

rs Film *The Brides of Dracula* (1960), wo
 bt ist die Malerei als Allegorie des
 em historischen Augenblick, wo sie im
 hen möchte, wie sie die Augen schließt, wie
 at als Bild, als Bildmedium. Dies ist aber
 Das Subjekt, das die Augen schließt, kann
 isch und nicht bis zum Ende, also
 die Augen schließt. Daher kann die
 ht sterben.

vaggio ca. 1599-1600



Peter Weibel

David Reed: Günter Halle - Schuster und Peter Weibel (1996), Neue Galerie Graz

"Je suis comme un peintre qu'un dieu moqueur
 Condamne à peindre, hélas! sur les ténèbres;"

La Reproduction Interdite René Magritte 1937-39

Charles Baudelaire, "Un Fantôme, I Les Ténèbres"
 1861



Phantom Painting 1996

Reading Reed: Painting between Autopsy and Autopsy

5.49-55

THE INDUSTRIAL REVOLUTION AND VAMPIRISM

In his 1836 project, *The Romantic School*, Heinrich Heine aptly wrote that the 19th century "saw specters all around." In Henrik Ibsen's drama of 1882, which is appropriately titled *Ghosts*, the character Mrs. Alving says, "I almost think we are all of us ghosts. It is not only what we have inherited from our father and mother that 'walks' in us. It is all sorts of dead ideas and lifeless old beings and so forth. They have no vitality, but they cling to us all the same, and we can not shake them off.... There must be ghosts all the country over..."

What gave rise to this view of that era? It was a view of life as a *Ghost Sonata*, as August Strindberg titled it in his drama of 1908. What is the origin of this perspective that immerses reality in a ghostly twi-

light? It's in this haze that Baudelaire can reverse what is glamorous. In a poem of 1861, he writes of *Les Métamorphoses du Vampire*:
*Et quand je les rouvris à la clarté vivante,
 À mes côtés, au lieu du mannequin puissant
 Qui semblait avoir fait provision de sang,
 Tremblaient confusément des débris de squelette,...*

Here we see the first signs of the motifs that will characterize vampirism: blood transfer, mortal agony and light.

The last third of the 18th century saw the birth of the Gothic novel in England (for example, Horace Walpole's *The Castle of Otranto*,

1764, Ann Radcliffe's *The Mysteries of Udolpho*, 1794, or *The Monk*, 1796, by Matthew Gregory Lewis, William Beckford's *Catheek* of 1787 would herald the coming of the grand Satanic glory of Edgar Allan Poe and Charles Baudelaire.

Out of the tradition of the Gothic novel (crowned by Charles Robert Maturin's *Melmoth the Wanderer* of 1820) there evolved a proliferation of ghost and vampire stories. This type of work is exemplified by Edgar Allan Poe's *The Fall of the House of Usher*, in which Lady Usher, wrapped in shrouds, apparently awakes from death. Poe's *The Premature Burial* exploits the universal fear of being buried alive. Encounters with the dead and the seemingly dead developed in 19th-century England into the literature of the Fantastic.

I will attempt to demonstrate that Reed's painting is an innovative element within this tradition. As Reed stated in 1995: "The Fantastic is the subject of my paintings." Here, I will try to show what the Fantastic means in Reed's painting.

In Immanuel Kant's essay *Dreams of the Spirit Seer, Explained by the Dreams of Metaphysics*, 1766 (the "spirit seer" refers to Swedish spiritualist Emanuel von Swedenborg), Kant defines the Fantastic in his very first sentence: "The shadow empire is the paradise of those who dwell in the realm of the Fantastic. Here they find a land without borders where they can settle however they please." Within this tradition, Friedrich Schiller's only novel, the Gothic fragment of 1787, *Der Geistesseher* (The Spirit Seer), links the secretive, the extrasensory and the uncanny, but wants to resolve and explain them as social phenomena.

