Discorrelated Images

A talk by Shane Denson

Thursday, May 16
4:30pm
IN-222

Shane Denson is Assistant Professor of Film and Media Studies in the Department of Art & Art History at Stanford University. His research and teaching interests span a variety of media and historical periods, including phenomenological and media-philosophical approaches to film, digital media, comics, games, and serialized popular forms. He is the author of Postnaturalism: Frankenstein, Film, and the Anthropotechnical Interface (Transcript-Verlag/Columbia University Press, 2014) and co-editor of several collections: Transnational Perspectives on Graphic Narratives (Bloomsbury, 2013), Digital Seriality (special issue of Eludamos: Journal for Computer Game Culture, 2014), and the open-access book Post-Cinema: Theorizing 21st-Century Film (REFRAME Books, 2016).

His next book, Discorrelated Images, is forthcoming with Duke University Press. Discorrelated Images explores the transitional spacetime between cinema and post-cinema. More precisely, it probes the transformational temporal and spatial articulations of contemporary moving images and our perceptual, actional, and affective interfaces with them as they migrate from conventional forms of cinema and enter the computational systems that now encompass every aspect of audiovisual mediation. While the generation, composition, distribution, and playback of images increasingly become a matter of algorithms, software, networks, and codecs, our sensory ratios (as McLuhan called them) are being reordered, our perceptual faculties are being reformed (or re-formed) in accordance with the new speeds and scales of imaging processes. In a post-cinematic media regime, that is, both the subjects and the objects of perception are radically transformed. Older relations—such as that between a human subject and a photographically fixed object—are dissolving, and new relations are being forged in the microtemporal intervals of algorithmic processing. With the new objects of computational images emerge new subjectivities, new affects, and uncertain potentials for perception and action.