

ABSTRACT

The notion of “postcinema” refers to the process of radical transformation of the 19th century cinematographic medium.

Digital media have undermined his photographic status, on the one hand, and his nature of collective show, on the other.

This process has three main effects:

- 1) total digization of the moviemaking;
- 2) the migration of the “cinematic” from filmic spaces to polymorphic screens (videoart, spot, clip, medical imaging, machinima, live performance, vj-set...);
- 3) the rise of transmedia storytelling.

In this perspective, the historic transition from film to postcinema will act on the debate on the medium's death, in its form of twentieth-century culture industry with fundamental apparatus of production, distribution and consumption.

The objective of this thesis, as a result of a three-year period of research in the PhD in Communication Studies at the University of Salerno, is to outline a phenomenology of postcinematographic. Particularly, I analyzed the ways in which digital media have radically changed the postcinematographic spectatorship.

The complexity of the phenomena requires a multidisciplinary approach - sociology of digital culture , Visual Studies , analytic philosophy , Audience Studies , remix theory , media archeology .

Digitization of processes and contents, convergence of cultures and technologies and remediation of identities and relationships in online communities have radically altered the communal and individual practices of relationship with the cinema and, in a co-dependent circuit, the socio-cultural processes of construction of collective imagery .

The original contribution that we will try to offer compared to the literature used will consist of a two-fold task: on the one hand , systematize diverse contributions in a unifying sociological theory of postcinematographic spectatorship ; on the other, using a mixed -methods approach , we intended to return the wealth of online identity construction practices.