|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Joel | Neville | Anderson |
| [Enter your biography] | | | |
| University of Rochester | | | |

|  |
| --- |
| **Your article** |
| **Daney, Serge (1944-1992)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Serge Daney was regarded as one of the greatest film critics in French intellectual culture. His untimely demise signalled for Jean-Luc Godard the end of criticism as Godard knew it (Godard and Ishaghpour 9). Popularly hailed as heir to André Bazin, Daney began writing for the influential film magazine *Cahiers du cinéma* in 1964, observing a transition from auteurism to a structuralist examination of the ideological functions of cinema, semiotics, and psychoanalysis. Daney served as editor-in-chief of *Cahiers* with Serge Toubiana from 1974, ushering in a return to cinephilia, before moving to the leftist daily newspaper *Libération* in 1981. Daney’s popularity in North America grew as he wrote about televised feature films, commercials, and news coverage of the Gulf War. In regular intellectual exchange with Gilles Deleuze, Félix Guattari, and Roland Barthes, Daney wrote on cinema autobiographically, gay life, and his world travels, while lyrically analysing a transition from modern cinema to postmodern media. Daney’s ethic of the image described a mode of seeing resistant to a dominant visuality, encouraging reading procedures of technological, political, or military power close to Guy Debord’s society of the spectacle. He founded the interdisciplinary quarterly *Trafic* in 1991, dying of AIDS-related causes the following year. |
| Serge Daney was regarded as one of the greatest film critics in French intellectual culture. His untimely demise signalled for Jean-Luc Godard the end of criticism as Godard knew it (Godard and Ishaghpour 9). Popularly hailed as heir to André Bazin, Daney began writing for the influential film magazine *Cahiers du cinéma* in 1964, observing a transition from auteurism to a structuralist examination of the ideological functions of cinema, semiotics, and psychoanalysis. Daney served as editor-in-chief of *Cahiers* with Serge Toubiana from 1974, ushering in a return to cinephilia, before moving to the leftist daily newspaper *Libération* in 1981. Daney’s popularity in North America grew as he wrote about televised feature films, commercials, and news coverage of the Gulf War. In regular intellectual exchange with Gilles Deleuze, Félix Guattari, and Roland Barthes, Daney wrote on cinema autobiographically, gay life, and his world travels, while lyrically analysing a transition from modern cinema to postmodern media. Daney’s ethic of the image described a mode of seeing resistant to a dominant visuality, encouraging reading procedures of technological, political, or military power close to Guy Debord’s society of the spectacle. He founded the interdisciplinary quarterly *Trafic* in 1991, dying of AIDS-related causes the following year.  File: daney1.jpg  Serge Daney in Japan, Françoise Huguier |
| Further reading:  (Andrew)  (Daney)  (Daney, From Projector to Parade)  (Daney, Postcards from the Cinema)  (Deleuze)  (Deleuze, Cinema 2: The Time-Image)  (Deleuze, Letter to Serge Daney: Optimism, Pessimism, and Travel)  (Godard and Ishaghpour)  (Rites of Realism: Essays on Corporeal Cinema)  (McKibben)  (Nagib)  (Rosenbaum) |