

# Notes

## Introduction

1. For introductory and more focused scholarship on the film-philosophy encounter encapsulating both 'Continental' European and Anglo-American 'analytical' brands, as well as contributions that seek to transcend such a distinction, see Allen & Smith (1997), Wartenberg & Curran et al. (2005), Shaw (2008), Livingston & Plantinga (2008), Colman et al. (2009), Litch (2010), Carel & Tuck et al. (2011) and Sinnerbrink (2011).
2. Deleuze writes towards the end of *Cinema 2*: 'The modern fact is that we no longer believe in this world. We do not even believe in the events which happen to us, love, death, as if they only half concerned us. It is not we who make cinema; it is the world which looks to us like a bad film' (1989, p. 171).
3. '[T]he regression of enlightenment to ideology finds its typical expression in cinema and radio', we read in the book's early pages, fuelled by a model of heavily delimited 'individuality' characteristic of the culture industry's 'administered life' (Horkheimer and Adorno, 1979, pp. xvi and 3). In the most famous and controversial chapter, 'Enlightenment as Mass Deception', things gets worse: 'The sound film, far surpassing the theater illusion, leaves no room for imagination or action on the part of the audience, who is unable to respond within the structure of the film.... Sustained thought is out of the question, if the spectator is not to miss the relentless rush of the facts' (ibid., pp. 126–7). See Ford (2008, pp. 168–70, and 2011) for a broad advocacy of Adorno's usefulness to film studies despite what appears an unpromising start. On Adorno and cinema, see also Andrae (1979), Hansen (1982), Livingston (1982), Leslie (2005), and Hansen & Dimendberg (2011, pp. 207–52).
4. The films I discuss are certainly not the only ones potentially suitable for such an analysis. While it is important that the European cinema and philosophy I address share historical and cultural proximity, this is not to discount the possible usefulness for Adorno's work as applied to non-European cinema (for example, one could imagine a study of Ōshima Nagisa's, Wakamatsu Kōji's, Tsai Ming-Liang's, or even perhaps Abel Ferrara's work). The films I discuss nonetheless strike me as extremely appropriate candidates for a contextually, aesthetically, and philosophically fruitful consideration of Adorno's usefulness to analysing cinema through the concept of negativity.
5. There is a little evidence of the modernism I essay possibly influencing Adorno's slight rethink, making a rare film-specific reference in the 1966 essay to Antonioni's 1961 film *La notte* (Adorno, 1991, p. 156). It is also possible he saw the film after being told its central character has written a book on his work.

6. On Deleuze's film books and their impact see Rodowick (1997), Flaxman et al. (2000), Kennedy (2003), Pisters (2003), Colman (2011), Rushton (2012), and Rizzo (2012).
7. Poststructuralist understandings of 'becoming' that I address in Part II are notably separated off from 'being' in a way that is not the case in previous scientific and philosophical accounts of ontological questions. For Nietzsche and Heidegger, as well as nineteenth- and twentieth-century discourses within the natural sciences (most notably Darwinian theory), being and becoming are impossible and meaningless without the other: individually, they are ontological absurdities. As a Hegelian or a Marxist would likely ask: what stable element or status (besides some discredited notion of being) does becoming operate in efficacious opposition to?
8. Sam Rodhie draws attention to this inherent connection when it comes to film itself, writing: 'The history of Cinema belongs to modernism and the history of modernism is shaped by philosophical concepts of time, memory, desire, the unconscious: areas of uncertainty and instability' (2001, p. 3).
9. This in-between status has caused its own trouble when it comes to politics. Conservatives have always been suspicious of cinema in different ways, and McCabe argues that film is *per se* unsuitable for exerting the elitism and wholesale dismissal of ephemerality and thereby modernity itself associated with literary high modernism as exemplified in the work of T. S. Eliot or Ezra Pound (2005, p. 11). Meanwhile, both traditional leftist and avant-garde theory and criticism alike has traditionally been ambivalent about narrative cinema as dominated by Hollywood on the one hand and 'art cinema' on the other. As Rosalind Galt and Karl Schoonover note in advocating a renewed scholarly interest in art cinema (2010, pp. 3–27), for three decades now it has been criticised from diverse corners. At its most formally conventional offering a more 'sensitive' and 'adult' cinema than Hollywood (which now almost exclusively makes films designed for teenage boys) by anachronistically maintaining traditional 'literary' qualities of character and narrative development, art cinema is quintessentially middlebrow conservative bourgeois entertainment. Meanwhile more 'modernist' such films have been attacked as pretentious indulgence, their formal complexity essentially window dressing that provides a fig leaf for what in terms of social function and ideology serves fundamentally conservative purposes less by entertaining a privileged class with nice stories than humouring their narcissistic intellectual and cultural sense of entitlement. Whatever the case, Western left-liberal film scholars are often in a tricky situation in expressing their common liking for art films, especially if from the West (advocating art cinema from the non-Western world tends to involve a less conflicted expression of complicity and guilt), not always knowing how best to demonstrate the work's unambiguously 'subversive' qualities so that both film and admirers can escape the class-gilded art house itself.
10. Positioning the largely non-Western 'slow cinema' of recent years as a resurgence of global modernism, Betz writes: 'I see these films as sharing aesthetic features that attest to the persistence of cinematic modernism, *with a difference* in the so-called postmodern era of globalization.' Rather than 'world

