

Notes

1 Introduction: *Cinema, Technologies of Visibility, and the Reanimation of Desire*

1. Sam Mendes, “Commentary,” *American Beauty*, Awards Edition DVD, directed by Sam Mendes (2000: Los Angeles, CA: Universal Studios, 2003).
2. See, as representative examples, Tim Dean, *Beyond Sexuality* (Chicago: University of Chicago Press, 2000); Lee Edelman, *No Future: Queer Theory and the Death Drive* (Durham: Duke University Press, 2004); Teresa de Lauretis, *Freud’s Drive: Psychoanalysis, Literature and Film* (Basingstoke UK; New York: Palgrave Macmillan, 2008); Jonathan Lear, *Open Minded: Working Out the Logic of the Soul* (Cambridge, MA: Harvard University Press, 1998).
3. Tim Dean, “Homosexuality and the Problem of Otherness,” in *Homosexuality and Psychoanalysis*, ed. Tim Dean and Christopher Lane (Chicago: University of Chicago Press, 2001), 132 (hereafter cited as *HPO*).
4. Kelly Oliver, *The Colonization of Psychic Space: A Psychoanalytic Social Theory of Oppression* (Minneapolis: University of Minnesota Press, 2004), xxii.
5. Figures such as Kristeva and André Green, by offering a more dynamic conception of the pre-oedipal phase, by attending to the Symbolic elements of, and structuring role required at, a phase thought to be exclusively dominated by affect and drive, in turn help attune us to the persistence of affect and drive in the life of the more fully formed speaking subject. Just as important, this substantial body of work has, one might say, by taking Lacan at his word, illumined the ways in which his project, by concentrating so exclusively on the father and on the realm of speech (the Symbolic) in which he holds an admittedly tenuous sway, effectively risked literalizing the metaphoric quality of the paternal function, reducing it from an effect of the system of language that exceeds the individual by nearly delegating its endorsement solely to the man or father.
6. *Revolt, She Said*. An Interview by Philippe Petit, trans. Sylvere Lotringer (Cambridge: MIT Press, 2002), 32–33 (hereafter abbreviated as *RSS*).

7. Julia Kristeva, *New Maladies of the Soul*, trans. Ross Guberman (New York: Columbia University Press, 1995), 7 (hereafter cited as *NMS*).
8. Maurice Merleau-Ponty, "Eye and Mind," in *The Primacy of Perception and Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics*, ed. James M. Edie (Evanston: Northwestern University Press, 1964), 164 (hereafter cited as *POP*).
9. Tim Dean, "Art as Symptom: Zizek and the Ethics of Psychoanalytic Criticism." *Diacritics* 32.2 (Summer 2002): 16 (hereafter cited as *AAS*).
10. Tom Gunning's work remains exemplary for refusing to ignore the complexities of cinema's history and its continuous reworkings in the present. Gunning's "Moving away from the Index: Cinema and the Impression of Reality," *Differences* 18, no. 1 (2007): 29–52 offers a recent example. Resisting "either celebration or paranoia at the prospect of the new media environment" that for some portend the "disappear[ance]" of cinema "into the maw of undefined and undifferentiated image media" (36), Gunning reminds us that cinema's current situation becomes an occasion in part for recalling the "dynamic" process of cinema and its relations at work throughout its history: namely cinema's "interaction with other competing media, with mutual borrowings, absorptions and transformation among them" (36). "Cinema has never been one thing," declares Gunning. "It has always been a point of intersection, a braiding together of diverse strands," including that of the telephone and telegraph, the photograph, etc. (36). Gunning not only questions the presumed status that nineteenth-century thinkers afforded to the indexical, but argues that "the photographic process" is not the only aspect of cinema that can be thought of as indexical, especially if we think about "the term more broadly than as just a trace or impression" (34). Gunning focuses on the depiction of movement on the cinema screen as having a pronounced effect on spectators who, for him, are "embodied beings" and respond to motion on screen not simply emotionally, but affectively: "we *feel* it in our guts or throughout our bodies" (39; emphasis added).
11. For a trenchant reading of these changes and the continuing relevance of film theory as a frame of reference for negotiating encounters with the aesthetic and philosophical issues emerging amid the proliferation of the digital arts and technologies, see D. N. Rodowick's *The Virtual Life of Film* (Cambridge, MA and London: Harvard University Press, 2007).
12. Stephen Melville and Bill Readings, ed., *Vision and Textuality* (Durham, NC: Duke University Press, 1995), 20 (hereafter cited as *VT*).
13. Lisa Cartwright, *Screening the Body: Tracing Medicine's Visual Culture* (Minneapolis: University of Minnesota Press, 1995); hereafter abbreviated as *STB*.
14. Akira Mizuta Lippit, "Phenomenologies of the Surface: Radiation-Body-Image." *Qui Parle* 9, no. 2 (1996): 34 (hereafter cited as *PS*).

