

## The Media and Technologies of Psychoanalysis

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**Rough Draft. Please excuse initial typos, oversights, etc.**

**Course Description:** Psychoanalysis is defined in part by its development of scientific and technological methods for objectifying aspects of an “internal” psyche in the “external” media of discourse, imagery, writing, and intersubjective transactions. Does this suggest that psychoanalytic knowledge—and perhaps the mind for itself—might in some way be constituted by the very apparatus of inscriptions, mediation, and displacements charged with faithfully documenting its existence?

Drawing on recent research in literary theory, philosophy, media studies, actor-network theory, the history of science, and the history of technology, this course will provide participants with an introduction to role of media and technologies in constituting psychoanalytical knowledge and producing psychoanalytical subjects. This course *will not* furnish psychoanalytic interpretations of media and technology; rather, it will investigate how shifts in media, technology and techniques refashion psychoanalytical knowledge of the self and others. Theorists and historians to be read include Sigmund Freud, Jacques Lacan, Gregory Bateson, Jacques Derrida, Friedrich Kittler, Bruno Latour, and Avital Ronnell.

Participants in the course with practical experience in psychoanalysis, psychiatry, social work, psychology, and related fields are strongly encouraged to draw on their professional experience in class presentations and discussions.

**Learning Goals:** Through readings will acquire a basic familiarity with theoretical debates surrounding the medial turn in psychoanalysis, as exemplified by scholars such as Jacques Derrida, Avital Ronnell, and Friedrich Kittler. Lectures will furnish students with a familiarity in recent debates in science and technology studies concerning the social, material, and instrumental fashioning of scientific knowledge and scientific networks. Students with practical experience in psychoanalysis, psychiatry, and related fields will be encouraged to reflect on the notational methods that construct their own professional practices. Weekly readings and writing assignments, as well as the final paper, will develop students’ critical vocabulary and their writing skills. An in-class presentation will provide students with an occasion to cultivate and develop oral, creative, or performative skills that reinforce their analytical and critical skills.

**Class Ethic:** See attached statement by John Cage.

**Schedule:** Class meets twice a week—once for lectures and discussion, once for screening. Classes with large enrollments may have an additional discussion section.

### Evaluation

<i>Writing Assignments</i>	30% of final grade
<i>Class Presentation</i>	30% of final grade
<i>Final Project</i>	40% of final grade

**Writing Assignments:** During the course of the quarter students must submit at least eight short critical responses (around 300 words) to the class readings on the course website. You have the option of freely writing a response on a theme of your own choice or, alternately, responding to the weekly reading response prompt. These responses, which must be posted at least twelve hours before class meets, should select one aspect of the readings for critical elaboration or evaluation. Students are encouraged to engage one another in dialogue through responses.

**Class Presentation:** This project is equal parts imaginative and analytical. Each week students (alone or in groups) will prepare a fifteen to twenty minute presentations that provides an in-depth examination of discursive, medial, technical, technological, and/or notational phenomena under analysis in this week's readings. The aim of this presentation is get to get a slightly broader or more detailed understanding of the period and phenomena under consideration. These presentations may be factual, analytical, creative, dramatic, or artistic in nature. Possible sources for this presentation include: historical newspapers, scientific manuals, historical texts in sociology, engineering patents, histories of technology, literature and the arts, or broadcasts. The use of visual and aural material is strongly encouraged.

For example, in the week of readings concerning the telephone, presenters' might choose to present and analyze the telephone book as a social and cultural form, an historical radio plays that pivots around the new forms of intersubjectivity and anxiety facilitated by telecommunications, or an analysis of psychoanalytic discussions of the telephone. Or to consider another example: The reading of Freud's essay on the mystic writing pad could be supplemented with a broader examination of how late 19<sup>th</sup> and early 20<sup>th</sup> century toys and amusements stimulated and intersected with theories of mind.

Presentations should demonstrate familiarity with the week's readings but they need not exhaustively summarize or recapitulate class reading materials.