- cinema', he advocates modernism as a term 'that can better address the complex circulations of global art cinema in the twenty-first century...' (Betz, 2010, p. 33).
11. In many ways the key to modernism becoming retrospectively acceptable, indeed fashionable, within film scholarship came with what Hansen admits is for Adorno and other well-known theorists of modernist art the rather counterintuitive concept of 'vernacular modernism' (1999, 2010) concerning cinema's central role as the primary mass popular medium for the early twentieth century's nascent modernity.
  12. In his plenary address at a 2010 conference on the theme 'Cinema, Modernity and Modernism', prominent modernist studies scholar Julian Murphet spoke for around 90 minutes, presuming agreement that such a moniker denoted only the silent-era incarnation. When he briefly gestured to later developments, we were told these were 'postmodern' films, a category into which Godard was placed. Murphet's account of modernism was also entirely guided by the pursuit of a long-take aesthetic, a definition that seems limiting enough when addressing 1920s modernism but entirely untenable if analysing the aesthetically diverse aesthetic forms of the 1960s films I address (Murphet, 2010).
  13. This opposition can be seen in much of the downtown New York response to Bergman's work by influential 'underground' film figures like Maya Deren and Jonas Mekas.
  14. In the first volume of his *Critique of Everyday Life* trilogy, written at the dawn of the post-war era in 1947, Henri Lefebvre notes: 'Even in its apparent and pretentious "modernity" (and what in fact, does this "modernity" consist of?) our culture drags in its wake a great, disparate patchwork which has nothing "modern" about it' (1991, p. 192). Earlier, in his now famous 1927 essay 'The Mass Ornament' Kracauer analysed how both pre-modern and modern regimes coalesce quite neatly, if in theoretical contradiction, within the new consumer culture as a result of reason's presence in emaciated form, which he calls capitalism's prescribed 'ratio' (1995).
  15. The essence of such complaints can be seen in an original Swedish review of *Crisis* (1946), Bergman's first film as director: '[T]here is something unbridled, nervously out of control in Bergman's imagination that makes a disquieting impression.... What the Swedish cinema needs in the first place are not experimenters, but intelligent, rational people' (qtd. by Steen, 1995, p. 141).
  16. Including perhaps a much more well known appreciation that not coincidentally also stresses the central importance of ambiguity and its subversive impact. In 1979, Roland Barthes – generally no great fan of the cinema, as he makes clear at the start of *Camera Lucida* (1981, p. 3) – wrote a now famous letter to Antonioni later published by *Cahiers du cinéma*. In a wonderful compacted reflection on Antonioni and by extension the cinema that concerns this book, he suggests that while in most films 'meaning, once fixed and imposed, once no longer subtle, becomes an instrument, a stake in the game of power', Antonioni's work is special for undermining such power, attempting to 'deplete, disturb, and undo the fanaticism of meaning' (1989, p. 211).