2 Envisioning the (W)hole World “Behind Things” in Sam Mendes’s *American Beauty*

1. Sam Mendes, Commentary, *American Beauty*, Awards Edition DVD.
2. In her analysis of Mendes’s film and throughout her recent work, Feher-Gurewich stresses the need to think through the consequences of the social sphere’s parody of sexual difference—what had constituted the desire-generating “enigma at the heart of psychic life.” See especially “Is the Prohibition of Incest a Law?,” *Journal for the Psychoanalysis of Culture and Society* 5, no. 1 (2000): 86–90 (hereafter cited as *POI*). In “Masculine Mystique,” Feher-Gurewich considers *American Beauty* in light of what she terms the new “masculine mystique” that the social imaginary now offers to heterosexual women: the fantasy that the gay male has access to pleasure that an avoidance of Otherness can purchase, a pleasure that remains, as the fantasy would have it, intriguingly off-limits to heterosexuals.
3. See, for instance, Paul Arthur’s review of *American Beauty* in *Cinéaste* 25, no. 2 (2000): 51; and Gary Hentzi’s review in *Film Quarterly* 54, no. 2 (2000): 46.
4. Kaja Silverman, *Male Subjectivity at the Margins* (New York: Routledge, 1992), 65 (hereafter cited as *MSAM*).
5. For Kristeva, “the psychic realm may be the place where somatic symptoms and delirious fantasies can be worked through and thus eliminated: as long as we avoid becoming trapped inside it, the psychic realm protects us. Yet we must transform it through *linguistic activity* into a form of sublimation or into intellectual, interpretive, or transformational activity. At the same time, we must conceive of the ‘psychic realm’ as a *speech act*, that is, neither an acting-out nor a psychological rumination within an imaginary crypt, but the link between this inevitable and necessary rumination and its potential for verbal expression” (*NMS*, 29).
6. Martin Jay, *Downcast Eyes: the Denigration of Vision in Twentieth-Century French Thought* (Berkeley: University of California Press, 1993).
7. Julia Kristeva, “Psychoanalysis and the Polis,” in *The Kristeva Reader*, ed. Toril Moi (New York: Columbia University Press, 1986), 304.
8. For Kristeva’s extended reading of Céline’s work, see *Powers of Horror: An Essay on Abjection*, trans. Leon Roudiez (New York: Columbia University Press, 1982); hereafter cited as *POH*. In *American Beauty*, Carolyn and Buddy frequent a restaurant called “Céline’s.”
9. Peter N. Chumo, “*American Beauty*: An Interview with Alan Ball,” *Creative Screenwriting* 7, no. 1 (January–February, 2000), 33 (hereafter cited as *IWB*).
10. Walter Benjamin, “On Some Motifs in Baudelaire,” in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Harcourt, Brace, and World, 1968): 155–200 (hereafter cited as *I*).
11. Gregg Kilday, “Worth a Closer Look,” *Advocate* (January 2008), 18 (hereafter cited as *WCL*).