**Final Project:** At the end of the semester each student is required to prepare an in-depth and original examination of the medial, technical, and/or notational construction of psychic phenomena. This examination may take a variety of forms, including but not limited to: a paper of approximately 1800 words (approximately 9 pages double-spaced, size 12 times new Roman font, with standard margins), or an aural or video analysis of a noteworthy document from the history of psychoanalysis and psychiatry, or an art installation accompanied by an analytical statement.

Students with professional experience relevant to the course are welcome to bring materials from their practice into this project, so long as this does not jeopardize confidentiality, privacy, or professional norms.

All final projects must be outlined in a one-page proposal and submitted to the professor for feedback no later than penultimate class session. These projects will be presented in class at our last class session.

**Attendance:** Students must attend all class sessions (lectures, screenings, and discussions inclusive) and participate regularly in class discussions. Two or more unexcused absences will lead to a lowered grade. Four or more unexcused absences

are grounds for failure.

**Academic Honesty:** Cheating and plagiarism are grounds for failing the course. If you are uncertain about what constitutes cheating or plagiarism, please see the UCI Academic Senate Policy on Academic Honesty online.

**Students with Disabilities:** The professor is committed to providing all students with equal opportunities to participate and succeed in the course. To facilitate that goal, please contact the professor the first week of course if you require accommodations or assistance in connection with a disability.

**Sexual Harassment:** Sexual harassment will not be tolerated from any member of this course. If you feel you have been sexually harassed please contact the professor, the chair of the department, or the dean's office.

### Session 1: Writing I

Introduction to theories of media, technology, and psychoanalysis.  
Overview of seminar sessions, class expectations, and assignments.

- Freud, Sigmund. "A Note Upon the 'Mystic Writing-Pad'." In *The Ego and the Id and Other Works*, translated by James Strachey. London: Hogarth Press, 1961.
- Derrida, Jacques. "Freud and the Scene of Writing." *Yale French Studies* no. 48 (January 1972): 74–117.

### SUPPLEMENTARY READINGS

- Elsaesser, T. "Freud as Media Theorist: Mystic Writing-pads and the Matter of Memory." *Screen* 50, no. 1 (March 2009): 100–113.
- Freud, Sigmund. "The Dream-Work." In *The Interpretation of Dreams*, translated by James Strachey, 295–512. New York: Basic Books, 2010.
- Schäffer, Armin. "Spur Und Symptom: Zur Erforschung Der Handschrift in Der Psychiatrie Um 1900." In *Spuren Erzeugen. Zeichnen Und Schreiben Als Verfahren Der Selbstaufzeichnung*, edited by Barbara Wittman, 69–107. Berlin: Diaphanes, 2009.

### Session 2: Writing II

- Klammer, Markus. "Der Traum Und Die Urszene. Zur Graphischen Repräsentation Der Psychoanalyse." In *Spuren Erzeugen. Zeichnen Und Schreiben Als Verfahren Der Selbstaufzeichnung*, 69–107. Berlin: Diaphanes, 2009.

**In-Class Exercise:** Please bring a collection of notes to course developed in the course of your professional or avocational activities. If possible, select material that documents how you take a "raw" text or phenomenon and develop into a more refined set of notes or analyses. These may be case studies, class notes, a marked up book, drafts relating to an artwork, an audio or video recording, texts from a performance, or some other material. We will examine a selection of these materials in-class with the goal of recognizing the distinct styles of analysis, understanding, and knowledge produced by varied notational styles.

#### SUPPLEMENTARY READINGS

- Lacan, Jacques. "The Instance of the Letter in the Unconscious, or Reason Since Freud." In *Ecrits: The First Complete Edition in English*, translated by Bruce Fink, 412–444. United States of America: W.W. Norton & Co., 2006.
- Latour, Bruno. "Drawing Things Together." In *Representation in Scientific Practice*, edited by Michael Lynch and Steve Woolgar, 19–68. Cambridge: MIT Press, 1990. MIT Press.
- Wittman, Barbara. "»Drawing Cure«. Die Kinderzeichnung Als Instrument Der Psychoanalyse." In *Spuren Erzeugen. Zeichnen Und Schreiben Als Verfahren Der Selbstaufzeichnung*, edited by Barbara Wittman, 109–144. Berlin: Diaphanes, 2009.