## 1 Cinema's Ontological Challenge

1. In a humorous but significant comment – which intimates the ontological doubt his film finally suggests through its hyper-individualised address – Godard said of *Two or Three Things* at the time of release: 'All my films have been reports on the state of the nation; they are newsreel documents, treated in a personal manner perhaps, but in terms of contemporary actuality' (1972, p. 239).
2. Baudrillard typically puts it like this: '[T]oday our only architecture is just that: huge screens upon which moving atoms, particles and molecules are refracted. The public stage, the public place have been replaced by a gigantic circulation, ventilation, and ephemeral connecting space' (1987, p. 20).
3. In the letter she reads Elisabet recounting to a third party – usually described in commentaries as the doctor, but written with an intimate tone that suggests her husband – highly personal stories that Alma had told her (notably the famous monologue about an orgy on the beach), an account that comes across like a scientist discussing the behaviour of a small child or lab rat.
4. Such an apparent realisation is strongly argued by Nietzsche in an aphorism entitled 'How seeming becomes being' (1984, pp. 69–70) from *Human, all too Human*.
5. According to Roy Armes, when filming *Two or Three Things* Godard talked to, argued with and provoked Marina Vlady (who also reportedly refused all his romantic advances) through a small microphone hidden in her hair during shooting (1974, p. 217).
6. This only apparently paradoxical mix that film offers as emphasised by Godard is touched on by Rohdie when he writes: 'Godard remarked that the cinema resembles sculpture and music. In it appearances are solid, like statues. The statues are however not still. They are, like music, passing and unpossessable. Cinema is not one thing nor the other but the movement between' (2001, p. 15).
7. One can seek to cement a political interpretation in regard to gender by analysing Juliette's apparent efforts to continually adapt to her changing reality by making herself as much a part of its materiality as possible (her prostitution being a kind of physical and economic limit point of this adaptation), and the multiple reasons as to why she cannot assume the subjectivity of Godard himself, because she has been made a passive object whose only active role is that of consumption. While the male subjects in the film are no more believable as such, they are portrayed as being less 'superficial' in their interests and more politically engaged (such as the scene where Juliette's husband and a friend listen in to fictionalised radio accounts of military violence in Việt Nam and elsewhere).
8. I refer here to the change whereby the positive teleological pole in Hegel's thesis/antithesis/synthesis triad becomes the proletariat-subject in Marx's materialist inversion of the dialectic.
9. Some Hegel scholars, such as Jon Stewart (1996), argue that accounts of synthesis in Hegel's dialectical system such as Adorno's are widespread misreadings. The emphasis on antithesis in Adorno's appropriation of the Hegelian dialectic has also been accused of emboldening or 'fetishising' the antithetical pole perhaps to the point of being a kind of replacement system

or ontology that collapses both the idea of synthesis – when read as unifying and totalising identity – and that of pure otherness as alterity in the process. Thanks to Greg Tuck for these qualifications.

10. The film's unpublished shooting script reveals Bergman consciously conceived of a 'before' of the image: a reflexive marker of cinema negated in the form of the hiss caused by imprinting 'nothing' onto the celluloid's audio strip to accompany the blackness (1965).
11. Subjective investment in the objective real in all its unknowability is crucial to the more radical trajectory of Bazin's work because, as Rosen suggests, 'since it is grounded on subjective obsession, Bazin's ontology could not exist without a *gap*... which is filled in by subjective projection as variable manifestations of human imagination' (1989, p. 15).

## 2 Formal Violence

1. Vampirism is certainly a key theme of the film for many commentators such as Shaw (2002) in a dubiously titled essay, 'Woman as Vampire'.
2. Formal harmony in eighteenth- and nineteenth-century Classical and Romantic music was closely aligned with thematic adherence to a universal substance – a faith in God or some ontological given, such as Man or Nature. Since its original harmonic codification, Western art music only very selectively allowed limited dissonance into play (the extreme chromaticism of Richard Wagner's 1859 opera *Tristan und Isolde* being a famous example, then with composers such as Claude Debussy and in Gustav Mahler's Seventh and Ninth Symphonies). The definitive lurch into dissonance is often considered to fully emerge in Schoenberg's early atonal works, such as the op. 11 piano pieces of 1909. Schoenberg shows that the advent of a substantial modernism is quite different to an adolescent rebellion against the past, but rather an extended exploration of its radical lineage and potential.
3. Lyotard's definition of the film director notes that 'every filmic "signifier" (lens, framing, cuts, lighting, shooting etc.) [is] submitted to the same rule absorbing diversity into unity' (1978, p. 3).
4. Criticising the way French film criticism in particular frequently eschewed Bergman for narrowly ideological reasons in the late 1960s, Olivier Assayas has lamented the disavowal of what he considers this hugely important writer-director's most radical work at its time of release (1998, pp. 73–4).
5. Watson notes that this image of a primordial void, forged here by Godard's camera and voice-over ruminations out of everyday coffee, will reappear later when Juliette tells her son about a nightmare in which she is being sucked into a hole 'and of waking with pieces missing from her being' (*ibid.*).
6. Žižek elaborates: '[T]he seemingly misogynist definition of woman as truncated man actually asserts her ontological priority: her "place" is that of a gap, of an abyss rendered invisible the moment "man" fills it out. Man is defined by the dynamic antinomy: beyond his phenomenal, bodily existence, he possesses a noumenal soul. If, in opposition to it, "woman has no soul", this in no way entails that she is simply an object devoid of soul. The point is rather