12. Lee Edelman, "Rear Window's Glasshole," in *Out Takes: Essays on Queer Theory and Film*, ed. Ellis Hanson (Durham: Duke University Press, 1999), 93 (hereafter cited as *RWG*).
13. Alan Trachtenberg, "Photography/Cinema," in *Before Hollywood: Turn of the Century Film from the Archives*, ed. Charles Musser (New York: American Federation of the Arts, 1986), 76 (hereafter cited as *BH*).
14. *American Beauty's* linking of cinematic and amusement park attractions invokes a similar scene depicted in François Truffaut's *Les quatre cents coups* [*The four hundred blows*] (1959), one in which the protagonist, Antoine (Jean-Pierre Léaud), enters a "hellhole," a ride whose circular centrifugal force spins and pins patrons to a wall as the floor drops from beneath them. Unlike *American Beauty's* treatment of a similar, putatively protocinematic amusement ride, however, Truffaut's impression interrupts the illusion of motion that would blur bodies into an allegory of cinema's production of seamless cinematic frames, stripping film of this claim to linear coherence by positioning Antoine as the lone horizontal body that fractures the smooth line of vision produced by the vertically upright riders spinning around on either side of him.
15. In leaving behind, with respect to the straight Lester, the critique it levels at the gay colonel, the film seems to offer further evidence to those who may see the colonel's character as a throwback to the stereotypical scapegoating of the homosexual (yet another repressed murderer on the loose). Yet given the persistent rumors regarding Spacey's own alleged closeted or not fully or publicly acknowledged homosexuality, the scene under consideration here can also leave audiences wondering whether Lester's accusation of his boss's desire for men constitutes a projection that would remove that desire from Spacey the actor; if such a reading obtains, Spacey appears closer to the character of the gay colonel who kills him. Indeed, if Fitts, in shooting Lester, initiates his screening of the life that "passes before his eyes," the colonel may in another sense be said to allow Spacey to pass for straight right before the audience's eyes.
16. Akira Mizuta Lippit, "The Death of an Animal," *Film Quarterly* 56, no. 1 (Fall 2002), 12 (hereafter cited as *DOA*).
17. Hervé Aubron, "L'espoir inconnu de l'escargot," in *Vertigo* 19 (1999). Quoted in Lippit, *DOA*, 12.
18. I draw here on Lippit's reading of animal death ("Death of an Animal") and develop this argument more fully in chapters 3 and 4.

3 Burning Transmission: Stilling Psychic Space in Gore Verbinski's *The Ring*

1. *The Ring*, DVD, directed by Gore Verbinski (2002; Universal City, CA: Dreamworks Video, 2003); *Ringu*, DVD, directed by Hideo Nakata.

- (1998; Universal City, CA: Dreamworks Video, 2003). Koji Suzuki, *Ring*, trans. Robert Rohmer, Glynne Walley (New York: Vertical, 2004).
2. See Judith Feher-Gurewich's "Lacan and American Feminism: Who Is the Analyst?," in *Beyond French Feminisms: Debates on Women, Politics, and Culture in France, 1981–2001*, ed. Roger Célestin, Eliane dal Molin, Isabelle de Courtivron (New York: Palgrave Macmillan, 2006): 239–46; and Judith Butler's "The End of Sexual Difference," in *Feminist Consequences, Theories for a New Century*, ed. Elisabeth Bronfen and Misha Kavka (New York: Columbia University Press, 2000): 414–34.
 3. Julia Kristeva, "Interview with Elaine Hoffman Baruch," in *The Portable Kristeva*, ed. Kelly Oliver (New York: Columbia University Press, 2002), 376 (hereafter cited as *TPK*).
 4. For a dissenting view, see John Lewis, "'Mother Oh God Mother...': Analyzing the 'Horror' of Single Mothers in Contemporary Hollywood Horror," *Scope* no. 2 (June 2005), <http://www.scope.nottingham.ac.uk/article.php?id=68&issue=2>.
 5. André Green, "The Dead Mother Complex," in *Parent-Infant Psychodynamics: Wild Things, Mirrors, and Ghosts*, ed. Joan Raphael-Leff (Philadelphia: Whurr Publishers, 2003): 162–74 (hereafter cited as *DMC*).
 6. I draw here on Cathy Caruth's *Unclaimed Experience: Trauma, Narrative and History* (Baltimore: Johns Hopkins University Press, 1996); hereafter cited as *UE*.
 7. For Metz's seminal theory of how the specificities of viewing relate to the apparatus (understood as a social machine), see *The Imaginary Signifier* (Bloomington: Indiana University Press, 1986); hereafter cited as *TIS*. The work of the artist Tacita Dean comes to mind in this context, especially "The Sea with a Ship; afterwards, an Island." The 1999 exhibition in part explored figures of the lighthouse in the context of cinematic perspectives and seriality and ran concurrently (at the Philadelphia Institute of Contemporary Art, Philadelphia, PA) with Steven Pippin's "Laundromat/Locomotion," a contemporary take on Muybridge's locomotion studies. Julian Schnabel's *The Diving Bell and the Butterfly* (2007) offers a recent example of the persistent linking of the lighthouse and cinema. The protagonist, Jean-Dominique Bauby (Mathieu Amalric), paralyzed and unable to communicate except through the blink of a single eye, is himself cast as a double for the lighthouse, a structure we hear him describe (through his inner voice) as "my favorite." Bauby informs viewers of his cherished symbol immediately after describing the terrace (from which he gazes at the structure), as something rolled out of the Cinecittà studio.
 8. As Brigitte Peucker notes in *Incorporating Images* (Princeton: Princeton University Press, 1994), early "filmmakers sensed an affinity between the landscape that unfolds before the gaze of the train passenger and the sequence of moving images presented to the spectator in the [movie] theater" (79).

