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THINKING THE IMAGE AFTER SERGE DANEY

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Changer, échanger: Serge Daney au milieu du gué

28 septembre 2018

INHA, Paris

Extract

[…] As a way of organising my thoughts today I want to use this notion of three modes of encountering the work of Daney, and therefore three modes of dissemination of his thought – three modes of its passing which includes being passed on, as we say in English, of the act of bequeathing upon death (I say this because in taking up the baton of *Trafic* Raymond Bellour, Sylvie Pierre and the other editors have enabled Daney's final project to be passed on to us as an inheritance); at the same time I wanted to invoke the idea that there are at least three communities in the village named Daney, born in different decades and belonging to different generations and to think about the specificities of these readerships both in terms of their relationship to the historical period considered especially in terms of technological communications developments, and to the mode in which Daney was writing as their contemporary (magazine, newspaper, book), to their relation to the technology and/or to the mode and whether this relationship was one of contemporaneity or retrospection.

In order to explore this complex and heterogeneous space-time I am going to use three guides, or one might hazard, loosely adapting Daney, three partial pedagogies. I derive these from their appearances in Daney's own writings. One is the full-blown pedagogy of Godard while the others, minor and still emerging in the time of Daney I put forward as three different ways to consider a practice as well as a thinking of the image after Daney. […]