that this negativity, this lack as such, defines her: she is the Limit, the abyss, retroactively filled out by the mirage of the soul' (1993, p. 58).

7. Viewers might ask whether they are fascinated by the images of the self-immolating monk as symbolic of the Cold War's incursion into South East Asia via a very real war and apocalyptic US imperialism, just as they might like to think they are pre-intellectually devastated by what is on screen. There is also a particularly Swedish element here involving the guilt of witnessing atrocities happening elsewhere while a peaceful, rich welfare-state democracy prospers at home.
8. The different emphases of the two films in this regard are reflected in their aspect ratios. Bergman's 1.33:1 'academy' frame allows him to sometimes exclude almost everything beyond the face, while Godard's use of 2.35:1 enables *Two or Three Things* to always situate the integration between physical space, objects and human bodies, all rendered as material 'stuff'.
9. Merleau-Ponty's caution relates back to Chapter 1's discussion of Hegel's selective appropriation of negativity. Coole says his warning is in fact aimed at the constant temptation of Hegelianism 'always to draw its opponents back into the circuit of identity. It is also the aporia of the dialectic in that once its logic is identified... it is rationalised and reified. Its negativity is hypostatized as a dead formula once defined and its openness foreclosed once it is identified with any particular agency or goal' (2000, p. 128).

### 3 Dangerous Temporalities

1. They add strikingly that *Cléo de 5 à 7/Cleo from 5 to 7* (Agnès Varda, 1962) and *Le Noire de.../Black Girl* (Ousmane Sembene, 1966) 'offer alternative accounts of the same disjunctive instabilities' (Galt and Schoonover, 2010, p. 16). Like Resnais' own work from the same period, these wonderful films are certainly more historically and politically engaged. But prioritising such criteria to judge *Marienbad* seems inappropriate, just as it would be to downplay the other directors' films solely for lacking the same level of modernist complexity (and, arguably, philosophical contribution).
2. Even many narratively-oriented and commercially successful films from the period feature formalist-reflexive flourishes, and by the mid-1960s the intersection of pop and modernism was complete with *A Hard Day's Night* (Richard Lester, 1964) and in a very different way *Blow-Up*.
3. This suggestion of the post-human is why many critics at the time found *L'eclisse* and other modernist European cinema from this period so bleak. Writing from its Cannes premiere Philip Strick suggests of the film's remarkable first minutes (addressed in Chapter 4) that Antonioni's 'only logical next step [is what] he attempts at the end of the film with shots implying emotions outside the human context' (1962, p. 10).
4. In his reading of the scene, Arrowsmith treats the fossil as a kind of 'talisman' that provides 'natural balance and shelter' from an otherwise vertiginous modern existence. He says such images of primordial time offer the subject a 'taproot to the past, the primitive and natural' (1995, pp. 55 and 104).
5. One of the often commented upon features of Antonioni's films of the early 1960s is the way in which the film-maker clearly privileges a female figure

