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Nota di contenuto	Preliminary Material / Sebastian Althoff, Elisa Linseisen, Maja-Lisa Muller and Franziska Winter -- Sigle / Sebastian Althoff, Elisa Linseisen, Maja-Lisa Muller and Franziska Winter -- Preface / Shumon Basar -- Editorial: Re/Dissolving Mimesis / Sebastian Althoff, Elisa Linseisen, Maja-Lisa Muller and Franziska Winter -- LOL History / Shumon Basar -- Dying, Behind the Scenes: Picturing Impending Death / Felix Hasebrink -- The Making of a Screen Image / Niklas Kammermeier -- Splitting Images: Cultural Techniques of Separation and Combination / Maja-Lisa Muller -- Soft Dissection / Rebecca Puchta -- Epistemological Zoomings into Post-Digital Reality, or How to Deal with

Digital Images? Mimesis as a Methodological Approach / Elisa Linseisen -- Context and Perspective: On Challenges of (New) Media Criticism / Franziska Winter -- A CCTV Image that Dissolves like Smeared Data: Distinguishability versus Similarity / Sebastian Althoff -- OMG FML RN (LOL): Feels, Images, and Memory in the Digital Ether / David Ashley Kerr -- Re/Dis-Solved Selves: (Re)Searching Selfies, (Inter)Facing the Face / Julia Eckel -- Notes on Contributors / Sebastian Althoff, Elisa Linseisen, Maja-Lisa Muller and Franziska Winter.

Sommario/riassunto

A woman is implicated in an assassination and captured on CCTV. Instead of looking for a truth behind the image - is she really guilty? - the writer and curator Shumon Basar dives deeper into the image itself. The kaleidoscopic result of this "paranoid, associative portrait" is the gateway for the authors of this volume to meme Basar's encounter with the digital image and to unfold what can be recognized as a post-digital image practice. To cut, to split, to reformat, to rearrange, to zoom - these techniques mix up the relation of reality and its representations and show that questions concerning the truthfulness of images under post-digital circumstances come to a dead end. The mimetic status of imagery, the search for the one and only original or false copy becomes an unsolvable quest in a world that is overloaded with images. What the authors of this volume therefore call for is not to neglect the concept of mimesis but to treat it as even more important - though as a dynamic not as a normative, hierarchical ranking tool.
