

CONTENTS

1	Introduction	1
2	Technologies of Seeing	9
	<i>Imagined Enemies</i>	18
	<i>Blue-Eyed Jesus</i>	19
	<i>The Visual Divide</i>	25
	<i>Seeing Is Not Believing; Believing Is Seeing</i>	26
	<i>Who Perceives Whom?</i>	32
	<i>The Critical Eye</i>	37
	<i>Will to Visibility</i>	41
3	The Sound of the Revolution	45
4	Colonial Gaze: Native Bodies	57
	<i>The Photograph</i>	58
	<i>Orientalism</i>	59
	<i>The Postcard</i>	62
	<i>Resistance of the Veil</i>	63
	<i>Postcards from the Colonies</i>	65
	<i>Scenes and Types</i>	68
	<i>Casualties of War</i>	70
	<i>Staged Reality</i>	73
	<i>Simulacra</i>	76
	<i>The Colonialist as the Natural Subject of the Photograph</i>	78

xv

5	The Boy Who Was Killed Twice	87
	<i>False Dichotomies, True Prophets?</i>	91
	<i>Silence of the Bombs</i>	95
	<i>The Borderless War of Pure Terror</i>	101
	<i>Larry's Last Perversion</i>	103
	<i>This Is the War that Never Ends</i>	106
	<i>The Consistent but Predictable Aberration of the Other</i>	111
	<i>To See or Not to See, That Is the Question</i>	115
	<i>Pure Culture</i>	116
6	The Martyr Takes a Selfie	119
	<i>Terrorism: Body and Vision</i>	119
	<i>The Muslim at Auschwitz</i>	119
	<i>Jewish Kebab in Baghdad</i>	121
	<i>The Untestifiable Martyrdom of Thicklips</i>	125
	<i>But Whose Blood Is It, Anyway?</i>	128
	<i>Smoke, Dreams, and Psychotherapy</i>	132
7	Cinematic Terrorism	139
	<i>Proposition 1: Cinematic Terrorism</i>	139
	<i>Proposition 2: Indiscernibility Is the Main Theme of ISIS Films</i>	147
	<i>Proposition 3: The Time-Image Doesn't Move Mountains</i>	149
	<i>Proposition 4: Is ISIS Resistance?</i>	156
	<i>Proposition 5: ISIS Is Not a Freak Sideshow. It Is Just Another Part of the Main Event</i>	162
	<i>Proposition 6: Horror Is the Symptom of a Failed World</i>	165
	<i>Proposition 7: Plato's Cave: The Powers of the False—How Do We Know We're Not ISIS?</i>	173
	<i>Proposition 8: The Forger's Delirium: Delirium Is the State of Contemporary Consciousness</i>	185
	Endnotes	193
	Bibliography	199
	Index	211