9. As Dean argues in *AAS*, “Progressive critics claim to accept the impossibility of fully mastering the enigmas of other persons and other cultures, yet seem unable to accept the impossibility of fully mastering the enigmas of the aesthetic domain. . . . It is as if art needed to come from an alien culture before we could concede that some aspect of it remains untranslatable into meaning” (16).
10. See Virginia Woolf’s “Professions for Women,” in *Collected Essays*, vol. 2 (New York: Harcourt, Brace, and World, 1967).
11. Walter Benjamin, *Illuminations*, 236–37, quoted in Marianne Hirsch, *Family Frames: Photography, Narrative and Postmemory* (Cambridge, MA: Harvard University Press, 1997), 117.
12. Hirsch, *Family Frames*, 118 (hereafter cited in text as *FF*).
13. Amy Lawrence, “Counterfeit Motion: The Animated Films of Eadweard Muybridge,” *Film Quarterly* 57, no. 2 (Winter 2003–04): 19 (hereafter cited as *CM*).
14. As Lawrence writes, “Moving step by step further from their photographic source, [Muybridge’s] drawings—done by Edwin Faber—substantially modify and transform the photographs upon which they are based.” For instance, the figures are “cosmetically enhanced with color,” cut from their background, and the “figures [depicted] are intentionally distorted, elongated, so that the image will appear ‘natural’ when projected” (19). The elision of drawing in accounts of Muybridge’s work matters, since for Lawrence, such a move aims to produce a fixed origin and a seamless teleology: Muybridge’s “series of photographic studies laid out on grids on a page” are read as “point[ing] toward a time when the series will be reconstituted as a loop; each loop will document a single visual gesture; and the ‘meaning’ (which is motion) will come not only from the photographs and their order but from the blank spaces in between” (15). As we will see with regard to *The Ring*, the notion of drawing can itself be looked to as an indexical sign more privileged than the photograph that putatively replaced it. See also Constance Penley’s “The Imaginary of the Photograph,” reprinted in *The Cinematic*, ed. David Company (Cambridge, MA: MIT Press, 2007): 114–18.
15. “X-Rays and the Quest for Invisible Reality in the Art of Kupka, Duchamp, and the Cubists,” *Art Journal* 47, no. 4 (Winter 1988), 324, quoted in *PS*, 36.
16. See especially *The Visible Woman: Imaging Technologies, Gender, and Science*, ed. Paula Treichler, Lisa Cartwright, Constance Penley (New York: New York University Press, 1997). On the persistence of the need for reading MRI, even when detecting illnesses such as cancer, see Amit Prasad’s “Making Images/Making Bodies: Visibility and Disciplining through Magnetic Resonance Imaging,” *Science, Technology, and Human Values* 30, no. 2 (2005): 291–316.
17. R. Bowling Barnes, “Thermography of the Human Body,” *Science*, 140 no. 3569 (May 24, 1963): 870–77.

18. Douglas Kash, "Prewarrant Thermal Imaging as a Fourth Amendment Violation in the Making," *Albany Law Review* 60, no. 4 (Summer 1997): 1296. Thermal readings are often "'converted' to a computer which generates several types of displays including still, video, or real time pictures" (1296); hereafter abbreviated as *PTI*.
19. Shuntaro Hida, "The Day Hiroshima Disappeared," in *Hiroshima's Shadow*, ed. Kai Bird and Lawrence Lifshultz (Stony Creek, CT: Pamphleteer's Press, 1998), 417–18 (hereafter cited as *TDHD*).
20. Brian Masaru Hayashi, *Democratizing the Enemy: The Japanese American Internment* (Princeton: Princeton University Press, 2004), 86.
21. Greg Robinson, *By Order of the President: FDR and the Internment of Japanese Americans* (Cambridge, MA: Harvard University Press, 2001), 4.

