Zeigam Azizov

The Time of the Image

A Philosophical Exploration of the Image in the Work of Bernard Stiegler

HERBERT VON HALEM VERLAG

Bibliographic information published by the Deutsche Nationalbibliothek The Deutsche Nationalbibliothek lists the publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available in the Internet at http://dnb.dnb.de.

Zeigam Azizov The Time of the Image. A Philosophical Exploration of the Image in the Work of Bernard Stiegler Klagenfurter Beiträge zur Visuellen Kultur, 9 Köln: Halem, 2020

This book is based on a doctoral thesis entitled *Time and Image* (Goldsmiths University of London and Alpen-Adria-University of Klagenfurt/Austria) for which the author received a Doctor of Philosophy degree.

Zeigam Azizov (*1963 in the Republic of Azerbaijan, currently living in London, UK) is an artist and a philosopher. He has exhibited, lectured, and published internationally.

The series *Klagenfurter Beiträge zur Visuellen Kultur* is published by Jörg Helbig and Rainer Winter.

This work is subject to copyright. All rights are reserved, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilm or in any other way, and storage in data banks. Duplication of this publication or parts thereof is permitted only under the provisions of the German Copyright Law of September 9th, 1965, in its current version, and permission for use must always be obtained from Herbert von Halem Verlag. Violations are liable to prosecution under the German Copyright Law.

© 2020 by Herbert von Halem Verlag, Köln

ISSN 2197-0602

ISBN (Print): 978-3-86962-516-4 ISBN (PDF): 978-3-86962-517-1

http://www.halem-verlag.de info@halem-verlag.de

TYPESETTING: Herbert von Halem Verlag EDITOR: Imke Hirschmann PRINT: docupoint GmbH, Magdeburg COVERDESIGN: Claudia Ott, Grafischer Entwurf, Düsseldorf Copyright Lexicon ©1992 by The Enschedé Font Foundry Lexicon® is a Registered Trademark of The Enschedé Font Foundry.

CONTENT

1.	INT	RODUCTION	11
	1.1	Themes and Ideas of this Book	11
	1.2	Outline of the Project	18
2.	тои	VARDS A NEW THEORY OF THE IMAGE	21
	2.1	The Work of Bernard Stiegler	21
	2.2	Grammatisation and the Construction	
		of Knowledge	24
	2.3	Cinematic Images and the Recorded Memory	26
	2.4	Proliferation of Images and Exteriority	28
		2.4.1 The condition of the image	28
		2.4.2 The proliferation of images and the	
		disorientation of coordinates	34
		2.4.3 Images as index of memory	38
		2.4.4 New vectors of meaning	39
		2.4.5 Liberation of memory and exteriorisation of	
		knowledge	48
	2.5	Images and New Subjects	55
		2.5.1 Temporal objects	55
		2.5.2 Narrative, temporality and hyper-	
		transformation of the image	68
		2.5.3 Images and association: derushage and editing	
		as a decomposition of memory	74
		2.5.4 The image and the constitution of the subject	81

		2.5.5 Perception as >seeing as<	86
		2.5.6 Memory as the condition of temporal existence	87
		2.5.7 The rediscovery of missing subjects	90
		2.5.8 Memory and the constitution of the subject	93
3.	IMA	GES AND THE CRITIQUE OF THE NEW POLITICAL	
	ECO	NOMY OF CONTRIBUTION	100
	3.1	A New Economy and the Post-Industrial Proliferation	100
	3.2	>Out of the Golden Ghetto<	105
	3.3	Technics as a Remedy	109
	3.4	In Between the Contingent and the Dialectical	113
	3.5	Subjectivity and the Point of View:	
		Citation as an Association	118
	3.6	What is Subjectivity?	119
	3.7	Citation, Expression, Images	123
	3.8	A New Mechanism and Grammatisation	127
	3.9	The Case of Harun Farocki	129
4.	IMA	GES AS TECHNICS	137
	4.1	The Spatialisation and the Grammatisation	
		of the Visible	137
	4.2	The Place as a Necessary Condition of Being:	
		the Image as the Condensed Fragmentation	
		of the >Time-Space<	144
	4.3	Extension of the Invention by Images:	
		the Regressive Inquiry (Rückfragen)	150
	4.4	The Activity of Correcting as the Rediscovery	
		of What is Missing	156
	4.5	Three Phases of Production:	
		Appropriation, Distribution, Proliferation	161
	4.6	Four Steps Towards the Constitution	
		of the Subject	166
	4.7	Repetition and Return to a Primal Impulse	167
	4.8	Time as a Temporal Cut	168

	4.9	Contingency and Connection	169
	4.10	The Age of Imitation: Mimesis Now	173
	4.11	The Media Show	174
	4.12	From Image to Imitation: Imitation as the	
		Industrial Model Based on the Perceptual Exchange	177
	4.13	The Case of Chris Marker	181
CONCLUSION			193

5.

Bibliography		203