#### Session 3: Aufschreibesysteme (Discourse Networks)

- Schreber, Daniel Paul. "Transfer to Sonnenstein. Changes in The contact with Rays. 'The Writing-down-system'; Tying-to-celestial-bodies'." In *Memoirs of My Nervous Illness*, 115–130. New York: New York Review Of Books, 2000.
- Kittler, Friedrich A. "Flehsig/Schreber/Freud: Ein Nachrichtennetzwerk der Jahrhundertwende." In *Die Wahrheit der Technischen Welt: Essays zur Genealogie der Gegenwart*, edited by Hans Ulrich Gumbrecht, 60–76. Suhrkamp Taschenbuch Wissenschaft; Berlin: Suhrkamp, 2013.

#### SUPPLEMENTARY READINGS

- Kittler, Friedrich A. "»Das Phantom unseres Ichs« Und Die Literaturpsychologie: E. T. A. Hoffmann - Freud - Lacan." In *Urszenen: Literaturwissenschaft Als Diskursanalyse und Diskurskritik*, edited by Horst Turk and Friedrich A. Kittler, 139–166. Frankfurt am Main: Suhrkamp, 1977.
- Kittler, Friedrich A. "Rebus." In *Discourse Networks 1800/1900*, translated by Michael Metteer and Chris Cullens, 265–346. Stanford: Stanford University Press, 1990.
- Hagen, Wolfgang. *Radio Schreber: Der 'moderner Spiritismus' und der Sprache der Medien*. Weimar: Verlag und Datenbank für Geisteswissenschaften, 2001.

#### Session 4: The Telephone

- Ronell, Avital. "Delay Call Forwarding." In *The Telephone Book: Technology--schizophrenia--electric Speech*, 1–25. Lincoln: University of Nebraska Press, 1989.
- Benjamin, Walter. "Das Telefon." In *Berliner Kindheit Um Neunzehnhundert*. Hoffmann und Campe, 2013.

Screening: Anatole Litvack: Sorry, Wrong Number (USA 1948)

In-Class Exercise: Telephone (the game).

#### SUPPLEMENTARY READINGS

- Rickels, Laurence A. "Kafka and Freud on the Telephone." *Modern Austrian Literature* 22, no. 3/4 (1989): 211–225.
- Siegert, Bernhard. "Gehörgänge ins Jenseits: Zur Geschichte der Einrichtung Telephonischer Kommunikation in der Psychoanalyse." *Fragmente* 34/35 (June 1991): 51–69.

#### Session 5: The Still Image

- Ruesch, Juergen, and Weldon Kees. "Message Through Object and Picture." In *Nonverbal Communication*, 89–162. Berkeley: University of California Press, 1956.

Screening: 1) Juergen Ruesch and Weldon Kees: *Approaches and Leavetakings*, (USA 1955)  
2) Juergen Ruesch, Gregory Bateson, and Weldon Kees: *Communication and Interaction in three families* (USA 1952)

#### SUPPLEMENTARY READINGS

- Bourneville, Désiré-Magloire and Paul Regnard. *Iconographie Photographique de La Salpêtrière*. Paris: Au bureaux du Progrès médical & V. Adrien Delahaye, 1877-1880.
- Didi-Huberman, Georges. "Legends of Photography." In *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière*, 29–66. Cambridge: MIT Press, 2003.

#### Session 6: The Moving Image

- Holl, Ute. "Diskretionen" and "Depersonalositionen" In *Kino, Trance & Kybernetik*, 58–124. Berlin: Brinkmann & Bose, 2002.

Screening: 1) Maya Deren: *Ritual in Transfigured Time*, (USA 1946)  
2) Margaret Mead and Gregory Bateson: *Trance and Dance in Bali* (Bali/USA 1952)  
3) Margaret Mead and Gregory Bateson: *A Balinese Family* (Bali/USA 1951)

#### SUPPLEMENTARY READINGS

- Halpern, Orit. "Anagram, Gestalt, Game in Maya Deren: Reconfiguring the Image in Post-war Cinema." *Postmodern Culture* 19, no. 3 (May 2009).
- Miller, Jacques-Alain, ed. *Lacan Regarde Le Cinéma, Le Cinéma Regarde Lacan*. Collection Rue Huysmans. Paris: École de la Cause Freudienne, 2011.
- Rony, Fatimah Tobing. "The Photogenic Cannot Be Tamed: Margaret Mead and Gregory Bateson's 'Trance and Dance in Bali'." *Discourse* 28,

no. 1 (Winter 2006): 5–27.

