela Christlieb and Stephen Kijak’s Cinemania, Sidney Lumet’s Garbo Talks and Pier Paolo Pasolini’s Salò, or The 120 Days of Sodom. Just as distant reading takes “the great unread” as its object of enquiry, so the cinetopic anecdote speaks to a media ecology preoccupied by the “great unviewed,” in which cinematic scarcity increasingly ramifies as an elegaic object.

URI: http://hdl.handle.net/2123/11855

Type of Work: PhD Doctorate

Type of Publication: Doctor of Philosophy Ph.D.
The Passage is an American thriller television series loosely based on the trilogy of novels spanning 1,000 years in the life of Amy Bellafonte, as she moves from being manipulated in a government conspiracy to protecting humankind in a dystopian vampire future. It was ordered to series on May 8, 2018, and premiered on January 14, 2019. The Passage focuses on Project Noah, a secret medical facility where scientists are experimenting with a dangerous virus that could lead to the cure for all disease. Post-cinema’s cameras thus mediate a radically nonhuman ontology of the image, where these images’ discorrelation from human perceptibility signals an expansion of the field of material affect: beyond the visual or even the perceptual, the images of post-cinematic media operate and impinge upon us at what [I have] called a “metabolic” level. (“Crazy Cameras, Discorrelated Images, and the Post-Perceptual Mediation of Post-Cinematic Affect”) These are issues that Maurizio Lazzarato has dealt with under the heading of a “video philosophy” - a philosophy of what he calls “machines to crystallize t