**DANEY, Serge (born June 4, 1944, Paris, France—died June 12, 1992)**

Upon his death, Serge Daney was regarded as one of greatest film critics in French intellectual culture, his untimely demise signaling for Jean-Luc Godard the end of criticism as he 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, seeing 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 grew in popularity here, writing on 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, discussing 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.

**References and further reading:**

Andrew, D. (2010) *What Cinema Is!* West Sussex: Wiley-Blackwell.

Daney, S. (1999) “Before and After the Image”, *Discourse* 21 (1). McMahon, M. (tr.).

Daney, S. (2002) “From Projector to Parade”, *Film Comment* 38 (4). Lovejoy, A. (tr.).

Daney, S. (2007) *Postcards from the Cinema*. New York: Berg. Grant, P. (tr.).

Deleuze, G. (1986) *Cinema 1: The Movement-Image*. Minneapolis: University of Minnesota Press. Tomlinson, H. and Habberjam, H. (tr)

Deleuze, G. (1989) *Cinema 2: The Time-Image*. Minneapolis: University of Minnesota Press. Tomlinson, H. and Galeta, R. (tr)

Deleuze, G. (1995) “Letter to Serge Daney: Optimism, Pessimism, and Travel”, *Negotiations*. New York: Columbia University Press. Joughin, M.

Godard, J. with Ishaghpour, Y. (2005) *Cinema: The Archeology of Film and the Memory of a Century*. New York: Berg. Howe, J. (tr.)

Margulies, I. (ed.) (2003) *Rites of Realism: Essays on Corporeal Cinema*. Durham and London: Duke University Press.

McKibben, T. (2007) “The Grocer Who Dreams: *Postcards from the Cinema* by Serge Daney”, *Senses of Cinema* 44.

Nagib, L. (2011) *World Cinema and the Ethics of Realism*. London: Continuum.

Rosenbaum, J. (2001) “Daney in English: A Letter to *Trafic*”, *Senses of Cinema* 13.

Joel Neville Anderson

PhD Student, Visual and Cultural Studies, University of Rochester

—

**Paratextual material:**

**Serge Daney in Japan, Françoise Huguier [https://www.dropbox.com/s/c2mrgodh29mbneu/daney\_walk.jpg]**

**Serge Daney in New York, November, 1977, photo by Jackie Raynal [https://www.dropbox.com/s/c9t33wyen37wnpt/daney\_nyc\_nov\_1977\_photo\_jackie\_raynal.jpg]**

**Serge Daney in New York, 1982, photo by Joanne Logue [https://www.dropbox.com/s/bfoz0pq1ks3263i/daney\_nyc\_1982.jpg]**

**Serge Daney photographing Jean-Paul Fargier, New York, 1982, photo by Joan Logue [https://www.dropbox.com/s/6zdqxjq70safnzp/daney\_fargier\_nyc\_1982.jpg]**

**Jean Narboni and Serge Daney [**[**https://www.dropbox.com/s/c0sx7f5zq35g445/daney\_narboni.jpg**](https://www.dropbox.com/s/c0sx7f5zq35g445/daney_narboni.jpg)**]**

**Current online translation/archival project by Laurent Kretzschmar: “Serge Daney in English” [**[**http://sergedaney.blogspot.co.uk**](http://sergedaney.blogspot.co.uk)**]**

**TV documentary directed by Pierre-André Boutang and Dominique Rabourdin, *Itinéraire d'un 'ciné-fils'* (Serge Daney: Journey of a “Cine-Son”, 1992). Features Daney shortly before his death interviewed by Régis Debray, divided into a prologue and three sections, “The *Cahiers* Days”, “From *Cahiers* to ‘*Libe*’”, and *“*Gaze of the Channel Zapper”. [Video files downloaded with separate subtitle files here:** [**https://www.dropbox.com/sh/v6y8mtcjoye9clk/o-H1mePMFx**](https://www.dropbox.com/sh/v6y8mtcjoye9clk/o-H1mePMFx)**] [Youtube links with optional English subtitles: Pt. 1:** [**http://www.youtube.com/watch?v=-MdKs7Qd4Kk**](http://www.youtube.com/watch?v=-MdKs7Qd4Kk)**, Pt. 2:** [**http://www.youtube.com/watch?v=nhCNTr5OQzs**](http://www.youtube.com/watch?v=nhCNTr5OQzs)**, Pt. 3:** [**http://www.youtube.com/watch?v=0C08PlsRoZ0**](http://www.youtube.com/watch?v=0C08PlsRoZ0)**, Pt. 4:** [**http://www.youtube.com/watch?v=Q\_WNkwaH-\_M**](http://www.youtube.com/watch?v=Q_WNkwaH-_M)**]**

**A scene from Gillo Pontecorvo’s 1960 concentration camp drama *Kapò*, discussed at length in Daney’s essay “The Tracking Shot in *Kapò*”, originally published in *Trafic* in 1992, later included as the first chapter of the posthumous *Perséverance: Entretien avec Serge Toubiana* (1994) and its translation, *Postcards from the Cinema* (2007) [Pull clip from 2010 Criterion Collection edition, timecode 01:06:34 - 01:10:48]**