Several popular genres of literature in the 19th century drew on the supernatural: horror and ghost stories, vampire, werewolf, *Dracula* and Frankenstein novels. In that famous summer of 1816 at the Villa Diodati in Geneva, Lord Byron, Mary Shelley, Percy Shelley and Byron's doctor, John William Polidori, wrote four related answers to the challenges of the industrial revolution, answers which were to unsettle contemporary thought. Through a thundering storm, the friends read ghost stories aloud. The stories were selected French translations of the five volume German *Gespensterbuch* (published by F. Schulze and J. Apel between 1811-15). Byron proposed that the friends write ghost stories themselves. Mary Shelley wrote the novel *Frankenstein, or The Modern Prometheus* 1818. Percy Shelley wrote *Alastor*. Byron began his Faustian drama *Manfred* 1817, and

left behind an unfinished fragment that elaborated the motif of another fragment, the vampire from his Turkish tale *The Giaour* (1813). Polidori wrote *Ernesto Berchtold, or The Modern Oedipus* (1819). More momentous was the fact that Polidori later completed Byron's fragment, giving the vampire an aspect of Byron himself. A Hegelian master-servant relationship had developed between Polidori and Byron, a relationship comparable to that between Frankenstein and his creature. Polidori's tale, *The Vampyre*, was published in England in 1819, first erroneously under Byron's name, and then correctly under Polidori's. Bram Stoker's masterpiece *Dracula* (1897), a compendium of fin-de-siècle phobias, is the direct successor. Polidori's rendering became extremely popular. Many plays were adapted from his story and were enormously successful in London and Paris (for example, J. R. Planché's melodrama, *The Vampire, or The Bride of the Isles* of 1820). The popular thriller series *Varney; the Vampire, or The Feast of Blood* by James Malcolm Rymer, initially incorrectly ascribed to Thomas Preskott Prest, was published between 1845 and 1847. *The Vampyre* by Polidori was the prototype for all vampire art that was to follow, from Joseph Sheridan Le Fanu's *Carmilla* (1872), which portrayed a female vampire, right up to Anne Rice's *Interview with the Vampire* (1976). It was also the prototype for vampire films, from *Nosferatu: a Symphony of Horror* by F. W. Murnau (1922), to *Dracula* by Tod Browning (1930), to *Vampyr* by Carl Theodor Dreyer (1932), a free interpretation of *Carmilla*, to Kathryn Bigelow's *Near Dark* (1987).

How should we interpret this fascination with horror and ghost stories, this fear of the living dead? Was 19th-century society really a society of ghosts as Karl Marx suggested at the beginning of the *Communist Manifesto* (1848). Was it true that "A specter is haunting Europe"? In his book *Capital* (1867), he goes so far as to compare capital to an actual vampire, dead labor living on living labor. The capitalist as blood-sucker is born.

But what had transformed society from a realm of *Dead Souls* (Nikolai Gogol's novel of 1842) into *The Dance of Death* (Strindberg's play of 1900)? What had triggered a crisis of middle-class consciousness in Europe, a crisis so elemental (as Hegel diagnosed it) that people saw their own reality as alien, eerie and uncanny? Freud published his work on *The Uncanny* in 1919. What were the unconscious structures of order that made the 19th-century subject feel buried alive? What did the dominating social powers of the aristocracy and bourgeoisie fear would tear apart their web of lies? Nina Auerbach rightly indicates in *Our Vampires, Ourselves* (1995) that Stoker's

Dracula of 1897 is a compendium of 19th-century fears. Today also vampires personify change. Communism, nuclear ideology, and belief that had died? Or was it the fear of the particular social form?

Our theory is that the Gothic 18th and 19th century are a reaction engendered by the industrial revolution did do away with everything with — everything from familiar experiences of space and time. The industrial revolution (above all in England) that immersed reality in a ghostly unknown. Reality became a death dance. The light of the new time of modernity and monster novels accompanied the demise of the old order of reality, and in turn, the work of the social order. On the other side, the visions of horror but are also born from the industrial revolution and ghost literature of the time among a social class that had experienced the decay and dissolution of history.

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The crisis of the consciousness and its representation in culture.

If instead of asking about the historical constructions of reality behind the dissolution of the old order which correspond to them, we ask the former question — the work of the industrial revolution. The monster, the horror that make a ghostly twilight.

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Dracula of 1897 is a compendium of fin-de-siècle fears and that
today also vampires personify our fears: fears of homosexuality, social
change, Communism, nuclear war, and the fear of life itself.
What did people fear could dwindle and vanish? Was it conviction,
ideology, and belief that had died and could only be kept alive artifi-
cially? Or was it the fear of the demise of a particular class and a
particular social form?