- for this role, allowing her increased sensitivity to the world so as to be the closest thing the viewer gets to a human subject even as the conventionally applied psychology of character depth and development is largely eschewed by the film. Rohdie makes a lot of this point, using it as the sharp distinction between the Monica Vitti period and the international films following it featuring male protagonists, which he thereby prefers for the camera's sharp decrease in apparent human interest (1990).
6. Bazin describes the assemblage of shots and scenes in temporally subdued, pre-World War II cinema as forming 'the equivalent of an expressionism in time', so that we get 'a reconstruction of the event according to an artificial and abstract duration: dramatic duration' (1971, p. 65).
  7. Deleuze's particular Nietzscheanism is clearer still in this description: 'By raising the false to power, life freed itself of appearances as well as truth: neither true nor false, an undecidable alternative, but power of the false, decisive will' (1989, p. 145).
  8. Deleuze is describing here the 'New German Cinema' of the 1970s.
  9. I use this word not in relation to classical Hollywood, which within the lexicon of film studies appears to own such a distinction due to the frequent positioning of North American narrative cinema at the centre – like an equivalent of the Haydn-Mozart-Beethoven Viennese school – of any account of film history since at least Bordwell, Staiger and Thomson's important 1985 book *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*. Rather, I use 'classical' to describe *Marienbad* in that while in many ways utilising avant-gardist principles of fragmentation and opacity, its construction is intricate to the point of a baroque form of classicism in a way that doesn't seem 'experimental' at all while watching the film.
  10. Here we see the textual reflexivity that marks Derrida's deconstructionist version of Marx's dialectical mode of critique, as well as a reminder of Adorno's bracketing of the positive component in the Hegelian synthesis.
  11. This determinism appears to extend to games of chance. A's husband continually beats X and others at a matchstick game that seems to be entirely based on luck, yet he is somehow able to predict his opponent's moves so as to win every time.
  12. Resnais and Robbe-Grillet's purported disagreement, glimpsed in interviews and reports at the time, over the film's ultimate meaning – especially around the question of whether X does indeed succeed is convincing A to leave – exemplifies the artwork escaping its author(s), and that when applied in such formally radical ways film will forever confound our attempts to hermeneutically foreclose or ideologically appropriate its images to our understanding of contemporary social reality.
  13. Another film-maker who, although different in so many ways, also offers a cinema as largely made up of 'gaps' in the presumed story – to sometimes humorous effect – is John Cassavetes in a purported genre film like *The Killing of a Chinese Bookie* (1976). The master of this form of filmmaking, however, would have to be Kiarostami, especially with a film such as *Ta'm e guilass/Taste of Cherry* (1997).
  14. It should be noted that this is a very French reading of Nietzsche and the will-to-power. The Deleuzian trajectory tends towards a very specific and 'positive' kind of Nietzscheanism, which in Anglophone academia is discussed as

'poststructuralist'. I will return to this issue in Chapter 4, suggesting where Deleuze's philosophical account of the time-image may ultimately have a slightly but importantly different emphasis to that offered in Part II.

15. Arrowsmith sees some kind of genuine progress for Piero here, and a more peaceful and even ontologically implied image. 'For one brief moment he is utterly changed; his face, otherwise tense and inexpressive, savours her presence after she leaves, and what we see in his face is her presence. It shows composure, even repose,' Arrowsmith writes. 'And it, too, is integrated, fusing thought and feeling, the face of a man who for this first time in his life exhibits what Heidegger would call *dasein*, that is, *being there*' (1995, p. 83).

#### 4 The New World

1. In his book on the film-maker, Brunette (1998) suggests that Antonioni allows women on screen in particular an empowered look that is denied to the viewer, arguing that their averted gazes and the use of the camera such as I have described undermines what in most narrative cinema is its habitual epistemological penetration, in the process offering one possible solution to Laura Mulvey's famous thesis on narrative film's gendered objectification. But as I have already intimated, it is difficult to sustain an argument for Antonioni's cinema offering politically imbued critique, thanks to ubiquitous ambiguity and potential contradiction. In addition to mounting a good argument for the unusually progressive enactment of the gaze in these films, Brunette also therefore addresses instances where Antonioni can be seen as both calling into question the traditionally objectifying male gaze while also skirting a very slim line between depiction and complicity in such voyeuristic looking, such as when Piero and the camera uncomfortably gawk at Monica Vitti's breasts in close-up as the couple walk through the park in *L'eclisse*.
2. Rohdie sees the slippage between a documentary and vaguely narrative-fiction gaze, or more precisely the former's constant distanced looking upon and marking of the latter to the point of a unique kind of documentary reflexive modernism (enhanced, he argues, in the 'cooler', more detached English-language films starting with *Blow-Up*), as in fact the central 'drama' and appeal of Antonioni's films, devoting his whole book to its charting (1990).
3. For a discussion of Monica Vitti's unique mode of performance in the early 1960s Antonioni films in the context of an essay on the director's unusual way with actors, see David Forgacs (2011, pp. 167–174).
4. The most common thematic conclusion ascribed to these and many other European 'art films' at the time, particularly in the US, was that of literary and philosophical existentialism. Yet in *L'eclisse* or *Marienbad* we never reach the equivalent moment in Sartre's *Nausea* where the protagonist lies in the park and undergoes his revelation about the sheer imposing existence of the giant tree roots, or the legal interrogations in Albert Camus' *The Stranger* that provide a vehicle for the protagonist to philosophically assert his nihilistic dialectics of the self.