4 "Turning into Another Thing" in David Lynch's *The Elephant Man*

1. Frederick Treves, "The Elephant Man" in Ashley Montagu, *The Elephant Man: A Study in Human Dignity* (New York: Dutton, 1971), 13 (hereafter cited as *TEM*).
2. Peter W. Graham and Fritz Oehlschlaeger, *Articulating the Elephant Man: Joseph Merrick and His Interpreters* (Baltimore and London: Johns Hopkins University Press, 1992), 25–26 (hereafter cited as *AEM*).
3. Thomas Carlyle, "Sign of the Times," in *Thomas Carlyle: Selected Writings*, ed. Alan Shelston (Harmondsworth, Middlesex, England, 1971), 67; hereafter cited as *SOT*.
4. For a reading of Merrick's story, as it was shaped, especially in Bernard Pomerance's play and Lynch's film, see William E. Holladay and Stephen Watt's "Viewing the Elephant Man," *PMLA* 104, no. 5 (1989): 868–81.
5. Joseph Carey Merrick, "The Autobiography of Joseph Carey Merrick," reprinted in Michael Howell and Peter Ford, *The True History of the Elephant Man* (London and New York: Alison and Busby, 1980): 168–69.
6. Ashley Montagu, *The Elephant Man: A Study in Human Dignity* (New York: Dutton, 1971); hereafter cited as *TEM*.
7. Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham: Duke University Press, 1993), 108–09; hereafter cited as *OL*.
8. Andrew Smith argues that Merrick's deformities expose the limits of medical language. For Smith, Treves turns to compensatory literary (namely gothic) discourses that, while marking Merrick as monstrous, nonetheless unwittingly foreground his dangerous sexuality and "urges" (47). See "Pathologising the Gothic: the Elephant Man, the Hysteric, the Indian and the Doctor," in *Victorian Demons: Medicine,*

- Masculinity and the Gothic at the fin de siècle* (Manchester and New York: Manchester University Press, 2004): 45–66. For a view that dissents from my argument about Lynch’s treatment of Merrick’s body and being, see Paul Arthur Darke’s “The Elephant Man: An Analysis from a Disabled Perspective,” *Disability and Society* 9, no. 3: 327–42.
9. See Metz, *The Imaginary Signifier*.
 10. Constance Penley, “Feminism, Film Theory, and the Bachelor Machines,” in Constance Penley, *The Future of an Illusion: Film, Feminism, and Psychoanalysis* (Minneapolis: University of Minnesota Press, 1989), 65.
 11. Graham and Oehlschlaeger deploy the metaphor of “stage managing” to describe Treves’s attempts to bring Merrick back to life, though they focus more specifically on the carefully controlled visits of women to Merrick’s residence that Treves “scripts.” Although the critics suggestively argue that these efforts to cast women as static “mirrors” to prop up Merrick constitute Treves’s response to “a crisis in his . . . understanding caused by his confrontation with the ambiguously human in Merrick” (*AEM*, 56), the contention that Treves’s identification with Merrick as against a female Other during such visits (in order to lay claim to an unalloyed gender integrity) ignores the more fundamental archaic ambiguities that the doctor would confine to the pre-oedipal stage, ambiguities that profoundly unsettle gender categories. The identifications that Treves makes with Merrick do not always end in ways that the doctor thinks they will, but neither do they begin with the fixed notion of gender identification that Graham and Oehlschlaeger imply.
 12. The anatomist and anthropologist Ashley Montagu’s (1905–1999) *The Elephant Man: A Study in Human Dignity* (1971) not only draws attention to the historical record of Merrick’s life (including the photograph of the mother Merrick possessed), but takes seriously Merrick’s mother’s presence in his life and, more broadly, underscores the importance of maternal love in a child’s development. Montagu’s case study seeks to explain how someone as brutalized and challenged as Merrick could nonetheless emerge as courageous and contented. At the same time, however, Montagu risks ignoring the complexity of the mother/child relation. His claim, for instance, that Merrick and children in general would not “carry portraits of their mothers about with them” if they had not likely received “a great deal of love” (63) from their mothers precludes the defensive idealizations that can motivate those deprived of love. However laudatory Merrick and his response to his oppression remains, he too emerges as an idealized, transcendental subject positioned nearly outside of time and space. With maternal love, Montagu contends, Merrick was able “no matter how mistreated by others, no matter what the menace of the years . . . to remain master of . . . [his] kingdom” (57). Montagu’s idealization of Merrick’s mother functions as the structural obverse of Treves’s denigration of her. Both visions of the maternal—and of the photograph—traffic in a similarly static currency.