### **Section 7: The Cybernetic Self**

- Gregory Bateson. “The Convergence of Science and Psychiatry.” In *Communication, the Social Matrix of Psychiatry*, 257-271. New York: Norton, 1951.
- Bateson, Gregory. “Schizophrenic Distortions of Communication.” In *Psychotherapy of Chronic Schizophrenic Patients*, edited by C. Whitaker, 31-57. Boston, MA: Little Brown, 1958.
- Kees, Weldon. “The Clinic.” In *The Collected Poems of Weldon Kees*, edited by Donald Justice, 130–131. United States of America: University of Nebraska Press, 1962.

Screening: 1) Gregory Bateson and Weldon Kees: Hand-Mouth Coordination (USA 1952)  
2) Charles and Ray Eames: A Communications Primer (USA, 1953).

#### **SUPPLEMENTARY READINGS**

- Edwards, Paul N. “Minds, Machines, and Subjectivity in the Closed World.” 302–349. In *The Closed World: Computers and the Politics of Discourse in Cold War America*. Cambridge: MIT Press, 1996.
- Pickering, Andrew. “Gregory Bateson and R. D. Laing: Symmetry, Psychiatry, and the Sixties.” *The Cybernetic Brain: Sketches of Another Future*, 171-214. Chicago: University of Chicago Press, 2010.

### **Session 8: The Machine I**

- Guattari, Félix. “Towards a new vocabulary.” In *Molecular Revolution: Psychiatry and Politics*, 111-174. New York: Penguin, 1984.

#### **SUPPLEMENTARY READINGS**

- Tausk, V. “On the Origin of the ‘Influencing Machine’ in Schizophrenia.” *The Psychoanalytic Quarterly* 2 (1933): 519–556.
- Schmidgen, Henning. “Guattari’s Entwurf einer Semiotik des Unbewußten.” In *Das Unbewusste Der Maschinen: Konzeptionen Des Psychischen Bei Guattari, Deleuze Und Lacan*, 127-140. München: W. Fink Verlag, 1997.

### **Session 9: The Machine II**

- Lacan, Jacques. “Odd or Even? Beyond Intersubjectivity” and “The Purloined Letter.” In *The Ego in Freud’s Theory and in the Technique of Psychoanalysis*, 175-205. Translated by Sylvan Tomaselli. New York: W.W. Norton, 1988.
- Hagelbarger, D. W. “SEER, A SEquence Extraction Robot.” *I.R.E. Trans. on Electronic Computers* no. March (1956): 1–4.

#### **SUPPLEMENTARY READINGS**

- Wegener, Mai. “Nach 1950.” In *Neuronen und Neurosen: Der Psychische*

*Apparat bei Freud und Lacan : ein Historisch-Theoretischer Versuch zu Freuds Entwurf von 1895*, 47-98. München: W. Fink Verlag, 2004.

- Johnston, John. "The In-Mixing of Machines: Psychoanalysis and Cybernetics." In *The Allure of Machinic Life: Cybernetics, Artificial Life, and the New AI*, 65–104. Cambridge: MIT Press, 2008.

### **Session 9: Information**

- Shannon, Claude. Excerpts from unpublished writings.

Guest Lecture by Michael Friedman

#### **SUPPLEMENTARY READINGS**

- McCulloch, Warren S., and Walter Pitts. "A Logical Calculus of the Ideas Immanent in Nervous Activity." *The Bulletin of Mathematical Biophysics* 5, no. 4 (December 1943): 115–133.
- McCulloch, Warren S. *The Past of a Delusion*. Chicago: Chicago Literary Club, 1953.
- Kay, Lily. "From Logical Neurons to Poetic Embodiments of Mind: Warren S. McCulloch's Project in Neuroscience." *Science in Context* 14, no. 15 (2001): 591–614.