5. In the foyer after a screening of *L'eclisse* as part of an Antonioni retrospective at the 2004 Sydney Film Festival and during a panel discussion in which I took part, many viewers were heard grumbling about this still unusually open ending. The film's radical power appears to have survived despite critics' various attempts to tame the final minutes by neat interpretative strategies.
6. What might have seemed like a science-fiction portrayal of post-war Europe's 'alienated humanity' in 1962 (especially to critics who dismiss the film as exaggerated) still looks strange, but now for its acute and prescient portrayal of history's wilful suppression – both that of the immediate past and of the present – and the human subject's deconstruction by way of a culture ideologically committed to the individual as primarily defined through financial advancement.
7. Perez may be ascribing auteurist intentionality to the camera as directed by the film-maker's gaze, or perhaps as invested in by the viewer's. Either way, I think the implication of the gaze as reduced to an unambiguously human-interested one, even if just for rhetorical effect, either downplays the sequence's myriad potential attractions and Antonioni's distinctive modernism or the ability of viewers to work with its radical transformations.
8. This exemplifies a very consistent reading shared by Colebrook, Rodowick, Elizabeth Grosz (1999) and other Deleuze-influenced theorists of perhaps Nietzsche's most elusive philosophical invention. For such writers, the eternal return is one of the key interdisciplinary cornerstones of a poststructuralist theorisation of time and reconceiving of the subject as virtuality.
9. Cubitt lists the oppositional strategies of influential contemporary philosophy. 'For Derrida there is not Being but difference (or *différance*), the elemental failure of things to be identical with themselves. As a result, objects repeat themselves, vibrating about their internal difference, and forming a trace of their process,' he writes. 'For Deleuze the same process holds, but in reverse: repetition is primordial, and things or events repeat themselves as ever-renewed copies of an original that does not exist: the vibration of simulacra produces difference as such' (2004, pp. 184–5).
10. The outrage over the photographic evidence of US Army torture of Iraqi prisoners at Abu Ghraib prison in early 2004 is a notable high-profile example of our continued epistemological investment in still images despite widespread knowledge of their easy computer manipulation, construction and doctoring. (Not to mention that repeated reports by the Red Cross and Amnesty International about such torture received comparably little media attention prior to the release of visual 'evidence'.)
11. How devastating such engagement can be was made clear when an older academic colleague usually not averse to challenging and 'pessimistic' cinema approached me following the Antonioni panel at the 2004 Sydney retrospective. She said that watching *L'eclisse* was so psychologically confronting and depressing that she couldn't bring herself to attend any of the other screenings – a strong reaction that, over a period of days in fact made her more and more interested in the films and hearing what others had to say about their radical affectivity. This anecdote is a reminder that while Deleuzian readings of the time-image can offer fruitful and appealing analysis of films like

*L'eclisse*, one needs to be wary of stripping this cinema's impact and violence away by emphasising an idealistic 'becoming'. The films retain an ability to disturb even the most urbane and cine-literate viewer.

## Conclusion

1. The so-far largely disavowed challenge of a properly, radically 'progressive' political agenda is to desist from the hegemonic affirmation of values in denying their conceptual authorship by means of ontological arguments that maintain the playing out of a conservative and ultimately theological binary game. More difficult and honest – but also potentially more effective in discrediting right-wing agendas and language – would be to face, and seek to engage, the negative impression that meets affirmational cries with such silence and the temporal violence that cuts down *any* normative claim.
2. Galt and Schoonover write of challenging art cinema that its 'lure to audiences has changed much less over the post-war era than we might expect with such a large field of production and consumption. Its persistence as a category in general circulation holds open a unique communicative space across historical contexts' (2010, p. 14).
3. Of *The Matrix*, often seen as exemplifying post-classical Hollywood, Rodowick writes: 'Its basic narrative architecture is instantly recognizable despite its bravura stylistic features and the density of its intertextual references. Moreover, its ideological project is so transparent as to be clichéd.' From this he concludes: 'The "classical" era has yet to release its grip on popular narrative cinema, digital or not' (Rodowick, 2007, p. 182).

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