

Contents

<i>Acknowledgments</i>	<i>vii</i>
<i>Contributors</i>	<i>ix</i>
Introduction: Release—(Non-)Origination—Concepts ROBERT MITCHELL AND JACQUES KHALIP	1
PART ONE ORIGINATION AND AUTO-ORIGINATION OF THE IMAGE	
1. “Self-Generated” Images PETER GEIMER	27
2. Cézanne’s Certitude JEAN-LUC MARION	44
3. Nymphs GIORGIO AGAMBEN	60
PART TWO THE NEW MEDIA OF IMAGES (VIDEO, SOUND, DIGITAL)	
4. From Fixed to Fluid: Material-Mental Images Between Neural Synchronization and Computational Mediation MARK B. N. HANSEN	83
5. When the Ear Dreams: Dolby Digital and the Imagination of Sound VIVIAN SOBCHACK	112
6. Imaging Sound in New Media Art: Asia Acoustics, Distributed TIMOTHY MURRAY	137
7. Three Theses on the Life-Image (Deleuze, Cinema, Bio-politics) CESARE CASARINO	156

PART THREE PAST AND FUTURE ITINERARIES OF THE IMAGE-CONCEPT	
8. On Producing the Concept of the Image-Concept KENNETH SURIN	171
9. The Romantic Image of the Intentional Structure FOREST PYLE	181
10. Ur-ability: Force and Image from Kant to Benjamin KEVIN MCLAUGHLIN	204
11. The Tongue of the Eye: What “Art History” Means BERNARD STIEGLER	222
<i>Notes</i>	237
<i>Index</i>	281