Our theory is that the Gothic novel and ghost stories of the 18th
and 19th century are a reaction to the radical social upheaval
engendered by the industrial revolution. Indeed, the industrial revo-
lution did do away with everything people had formerly been familiar
with – everything from familiar social hierarchies and rules to
familiar experiences of space and time, both near and far. The indus-
trial revolution (above all in England) was the source of the vision
that immersed reality in a ghostly twilight. The reality people had
known disappeared, or if it remained, it had become uncanny.
Reality became a death dance of defunct ideas. It became eerie in
the light of the new time of machines and speed. Indeed, the horror
and monster novels accompanied monstrous social changes, they
accompanied the demise of certain classes and their constructions
of reality, and in turn, the works reflected these frightful changes in
the social order. On the other hand, these novels are not just
visions of horror but are also visions of elation. The vampire, phan-
tom and ghost literature of the 19th century is a symptom of a crisis
among a social class that had ruled hitherto. This class feared the
decay and dissolution of historical structures of order. But these

processes of social decay were, in turn, a joy to the other classes that
profited from the social changes. Fear and pleasure in horror are
thus two sides of the same coin.

This interpretation is not diminished by the fact that technically the
term 'vampire' was first recorded in 1732 as a Serbian word for an
epidemic of disease that occurred in the Balkans, along the borders
of the monarchy's south-eastern defensive ring. (Cf. Augustin Calmet,
Dissertations sur les apparitions des esprits et sur les vampires au revenants
de Hongrie, de Moravie & C., 1749.) The enigma of this epidemic, this
vampiric disease, will always be connected with the nightmare that
evokes the image of the living dead. The acute suffering and dying of
the living was somehow connected with the imperishability of
corpses – as evidenced by the continuing growth of hair, beard and
nails. The relationship between the grotesque bodies of the dead and
the disturbed souls of the living is thus the real problem and phan-
tasm of the Serb syndrome. The living perish because of something
dead that will not die. Because the dead, 'death', wants to continue to
live, the living, 'life', must die. It is precisely within this relationship,
this meshed dialectic of disappearance and presence, that we can
discern the factors that were to favor the re-emergence of vampirism,
a phenomenon that had vanished since 1770. This essay will look
into vampirism, not as a real scourge, but as a cultural phenomenon,
as an echo of the industrial revolution, and particularly today in the
age of bioprotheses when the human body is being traded as if it
were a spare parts depository for living organs.

THE MACHINE AS AN UNCANNY DOUBLE OF MAN

The crisis of the consciousness of reality corresponded to a crisis of
representation in culture.

If instead of asking about the driving force behind the dissolution of
historical constructions of reality, we ask about the driving force
behind the dissolution of the historical systems of representation
which correspond to them, we will find the answer to both the latter
and the former question – the birth of the machine from the spirit
of the industrial revolution. The machine is the uncanny, the
monster, the horror that makes us shudder, that immerses reality in
a ghostly twilight.

The machine is the heart of the radical transformation of
19th-century social order. The machine requires artificial food such
as coal, gas, diesel and oil. It drained both Man and the land dry.
The Gothic novels and vampire stories are tales of the history of
the social transformation caused by the machine. Owing to its supe-
riority, the machine not only threatens to bury the human body alive
but also to replace it outright: from Mary Shelley's *Frankenstein*
(1818) to Gustav Meyrink's *Golem* (1915), the machine becomes the
symbol of artificial life and artificial beings. The machine becomes
the doppelgänger of Man, who feels threatened by these mechanical
doubles. So Man invents stories in which he recreates himself as a

ess becomes the absence of sight. The
the mirror and he cannot see his own
are his death, so the vampire is invisible,
ure of death, for death always approaches
doppelgänger of the vampire. Death
doppelgänger can only be seen by his shadow, are both signifi-

l *The Double* (1846) is the most lucid
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the mental disturbance of someone
transforming into an orderly official and a
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This is the trauma to which Romanticism
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phantomization. Dealing with vampirism
ization. In today's world where we are
the industrial revolution, the digital
familiar world is again disappearing, a piece

of reality is again being phantomized and bleached, which is why we
are seeing the resurgence of interest in vampire and doppelgänger
myths as well as in other forms of escapism.

