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Autore	Courtois Alphonse
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Autore	Lehner Ace
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Altri autori (Persone)	BhaumikSita Kuratomi ZeltNatalie LemckeRudy TasmanMarc SauerlaenderTina ReichertRamón IqaniMehita
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Nota di contenuto	Intro -- State of the Arts-Reflecting Contemporary Cultural Expression -- Contents -- Acknowledgments -- About the Editor -- About the Authors -- Introduction -- From Self-Portrait to Selfie: Contemporary Art and Self-Representation in the Social Media Age -- Issues in Self-Representation -- Between Our Selves: Conversations on Race and Representation -- Feeling Myself: Loving Gestures and Representation in Mickalene Thomas: Muse -- From Self to #Selfie: An Introduction -- Selfie Shifts -- Race for the Prize: The Proto-Selfie as Endurance Performance Art -- Reflecting on Life on the Internet: Artistic Webcam Performances from 1997 to 2017 -- Selfie-Wars on Social Media -- New Selfie Precedents -- "First Ever Selfie Cover!": Cosmopolitan Magazine, Influencers, and the Mainstreaming of Selfie Style -- Self-Image as Intervention: Travis Alabanza and the New Ontology of

Defined as a self-image made with a hand-held mobile device and shared via social media platforms, the selfie has facilitated self-imaging becoming a ubiquitous part of globally networked contemporary life. Beyond this selfies have facilitated a diversity of image making practices and enabled otherwise representationally marginalized constituencies to insert self-representations into visual culture. In the Western European and North American art-historical context, self-portraiture has been somewhat rigidly albeit obliquely defined, and selfies have facilitated a shift regarding who literally holds the power to self-image. Like self-portraits, not all selfies are inherently aesthetically or conceptually rigorous or avant-guard. But, – as this project aims to do address via a variety of interdisciplinary approaches– selfies have irreversibly impacted visual culture, contemporary art, and portraiture in particular. Selfies propose new modes of self-imaging, forward emerging aesthetics and challenge established methods, they prove that as scholars and image-makers it is necessary to adapt and innovate in order to contend with the most current form of self-representation to date. The essays gathered herein will reveal that in our current moment it is necessary and advantageous to consider the merits and interventions of selfies and self-portraiture in an expanded field of self-representations. We invite authors to take interdisciplinary global perspectives, to investigate various sub-genres, aesthetic practices, and lineages in which selfies intervene to enrich the discourse on self-representation in the expanded field today. Ace LehnerEditor