### **Session 10: Codes**

- Guattari, Félix, and Gilles Deleuze. "The Desiring-Machines." In *Anti-Oedipus: Capitalism and Schizophrenia*. Translated by Robert Hurley. New York: Viking Press, 1977.

#### **SUPPLEMENTARY READINGS**

- Pickering, Andrew. "Ross Ashby" and "Grey Walter." In *The Cybernetic Brain: Sketches of Another Future*, 37-156. Chicago: University of Chicago Press, 2010.
- Deleuze, Gilles. "Postscript on the Societies of Control." *October* 59, no. Winter (1992): 3–7.

Screening: 1) Françoise Wolff: LACAN PARLE (Belgium 1972) (excerpt)  
2) Guy Debord: LA SOCIÉTÉ DU SPECTACLE (France 1973)

### **Session 11: Trip to the Berlin Medical Museum**

#### **SUPPLEMENTARY READINGS**

- Kelly, Mary. *Post-partum Document*. London: Routledge & Kegan Paul, 1983.

### **Session 12: Presentation of final projects in class**

MERCE CUNNINGHAM STUDIO 55 BETHUNE STREET NYC NY 10014

10 RULES FOR STUDENTS AND TEACHERS

FROM JOHN CAGE

- Rule 1: Find a place you trust, and then, try trusting it for awhile.
- Rule 2: (General Duties as a Student)  
Pull everything out of your teacher.  
Pull everything out of your fellow students.
- Rule 3: (General Duties as a Teacher)  
Pull everything out of your students.
- Rule 4: Consider everything an experiment.
- Rule 5: Be Self Disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self disciplined is to follow in a better way.
- Rule 6: Follow the leader. Nothing is a mistake. There is no win and no fail. There is only make.
- Rule 7: The only rule is work. If you work it will lead to something. It is the people who do all the work all the time who eventually catch onto things. You can fool the fans--but not the players.
- Rule 8: Do not try to create and analyze at the same time. They are different processes.
- Rule 9: Be happy whenever you can manage it. Enjoy yourself. It is lighter than you think.
- Rule 10: We are breaking all the rules, even our own rules and how do we do that? By leaving plenty of room for "x" qualities,

Helpful Hints:

Always Be Around.  
Come or go to everything.  
Always go to classes.  
Read everything you can get your hands on.  
Look at movies carefully and often.  
SAVE EVERYTHING. It may come in handy later.