In summary we can say that Man has become faced with a doppel-
gänger in the form of the machine, a double that phantomized the

MACHINE, MEDIA AND VAMPIRIC PAINTING

The dissolution of the subjectivist consciousness of reality by the
advent of the machine triggered a general crisis in systems of repre-
sentation. In art, the machine was the technical apparatus of photo-
graphy, the image machine. Along with machines for transporting
goods (the train, the car and the plane), the 19th and 20th centuries
saw the arrival of machines for transporting information (the tele-
graph, the telephone and television). These machine-aided systems of
image production, transfer and reception were later called media.
The photographic, film, video and computer media as data process-
ing, transferring and producing machine systems triggered a drastic
crisis in the classical systems of representation since these forms
of representation had been essentially manual tools, i.e. defined by
the artist's hand.

There were several ways to react to this crisis. One was to resist the
dissolution of classical representation, insisting on historical forms
for the construction of representation and reality (Naturalism,
Realism or the New Objectivity). Another was to give in to this sub-
jectivist dissolution of historical structures, depicting the reproduc-
tion of reality itself as a flow of reality particles and subjective emo-
tions (Impressionism). Or a third way was to react to the uncanny
realm of alienation in the industrial revolution by inventing one's
own phantoms, artificial creatures and alternative, perhaps more
human, ghosts (Symbolism). Or fourth, there was what would appear
to be the most legitimate reaction, to respond to the advent of the
machine by entering into a critical dialogue with the machine and
changing one's own methods of production and representation.

At the level of systems of representation, photography as an image
machine implied the same displacement and threat for the historical
ordering structure of painting as industrial machines posed for the
social systems of order and their constructions of reality. So only the

historical world of experience so that there really were "specters all
around" as Heinrich Heine asserted. The historical world of experi-
ence became a world of ghosts because of the industrial revolution.
The machine age, the experience of time through machines in facto-
ries, indeed transformed minutes into what author Charles Robert
Maturin called "hours in the night-book of horror."

artist who critically analyzed and reviewed his own historically
evolved systems of representation was able to become the real seis-
mograph of social change induced by the industrial revolution, the
triumph of machines. Such an artist was, for example,
Marcel Duchamp who thought through the whole range of topics of
the industrial revolution, from the industrial ready-made to the
Bachelor Machine. Since the beginning of photography, painting has
existed against the background of the machine. During its hundred-
year monopoly as the medium of images, the machine and pho-
tography, have threatened, assaulted and castrated painting.

The many well-known statements made by painters and photogra-
phers in the 19th and 20th centuries which declare painting dead,
are an indication that the advent of photography caused painting to
become a ghost of itself, a specter and phantom, no more living than
dead, buried alive. To stay in the logical vein of our analysis, photo-
graphy became the doppelgänger of painting, causing painting to fear
for its existence. And painting became the doppelgänger of photogra-
phy, castrating photography's claim to be art. Photography phan-
tomized painting, as it were, transforming it into a ghost, a specter
that could only be kept alive by means of artificial infusions. All new
media not only double reality - they do this only fragmentarily - but
also, above all, they are the doppelgängers of the old media. Media as
doubling machines are vampires. The old media fear that the new
doppelgängers will live on their blood, that they will be bled dry,
consumed and contaminated. The new media always claim to replace
the old media. But the old and the new media ought to know that
whoever kills his doppelgänger, also kills himself. The different
media behave towards each other like vampires, doppelgänger reflec-
tions. The substance and innate essence, such as the Self, is concen-
trated only in the doppelgänger. Each medium lives like a vampire on
the doppelgänger, as Dorian Gray lived on his picture. Self identity

the identity of the medium) comes from the doppelgänger, says Lacan's famous mirror stage theory. In his work *The Uncanny* (1919) Freud picks up on Otto Rank's study *The Doppelgänger* (1914). Not being able to see and recognize oneself in a mirror means not being one with oneself. But in the myth of Narcissus, as soon as I see myself in the mirror, I am lost. Vampirism is thus also a modified myth of self-love, narcissism. This is why the vampire, the phantom, is a signifier of absence. For the figure of the doppelgänger as the narcissistic other also stems from the fear of encountering oneself, only to be disappointed or in one's own way. This is why we prefer encountering and thus losing ourselves in the other. The doppelgänger is thus a figure of the fear of loss, of death, and with that a figure of death itself. The doppelgänger as a narcissistic other is both protection from death and a harbinger of death, a defense mechanism against destruction and loss, as well as an expression of loss and lack of uniqueness. While doubling expresses the fear of castration and absence, it also implies them. This is like the head of the Medusa, the myth of the castration complex, where the great number of snakes on her head conceals the fact that the one decisive snake is missing.