13. Joel Pfister, *The Production of Personal Life* (Stanford: Stanford University Press, 1991), 118 (hereafter abbreviated as *POPL*).
14. Tom Gunning, "The Cinema of Attractions: Early Film, Its Spectator, and the Avant-Garde," *Wide Angle* 8, no. 3–4 (1986): 63–70.
15. *Lumière and Company*, DVD, directed by David Lynch, Patrice Leconte, Wim Wenders et al. (New York: Fox Lorber, 1997).
16. Nicholas Daly, *Literature, Technology, and Modernity (1860–2000)* (Cambridge: Cambridge University Press, 2004).
17. Jean Laplanche and J.-B Pontalis, *The Language of Psycho-Analysis*, trans. Donald Nicholson-Smith (New York: W.W. Norton, 1973), 335–36.
18. Ulrich Baer's *Spectral Evidence: The Photography of Trauma* (Cambridge, MA and London: MIT Press, 2002) parallels trauma (understood in Caruthian terms) to the lack of relation photography presents with respect to a referent. The referent remains "severed from the time in which [the photograph was] shot," thus registering an absence and an excess that cannot be contained by simple appeals to the "contexts established by individual and collective forms of consciousness" (11). Baer's formidable reading of Charcot's famous photographs of hysterics (Chapter 1) in part elaborates the function of the "flash" in ways that correspond to Lynch's use of the lightning flash in the ragtag spectacle scene.
19. Tom Gunning, "Phantom Images and Modern Manifestations: Spirit Photography, Magic Theater, and Photography's Uncanny," in *Fugitive Images: From Photography to Video*, ed. Patrice Petro (Bloomington and Indianapolis: Indiana University Press, 1995), 42–43 (hereafter cited as *PIMM*).
20. Lynch's influence on The Brothers Quay seems profound in this regard. See "Institute Benjamenta: An Olfactory View," Laura Marks's discussion of the vibrating world of material culture in the Quays's *Institute Benjamenta, or This Dream People Call Human Life* (1995), in *Touch: Sensuous Theory and Multisensory Media* (Minneapolis: University of Minnesota Press, 2002): 127–40.
21. On Lynch's challenge to conventional cinematic presentations of the human face, see Joe Kember's "David Lynch and the Mug Shot: Facework in *The Elephant Man* and *The Straight Story*," in *The Cinema of David Lynch: American Dreams, Nightmare Visions*, ed. Erica Sheen and Annette Davison (London and New York: Wallflower Press, 2004): 19–34.
22. Lynch's refusal to position Merrick beyond a relation to a foundational Otherness seems comparable to some subtle representations of filmic characters with "sensory impairment" (in postwar American cinema) that Lisa Cartwright's *Moral Spectatorship* (Durham: Duke University Press, 2008) examines. Drawing as she does on figures such as André Green, Cartwright does not imagine such impairment to remove the subject from the work of Symbolic mediation, but she also redresses dismissals of impairment by attending to filmic "sites where the production of human subjects occurs in ways that vary from the norms,

- [sites that pointedly do not]...regar[d] representations of impairment as ciphers of lack or absence of human subjectivity, signification, and meaning" (57).
23. "Nothing Will Die," in *The Poems of Tennyson in Three Volumes*, vol. 1, ed. Christopher Ricks (Harlow, Essex: Longman, 1987), 247–48.
 24. Tom Conley, *Film Hieroglyphics: Ruptures in Classical Cinema* (Minneapolis: University of Minnesota Press, 1991), ix–x (hereafter cited as *FH*). In response to a question about his second short feature, *The Alphabet* [1968], Lynch expressed his interest in the graphic quality of letters in film and painting, in the "shapes" and "texture" of words that point to the complex play of nonsense or more than sense within referential meaning [*LOL*, 22]).
 25. Michel Chion, *David Lynch*, trans. Robert Julian (London: BFI, 1995), 53 (hereafter cited as *DL*).