### Additional Readings

- Angerer, Marie-Luise, ed. *Der Andere Schauplatz: Psychoanalyse - Kultur - Medien*. Wien: Turia Kant, 2001.
- Assmann, Aleida. "Das Archive Und Die Neuen Medien Des Kulturellen Gedächtnisses." In *Schnittstelle: Medien Und Kulturwissenschaften*, edited by Georg Stanitzek and Wilhelm Voßkamp, 268–281. Köln: Dumont, 2001.
- Berger, Milton Miles. *Videotape Techniques in Psychiatric Training and Treatment*. New York: Brunner, 1970.
- Bitsch, Annette. "Always Crashing in the Same Car": *Jacques Lacans Mathematik des Unbewussten*. Weimar: VDG, 2001.
- . *Diskrete Gespenster: Die Genealogie des Unbewussten aus der Medientheorie und Philosophie der Zeit*. Bielefeld: Transcript, 2009.
- Cornelius, Borck, and Armin Schäffer, eds. *Psychographien*. Berlin: Diaphanes, 2005.
- Crary, Jonathan. *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. Cam: MIT Press, 1990.
- Deren, Maya. "From the Notebook of Maya Deren, 1947." *October* 14 (October 1980): 21–46.
- Deren, Maya, and Gregory Bateson. "An Exchange of Letters Between Maya Deren and Gregory Bateson." *October* 14 (October 1980): 16–20.
- Félix Guattari. *Schizoanalytic Cartographies*. London: Bloomsbury, 2013.
- Foucault, Michel. *Die Geburt Der Klinik*. München: Hanser, 1973.
- . *Mikrophysik Der Macht: Über Strafrecht, Psychiatrie und Medizin*. Berlin: Merve, 1977.
- . *Psychologie und Geisteskrankheit*. Frankfurt: Suhrkamp, 1968.
- . *Wahnsinn und Gesellschaft*. Frankfurt: Suhrkamp, 1969.
- Guattari, Félix. *Molecular Revolution: Psychiatry and Politics*. Peregrine Books. New York: Penguin, 1984.
- Hayles, N. Katherine. *How We Think: Digital Media and Contemporary Technogenesis*. Chicago: The University of Chicago Press, 2012.
- Heilveil, Ira. *Video in Mental Health Practice: An Activities Handbook*. New York: Springer Publishing Co., 1983.
- Holl, Ute. *Kino, Trance & Kybernetik*. Berlin: Brinkmann & Bose, 2002.
- Johnston, John. *The Allure of Machinic Life: Cybernetics, Artificial Life, and the New AI*. Cambridge: MIT Press, 2008.
- Kelly, Mary. *Post-partum Document*. London: Routledge & Kegan Paul, 1983.
- Khurana, Thomas. *Die Dispersion Des Unbewussten: Drei Studien Zu Einem Nicht-substantialistischen Konzept Des Unbewussten: Freud - Lacan - Luhmann*. Forschung Psychosozial: Subjektivität & Postmoderne. Gießen: Psychosozial-Verl., 2002.
- Kittler, Friedrich, ed. *Arsenale Der Seele: Literatur- Und Medienanalyse Seit 1870*. Literatur- Und Medienanalysen. - München : Fink, 1989- 1. München: Fink, 1989.
- . *Aufschreibesysteme 1800 - 1900*. München: Fink, 1995.
- . *Austreibung Des Geistes Aus Den Geisteswissenschaften: Programme Des Poststrukturalismus*. Paderborn: Schöningh, 1980.
- . , ed. *Diskursanalysen*. Opladen: Westdt. Verl., 1987.
- . *Draculas Vermächtnis: Technische Schriften*. Leipzig: Reclam, 1993.
- . , ed. *Medien*. Opladen: Westdt. Verl., 1987.
- . "Zahl Und Ziffer." In *Bild, Schrift, Zahl*, edited by Sybille Krämer and Horst Bredekamp, 193–204. Munich, 2003.

