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Frontmatter -- Contents -- List of Illustrations -- Acknowledgments -- Preface -- 1. Seeing in the Dark -- 2. "We See What We Want to Believe": Archival Logic and Database Aesthetics in the War Films of Errol Morris -- 3. Networked Audiences: MoveOn.org and Brave New Films -- 4. "States of Exception": The Paradox of Virtual Documentary Representation -- 5. Technology, Transparency, and the Digital Presidency -- 6. Post-Truth Politics: Conspiracy Media and the Specter of "Fake News" -- Notes -- Index

A free open access ebook is available upon publication. Learn more at www.luminosoa.org. This boldly original book traces the evolution of documentary film and photography as they migrated onto digital platforms during the first decades of the twenty-first century. Kris Fallon examines the emergence of several key media forms-social networking and crowdsourcing, video games and virtual environments, big data and data visualization-and demonstrates the formative influence of political conflict and the documentary film tradition on their evolution and cultural integration. Focusing on particular moments of political rupture, Fallon argues that the ideological rifts of the period inspired the adoption and adaptation of newly available technologies to encourage social mobilization and political action, a function performed for much of the previous century by independent documentary film. Positioning documentary film and digital media side by side in the political sphere, Fallon asserts that "truth" now lies in a new set of media forms and discursive practices that implicitly shape the documentation of everything from widespread cultural spectacles like wars and presidential elections to more invisible or isolated phenomena like the Abu Ghraib torture scandal or the "fake news" debates of 2016.