5 Inscribing the Dream of Otherness in Wim Wenders's *Until the End of the World*

1. Wim Wenders, "High Definition: Can HDTV Make Creators's Dreams Come True?," in *The Act of Seeing: Essays and Conversations*, trans. Michael Hofman (London and Boston: Faber and Faber, 1992), 77 (hereafter cited as *HD*).
2. Thomas Elsaesser, "The New German Cinema's Historical Imaginary," in *The Historiography of German Cinema and Television*, ed. Bruce Murray and Christopher Wickham (Carbondale: Southern Illinois University Press, 1992), 295 (hereafter cited as *HI*).
3. Inga Scharf, *Nation and Identity in the New German Cinema: Homelessness at Home* (New York: Routledge, 2008), 35.
4. Stephan K. Schindler and Lutz Koepnick, "Against the Wall? The Global Imaginary of German Cinema," in *The Cosmopolitan Screen*, ed. Stephan K. Schindler and Lutz Koepnick (Ann Arbor: University of Michigan Press, 2007), 11 (hereafter cited as *TCS*). For a provocative reading of *Wings of Desire* and the "legacies" of traumatic events as they relate to the subject's "engagement" with urban space (161), see Barry Langford's "Strangers (to) Themselves: Cityscapes and Mindscapes in 1980s European Cinema," in *Urban Mindscapes of Europe*, ed. Godela Weiss-Sussex, Franco Bianchini (Amsterdam and New York: Rodopi, 2006): 147–62.
5. For a view that focuses on Wenders's public statements (more than his films) as evidence of the director's nostalgic turn, see Gerd Gumünden's "Nostalgia for the Nation: Intellectuals and National Identity in Unified Germany," in *Acts of Memory: Cultural Recall in the Present*, ed. Mieke Ball, Jonathan Crewe, and Leo Spitzer (Hanover and London: University Press of New England): 120–33.

6. Wim Wenders, "Impossible Stories," in *The Logic of Images*, trans. Michael Hoffman (London: Faber and Faber, 1991), 52 (hereafter cited as *IS*).
7. Wim Wenders, "Goodbye to the Booming Voice of the Old Cinema," in *The Logic of Images*, trans. Michael Hoffman (London: Faber and Faber, 1991): 39–50.
8. Timothy Corrigan, *New German Film: The Displaced Image* (Austin: University of Texas Press, 1983), 32 (hereafter cited as *NGF*).
9. Shawn Levi, "Wim Wenders's Dance around the Planet," *American Film* 17 (January–February 1992), 52 (hereafter cited as *DA*).
10. Wim Wenders, *Bi sans Ende der Welt*. DVD Director's Cut (Wim Wenders edition) (Germany: Kinowelt, 2007).
11. Wenders's critique finds an echo in Rebecca Solnit's *A Paradise Built in Hell: The Extraordinary Communities That Arise in Disaster* (New York: Viking, 2009).
12. On the strategies of artists and filmmakers, namely Hartmut Bitomsky and Harun Farocki, who offer powerful interventions against the global culture of surveillance and against deterministic theories that unwittingly reproduce passivity in the face of such culture, see Nora Alter's "Addressing the Global in Recent Nonfiction Film Production," in *The Cosmopolitan Screen*, 253–68.
13. See Wim Wenders, "Van Morrison," in *Emotion Pictures*, trans. Sean Whiteside (London and Boston: Faber and Faber, 1989): 52–54.
14. Miriam Hansen, *Babel & Babylon: Spectatorship in American Silent Film* (Cambridge: Harvard University Press, 1991): 192. See also Marie-Claire Ropars-Wuilleumier's "The Graphic in Filmic Writing: A bout de soufflé or The Erratic Alphabet," *Enclitic* 5, no. 2/6, no. 1 (Spring 1982): 147–61.
15. Alan Bergala, "A Photographer's Viewpoint," in *The Courier* (UNESCO) 41 (1988): 6.
16. Michel Chion, *Audio-Vision: Sound on Screen*, ed. and trans. Claudia Gorbman (New York: Columbia University Press 1994), 163; hereafter cited as *AV*.
17. Garrett Stewart, *Reading Voices: Literature and the Phonotext* (Berkeley: University of California Press, 1990), 1, 25 (hereafter cited as *RV*).
18. Jim Dawson, "Interview with Wim Wenders," in *Wim Wenders*, trans. Carla Wartenburg (New York: Zoetrope, 1976), 12 (hereafter cited as *IWW*).
19. Gilles Deleuze, *Cinema I: The Movement Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986), 22–23 (hereafter cited as *CMI*).
20. Scott Spector, "Wenders' Genders: From the End of the Wall to the End of the World," in *Triangulated Visions: Women in Recent German Cinema*, ed. Ingeborg Majer O'Sickey and Ingeborg von Zadow (Albany: SUNY Press, 1998), 223.