Warhol's multiplication of a motif (for example, the Coca-Cola bottle) not only references the industrial mass production of this bottle, but is equally an expression of painting's crisis of representation, its fear of castration. Instead of painting one Coke bottle, Warhol manufactures lots of bottles, or soup cans, with the aid of machine printing (silk screen). He duplicates the motif in the way that the snakes on Medusa's head are multiplied. Warhol multiplies painting mechanically from fear of castration. He tries to escape from admitting that painting has lost its monopoly as an image medium. Like a consumer, he flees from the problem of painting precisely by multiplying it, as if panic stricken by fear of Medusa.

In a different way Reed also recognizes how the existence of painting is imperiled by machines and the media. He acknowledges the historical objectivity of this threat and gets to the root of it. He realizes that the identity of painting in the age of the media cannot be the same as it was formerly. And he realizes that the origin of the crisis of painting is in the birth of the machine in the industrial revolution for this has phantomized all subsequent historical systems of representation, transforming them into ghosts. Since then, painting has existed split in two and has lived because of this split. It lives on the 'post-modern' reflection of its history, and this history lives on the present. Painting lives on the encounter with its doubles, media such

as photography, film, video and the computer. It tends to encounter itself in the other, in the other media, fearing to be lost within them, and getting lost for that very reason. Reed takes another attitude. In order not to lose painting, he declares 'lack' and 'loss' as the starting point of his vampiric painting. In his painting, he takes up the master-servant dialectic between the original (painting), and the copy (media) just as he does the motif of the doppelgänger. So in Reed's painting, the Fantastic means admitting to the fact that painting must deal with the 'uncanny' nature of the machine and the media and the resultant phantomization of its own historical function, must deal within an aesthetic of absence.

The doppelgänger and vampire motifs are metaphors for the crisis of both the social and the cultural orders, both of which were transformed by the industrial revolution. So when David Reed reflects upon the vampire motif in his painting, he is not concerned with the picturesque superficial elements of vampire stories. Rather he is involved with fundamental reflections on painting as a construction of representation and reality in the age of the machine, the media and the post-industrial revolution. Reed is reacting to the phantomization of painting by art requiring technical equipment, from photography, film and video, to computers. Reed reflects methodically on all the possibilities of modern-day technical machine image systems that replaced the historical systems. He uses them to visualize the status of painting as a phantom on the one hand, and, on the other hand, to overcome this status with new painterly methods. He is trying to make painting its own vampire and double. Reed's preoccupation with the vampire motif and his investigations into painting as a doppelgänger of video, computer and film (for example, the artificial, synthetic incorporation of his paintings into Hitchcock's film scenes - veritable metaphors of vampiric blood transfer), are a fundamental reflection of the changes undergone by painting in the age of the industrial and post-industrial revolution, the fundamental changes undergone by painting as a system of representation and construction of reality in the age of the machine. Precisely in this way, painting finds its way out of its condition of phantomization. Reed's mediatisation of painting and, at the same time, his immunization of painting against the media, make him one of the most central painters of the nineties.

I have attempted to show that the vampire and the doppelgänger are structurally related and that reflection is the link between them (this also applies to the myth of Narcissus). Within the dialectic of

reflection (the doubling mirror self, the image evolves, a dramatic trans All the aforementioned and reflection myths, re the visual media first an matic history of being d media. This history coul The advent of the phot of painting and its cons painting, like vampirism autoscopia. Autopsy is th the naked eye. Autoscop the branch of clinical p that he can meet or see autopsy and autoscopia. by one's self, and it is tl see with one's eyes clos one's eyes. Reed's paint formal problems of the on the phantom of pain corpse of painting with

Reed is concerned with video and computers, ai loss and disappearance, means: "We see painting video." His painting is a the same time a dissimu reproduction. In his pai and constructions of reji nized the real function tion, Narcissus, and van ple, photography's in re against the disappearance medium), but also to sh pearance (other technic since photography). Thi uncanny, as Freud recog pelgänger. Doubling de tal, to the corpse not de loss. This paradox of the the one hand and welc

