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	Nota di contenuto	1.The Selfie as Image (and) Practice – Approaching Digital Self-Photography -- 2. The Consecration of the Selfie. A Cultural History -- 3. Selfie-Reflexivity. Pictures of People Taking Photographs -- 4. Locating the 'Selfie' Within Photography's History – and Beyond -- 5. The Selfie as Feedback: Video, Narcissism, and the Closed-Circuit Video Installation -- 6. The Selfie and the Face -- 7. Selfies & Authorship – On the Displayed Authorship and the Author Function of the Selfie -- 8. Competitive Photography and the Presentation of the Self -- 9. Of Duckfaces and Cat-beards: Why Do Selfies Need Genres? -- 10. Interfacing the Self – Smartphone Snaps and the Temporality of the Selfie -- 11.The Video Selfie as Act and Artefact of Recording -- 12. Be a Hero – Self-Shoots at the Edge of the Abyss -- 13. Strike a Pose: Robot Selfies -- 14. Selfies and Purikura as Affective, Aesthetic Labour -- 15.The Kid Selfie as Self-Inscription: Re-Inventing an Emerging Media Practice -- 16."Machos" and "Top Girls": Photographic Self-

Images of Berlin Hauptschüler.-.

Sommario/riassunto   This volume explores the selfie not only as a specific photographic practice that is deeply rooted in digital culture, but also how it is understood in relation to other media of self-portrayal. Unlike the public debate about the dangers of 'selfie-narcissism', this anthology discusses what the practice of taking and sharing selfies can tell us about media culture today: can the selfie be critiqued as an image or rather as a social practice? What are the technological conditions of this form of vernacular photography? By gathering articles from the fields of media studies; art history; cultural studies; visual studies; philosophy; sociology and ethnography, this book provides a media archaeological perspective that highlights the relevance of the selfie as a stereotypical as well as creative practice of dealing with ourselves in relation to technology.