21. For a reading of the recording and transmitting process that stresses the textual nature of memory work, see Assenka Oksiloff's "Eden is Burning: Wim Wenders's Techniques of Synaesthesia," *The German Quarterly* 69, no. 1 (Winter 1996): 32–47.
22. For a powerful analysis of such a dynamic, see Azade Seyhan's "Germanic Academics in Exile: Translation as the *Bildung* of the Other," in *Nation, Language and the Ethics of Translation*, ed. Sandra Bermann, Michael Wood (Princeton: Princeton University Press, 2005).
23. Walter Donahue, "Interview with Wim Wenders." *Sight and Sound* (April 1992), 10 (hereafter cited as SAS).
24. Jeff Malpas, "Wim Wenders: the Role of Memory," in *Cinematic Thinking: Philosophical Approaches to the New Cinema*, ed. James Phillips (Stanford: Stanford University Press, 2008), 158 (hereafter cited as WWTRM).
25. Faye Ginsburg, "Screen Memories and Entangled Technologies: Resignifying Indigenous Lives," in *Multiculturalism, Postcoloniality, and Transnational Media*, ed. Ella Shohat and Robert Stam (New Brunswick, NJ and London: Rutgers University Press, 2003), 93 (hereafter cited as MPTM). As part of the broader move to situate indigenous people beyond the technological, Ginsburg marks how Robert Flaherty's *Nanook of the North* (1922) "obscures" the very Inuit expertise with sound and film recording technologies relied upon during production by casting its indigenous characters as befuddled by technologies (MPTM, 80–86).
26. Toby Miller, "A Certain Disservice," *Anthropology Quarterly* 75, no. 3 (Summer 2002), 611 (hereafter cited as ACD).
27. For a subtle, less pessimistic reading of the status of memory in the face of proliferating audio-visual images, see Thomas Elsaesser's "One Train May be Hiding Another: History, Memory, Identity, and the Visual Image," in *Topologies of Trauma: Essays on the Limit of Knowledge and Memory*, ed. Linda Belau and Petar Ramadanovic (New York: The Other Press, 2002): 61–71. Employing the image of the train as one that can mark the need to avoid erasures, Elsaesser writes, "there may... be reason to trust our audio-visual reality, which means to work at it, and work with it, so that one truth can not only cover another but also be recovered by another. A train may indeed hide another, as one image hides another, but alert to the histories and identities each carries with it, neither television nor cinema need to be the train that runs us over" (71).
28. Howard Rodman, "Anatomy of a Wizard." *American Film* 16 (Nov.–Dec. 1991), 39.
29. Brigitte Peucker, *The Material Image: Art and the Real in Film* (Stanford: Stanford University Press, 2007); hereafter cited as TMA.
30. Jean Baudrillard, *Cool Memories*, trans. Chris Turner (London and New York: Verso, 1990).

31. Baudrillard, *Cool Memories*, 161–62, 164; quoted in *ACD*, 613.
32. *Julia Kristeva Interviews*, ed. Ross Mitchell Guberman (New York: Columbia University Press, 1996), 135.

6 Conclusion: Up with Dead People?

1. Julia Kristeva, “Thinking in Dark Times,” *Profession* (2006): 14 (hereafter cited as *TDT*).
2. *Otto; Or, Up with Dead People*, DVD, directed by Bruce LaBruce (2008: Los Angeles, CA: Strand Releasing Studios, 2009).
3. Mark Simpson, “He Sees Dead People,” *The Advocate*, November 18, 2008, 55 (hereafter cited as *SDP*).

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