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reflection (the doubling and mutual dependence of the self and the
mirror self, the image and the mirror image), a drama of visibility
evolves, a dramatic transformation of the conception of the visual.
All the aforementioned aspects of history, the doppelgänger, vampire
and reflection myths, represent the history of machines and media,
the visual media first and foremost. Painting has undergone a dra-
matic history of being doubled, reflected and phantomized by the
media. This history could also be seen as one of loss and castration.
The advent of the photographic machine destroyed the foundations
of painting and its constructions of reality and representation. Reed's
painting, like vampirism, is a phantom between autopsy and
autoscopy. Autopsy is the viewing and examination of corpses with
the naked eye. Autoscopy means something like viewing oneself. It is
the branch of clinical pathology in which a person really believes
that he can meet or see his doppelgänger. Reed's painting is between
autopsy and autoscopy, between being seen by others and being seen
by one's self, and it is thus painting that attempts the impossible: to
see with one's eyes closed or to see one's self in the mirror closing
one's eyes. Reed's painting is thus discursive painting in which the
formal problems of the visual are obsolete. He performs an autopsy
on the phantom of painting. He carries out a transfusion on the
corpse of painting with the blood of the new media.

Reed is concerned with the doppelgängers of painting such as film,
video and computers, aiming to prevent the castration of painting, its
loss and disappearance. That is what his famous statement of 1987
means: "We see paintings in a different way now, because of film and
video." His painting is a narcissistic self-reflection of painting and at
the same time a dissimulation of painting by means of doubling and
reproduction. In his painting, he analyses the methods of production
and constructions of representation in the new media. He has recog-
nized the real function of the doppelgänger (such as shadow, reflec-
tion, Narcissus, and vampire). The doppelgänger's function (for exam-
ple, photography's in relation to painting) is not only to be insurance
against the disappearance of the original (painting as the first image
medium), but also to show that it is the harbinger of its own disap-
pearance (other technical means have also existed to produce images
since photography). This paradox is precisely what triggers the
uncanny, as Freud recognized in continuing Rank's study of the dop-
pelgänger. Doubling does not lead to the original becoming immor-
tal, to the corpse not decaying, but rather to its phantomization and
loss. This paradox of the twin relationship between averting death on
the one hand and welcoming death on the other, is expressed in the

vampire. This paradox creates the dimension of the inexplicable, the
uncanny. Reed's painting is thus 'uncanny' painting, which fights for
the status of painting, conflicted between averting and taking plea-
sure in its own disappearance. His paintings, inserted like vampires
into film stills from Hitchcock, live on the blood of the new media.
His work tries to resolve and at the same time to realize the uncanny.
To do this would be to see one's reflection in the mirror closing
one's own eyes. 'Uncanny' painting would make manifest the lack of
painting within the medium of painting itself, making the figure of
absence present in an invisible manner. Reed's vampiric painting can
watch itself in the mirror of painting, knowing that it has already lost
its historical autonomy. Reed does not want to conceal the historical
castration of painting by the new image media with the aid of an illu-
sion; pluralist, post-historical, post-modern reproduction. Rather, he
admits this condition of painting, taking it as the starting point for
his own painting. This gives rise to a new form of painting as a phan-
tom between autopsy and autoscopy, between being seen by others
and by oneself. His aim is to define the real of painting within the
unreflectable, for the vampire, too, is unreflectable.

Nothing could be more supportive and probative of my argument
than the fact that Reed has undertaken this deliverance of painting,
of the reality of painting (this reality depends on and acknowledges
painting's historical loss and lack vis-à-vis the new media), by show-
ing his work in the Mirror Hall of the Neue Galerie in Graz. This hall
of multiple lights and multiplying mirrors, the room of the Medusa,
is not far from Sheridan Le Fanu's Castle Hainfeld where Carmilla
suffered her fate. In this hall of mirrors, the image of the vampire is
not reflected - see the motif on the invitation card, a film still from
The Brides of Dracula by Terence Fisher (1960). In the Mirror Hall
painting is constructed as an allegory of the visible at the moment in
history when it wishes to see itself close its eyes in the mirror reflec-
tion of the other media and watch itself disappear as an image, and
even as an image medium. But as we know, this is not possible. In a
mirror, the subject that closes his eyes can only partially see his own
eyes closing and cannot see, can only imagine, the end of the gesture.
This is why painting, like the vampire, cannot die.