

Table of Contents

<u>Introduction</u>	12
<u>I. Video—I See</u>	20
Three Approaches	24
1 Heterogeneity	25
1.1 Medial Struggles	26
1.2 Practical Struggles	31
2 Technology	39
2.1 “Seeing Electric”: <i>Video avant la lettre</i>	40
2.2 Optics	44
2.2.1 The Camera Obscura	44
2.2.2 The “Electric Eye”	49
2.2.3 Cameras and Warfare	51
2.3 Electronic Medium	58
2.3.1 The Emergence of Video	61
2.3.2 Simultaneity/Immediacy	62
2.3.3 Storage	64
2.4 Convergence/Positioning	72
3 Etymology	74
3.1 Video—I see	74
3.2 Audio—I hear	76

II. Medium and Index 78

1	The Medium	81
1.1	The Third	83
1.2	Erosion	86
1.3	Process/Psyche	90
2	The Index	94
2.1	Video and Index	96
2.2	Contact	97
2.3	Trace	100
2.4	Shadow	104
2.5	On Indexical Circulation in Video	108

III. The Aesthetics of Narcissism: Medium, Perspective, Subject, Body 112

Aesthetics of Narcissism—An Introduction 115

1	“A Commonplace of Criticism”— Two Moments of Video’s Aesthetic Heritage	119
1.1	Aesthetics of Acknowledgement	120
1.1.1	Cavell/Fried: On Re-present-ation	120
1.1.2	Hegel and the Dialectic Movement of Acknowledgement (<i>Anerkennung</i>)	123
1.1.3	Symmetry and Modern Art	126
1.2	Pointing at the Center	128
1.2.1	The Representational Regime	133
1.2.2	Central Perspective as “Symbolic Form”	136
1.2.3	“Shattering One-Point Perspective into a Thousand Pieces”	139

2	Medium, Subject, Body	144
2.1	Medium: Specificity and Matter	148
2.2	Body/Subject	152
2.3	Bracket and Parenthesis: On Object/Subject	159
2.4	Collapsed Present	167
3	The Aesthetics of Narcissism	169
3.1	On Narcissism	169
3.1.1	Ovid's Narcissus and Echo	171
3.1.2	Freud on Narcissism	176
3.1.3	Lacan on Narcissism: Schema L	182
3.2	On the Other	184
<u>IV. Video: The Aesthetics Of Phantasm</u>		188
On Si[gh]t(e): The Video Condition		191
1	Apparatus	201
2	From the Imaginary to the Phantasm	212
2.1	Phantasma	220
2.2	The Scene	226
2.3	Grammar I (Phantasy)	238
2.4	Grammar II (Drive)	243
3	The Phantasm—\$ ◇ <i>a</i>	248
3.1	Repetition: Missed Encounter	249
3.2	The Veil/Screen	256
3.3	Aphanisis	272
3.4	Eye (I)/Gaze	277
3.5	Encircling the Hole: Drive	290
Transformation of a Missed Encounter: Circulation, Lack, Drive		298

<u>Appendix. Bodies, Testifying:</u> <u>The Performance Works of</u> <u>Alexandra Pirici and Anne Imhof</u>	312
<u>Bibliography</u>	330
<u>Illustrations</u>	344