- Kittler, Friedrich, and Horst Turk. *Urszenen*. Frankfurt: Suhrkamp, 1977.
- Klammer, Markus. *Figuren Der Urszene. Material Und Darstellung in Der Psychoanalyse Freuds*. Wien: Turia + Kant, 2013.
- Lacan, Jacques. *Die Psychosen*. Edited by Jacques-Alain Miller, Michael Turnheim, and Norbert Haas. Weinheim: Quadriga, 1997.
- . *Ecrits: The First Complete Edition in English*. Translated by Bruce Fink. United States of America: W.W. Norton & Co., 2006.
- . *Freuds Technische Schriften: (1953 - 1954)*. Edited by Werner Hamacher and Norbert Haas. Olten [u.a.]: Walter, 1978.
- . *Schriften I*. Edited by Norbert Haas. Weinheim: Quadriga, 1991.
- . *Das Werk. Schriften 3*. Weinheim: Quadriga, 1994.
- . Edited by Norbert Haas. Weinheim: Quadriga, 1991.
- Leclair, Serge. *Psychanalyser: Un Essai Sur L'ordre de L'inconscient et La Pratique de La Lettre*. Paris: Seuil, 1968.
- Lévi-Strauss, Claude. "The Effectiveness of Symbols." In *Structural Anthropology*, 186–205. New York: Basic Books, 1976.
- Lippit, Akira Mizuta. "Modes of Avisibility: Psychoanalysis-X-ray-Cinema." In *Atomic Light (Shadow Optics)*, 35–59. Minneapolis: University of Minnesota Press, 2005.
- Liu, Catherine. "Lacan's Afterlife: Jacques Lacan Meets Andy Warhol." In *The Cambridge Companion to Lacan*, edited by Jean-Michel Rabaté, 253–271. Cambridge, U.K.: Cambridge University Press, 2003.
- Malabou, Catherine. *La Chambre du Milieu: De Hegel Aux Neurosciences*. Le Bel Aujourd'hui. Paris: Hermann, 2009.
- . *Les Nouveaux Blessés: De Freud à la Neurologie: Penser les Traumatismes Contemporains*. Paris: Bayard, 2007.
- . *Que Faire de Notre Cerveau?* Montrouge: Bayard, 2011.
- Miller, J. Hillis. *The Medium Is the Maker: Browning, Freud, Derrida, and the New Telepathic Ecotechnologies*. Brighton: Sussex Academic Press, 2009.
- Peters, John Durham. "Broadcasting and Schizophrenia." *Media, Culture & Society* 32, no. 1 (January 2010): 123–140.
- Pinchevski, Amit. "The Audiovisual Unconscious: Media and Trauma in the Video Archive for Holocaust Testimonies." *Critical Inquiry* 39, no. 1 (September 2012): 142–166.
- Rabaté, Jean-Michel, ed. *The Cambridge Companion to Lacan*. Cambridge, U.K.: Cambridge University Press, 2003.
- Raz, Josef. "Traces of War: Memory, Trauma, and the Archive in Joseph Cedar's Beaufort." In *Deeper Than Oblivion: Trauma and Memory in Israeli Cinema*, edited by Raz Yosef and Hagin Boaz. New York: Bloomsbury, 2013.
- Rickels, Laurence. "Psychoanalysis on TV." *SubStance* 19, no. 1 (January 1990): 39–52.
- Rieger, Stefan. *Kybernetische Anthropologie: Eine Geschichte Der Virtualität*. Suhrkamp, 2003.
- Ruesch, Juergen, and Gregory Bateson. *Communication, the Social Matrix of Psychiatry*. New York: Norton, 1951.
- Saper, Craig. "A Nervous Theory: The Troubling Gaze of Psychoanalysis in Media Studies." *Diacritics* 21, no. 4 (December 1991): 33–52.
- Schäffer, Armin. "Spur Und Symptom: Zur Erforschung Der Handschrift in Der Psychiatrie Um 1900." In *Spuren Erzeugen. Zeichnen Und Schreiben Als Verfahren Der Selbstaufzeichnung*, edited by Barbara Wittman, 69–107.

- Berlin: Diaphanes, 2009.
- Turkle, Sherry. *Psychoanalytic Politics*. London: Burnett Books, 1979.
- Neumann, John Von. *The Computer and the Brain*. New Haven: Yale University Press, 2000.
- Waldman, Diane, Josef Raz, and Hagin Boaz, eds. "Gender, the Military, Memory, and the Photograph: Tamar Yarom's To See If I'm Smiling and American Films About Abu Ghraib." In *Deeper Than Oblivion: Trauma and Memory in Israeli Cinema*. New York: Bloomsbury, 2013.
- Walker, Janet. "'Walking through Walls': Documentary Film and Other Technologies of Navigation, Aspiration, and Memory." In *Deeper Than Oblivion: Trauma and Memory in Israeli Cinema*, edited by Raz Yosef and Hagin Boaz. New York: Bloomsbury, 2013.
- Weber, Samuel. "Theatricality and Psychoanalysis." In *Theatricality as Medium*, 251–276. New York: Fordham University Press, 2004.
- Weber, Samuel M. *Rückkehr Zu Freud: Jacques Lacans Entstellung der Psychoanalyse*. Frankfurt: Ullstein, 1978.
- Yosef, Raz, and Hagin Boaz, eds. *Deeper Than Oblivion: Trauma and Memory in Israeli Cinema*. New York: Bloomsbury, 2013.
- Zafiroopoulos, Markos. *Lacan et Lévi-Strauss Ou Le Retour à Freud, 1951 - 1957*. 1. ed. Philosophie D'aujourd'hui. Paris: Presses Univ. de France, 2003.
- Zizek, Slavoj. *Liebe dein Symptom wie dich Selbst!: Jacques Lacans Psychoanalyse Und Die Medien*. Berlin: Merve, 1986.
- . *Looking Awry: An Introduction to Jacques Lacan through Popular Culture*. Cambridge, Mass.: MIT Press, 1991.