TABLE OF CONTENTS

Foreword	13
Introduction	15
On the World Scene: Freudian Elements	21
Psychic Reality, External Reality	21
On the Advent of the Subject	22
Drive, Instinct	24
Need and Desire	26
Thought	28
Bejahung	29
Secondary Elaboration	30
Nachträglichkeit	32
Trauma: A Type of Necessity	33
Sexuality, Trauma, Seduction	34
Beyond	36
Inscription, Repetition	37
Phantasieren, Fantasm	39
Fading	42
Object: Between Less and More	45
Of the Subject in Question: The Space of an Edge	46
Space of the Drive	49
Psyche ist Ausgedehnt	51
Time Punctuated	52
The Space-Time of Identification	55
A Place with Several Dimensions	57
The Place in the Scene	61
The Place	61
Lalangue, the Call	62
The Space of Transmission	64

Table of Contents

In the Place: The Object Voice and the Object Gaze	68
Sound Architecture	71
Locus Amoenus et Gaudens	73
Playing with Words: Economy and Extension	74
Making Space	76
Moving, Walking	78
Walking, Horizon	80
Territory, Hands, Feet	82
Hands and Place	85
Positive, Negative	88
The Site, the Threshold	89
Between Two: A Threshold in the Frame	91
A Space for Representation	94
Dance and the Dit-mensions	99
The Abyss and Enthusiasm	101
Perspective and Gaze	105
The Screen	109
The Edge: Angst and the House of Man	110
Labyrinth-Space	113
See-Saw: Of Transitivism	116
Blindness in the Frame	120
Of the Uncanny and the Malevolent Gaze	123
Repetition and Enchantment	125
Phobic Strategy and the Limit of Place	128
Inside-Outside, Love-Hate	131
The Space of Hatred	133
Between the Two	135
Trespassing	138
To Die of Shoes	142
Producing a Place	146
Language and Place	148
Imponderabilia	153
Places on the Scene: Three Cases	159
Inhabiting the Place: History, Truth	159
1. Of the Scene within the Scene	165
Delano's Place	165
Benito Cereno	168
Of the Imaginary and the Real	171

2. Of the Heavens on Stage	177
The Open Book	177
Pontormo's Journal	178
The Body and the Sky	185
Rule, Hygiene, Work	187
The Body between Nature and Painting	191
Entrance, Exit	193
How is the Moon?	195
Liquefaction, Inundation, Deluge	199
Drawing and Designing	202
A Militant Work	206
3. The Nearby and the Open on Stage	211
The Ringstrasse and the Declaration of Styles	211
The Apple that Opens	216
The Particular and the Horizon	218
The Nearby Distant: Myth and Modernism	221
The Void and the Knot	225
	228
The One and the Other	220
Punctuation at the Threshold	233