

Table of Contents

Acknowledgments | 5

List of illustrations | 11

**Introduction – Imagining a world without images:
Mimesis, simulacrum and beyond** | 17

1. What is not an image (anymore)? | 29

1.1. On the concept of image as a difference and
(dis)continuity | 31

1.2. Image as *not-representation-anymore*
and *not-yet-immersion* | 35

1.3. The essence of the image: Between abstraction
and representation | 43

1.4. *Iconic simultaneity*: Signs of difference
and the phenomenon of immersion | 52

**2. Essentialism and subjectivism: Two ways of claiming
an image** | 61

2.1. Between the discursivity and materiality of images | 62

2.2. Overcoming a discursive and material concept
of image | 75

**3. Epistemological turns: Image as metaphor of the
conditions of looking** | 87

3.1. Moving and still images – an aesthetic turn | 92

3.2. The principle of montage and the painterly *tableau* –
a temporal turn | 95

3.3. The convergence of painting and film –
an ontological turn | 101

3.4. Space and time of the *technosphere* – a pictorial turn | 106

4. The modalities of pictorial appearing: Fundamental concepts | 121

- 4.1. Transhistorical images, or the limits of representation | 121
- 4.2. Appearing as an ontological approach to images | 128
 - 4.2.1. *Temporality*: Representational, simultaneous and reciprocal images | 137
 - 4.2.2. *Transparency*: Non-transparent, transparent and immersive images | 145
 - 4.2.3. *Mediality*: Material, imaginary and virtual images | 151
 - 4.2.4. *Referentiality*: Non-referential/self-referential, referential, inter-referential, multi-referential and meta-referential images | 155

5. Pictorial appearing as an image/reality relation | 165

- 5.1. Disavowal of iconic difference: Hyperrealism, hyperreality and the perception of transparent images | 165
 - 5.1.1. *Appearing* as intentionality and difference | 167
 - 5.1.2. The observer, the observed and the emancipation of the image | 171
- 5.2. Affirmation of iconic difference: Abstract painting and the perception of non-transparent images | 177
 - 5.2.1. Degrees of opacity: Image, anti-image, absolute image | 177
 - 5.2.2. Theory of painting as a theory of image: Analytical lines | 183
 - 5.2.3. The essentialist foundations of the absolute image: Modernism and abstraction | 191
 - 5.2.4. Definition of the absolute image: A sign of radical otherness | 196

Coda: This is not the reality | 205

Index | 209