This lecture investigates the ways in which the technical arrangements of analog video opened onto new forms of social memory and hence also new social ontologies. It traces the agency of a technological object that deploys artistic and aesthetic formats and contexts as part of its exploration of its own temporalizing potentials. While such an approach may be associated with an anthropological tradition preoccupied with the biography of objects, the specific affordances of video suggest a significant twist in this narrative: it now appears as if video deploys artistic contexts and framework for an autobiographical inscription that turns around its own particular memory-functions.

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