Introduction				
A B	FRAMING THE DÜSSELDORF SCHOOL WHAT IS DIGITAL PHOTOGRAPHY?			
pos	ception of digital photography: st-photographic theories and the German cumentary discourse	038		
Α	EMERGENCE OF A GERMAN DOCUMENTARY TRADITION 1 In Deutschland (1979), Autorenfotografie and la politique des auteurs	047 053		
	2 Photography history and documentary photography history	064		
	3 The rebirth of documentary forms and New German photography	072		
В	THE END OF PHOTOGRAPHY	077		
	 Media theories and photography theories The Reconfigured Eye: Visual Truth in the Post-photographic Era (1992) 	080 083		
	William J. Mitchell's selective endorsement	094		
С	DISCOURSE ON DIGITAL PHOTOGRAPHY IN GERMANY 1 Post-photography and Düsseldorf 2 Fotografie nach der Fotografie (1995)	098 098 100		
Archeology of computing: 114 photo-conceptualism, the Becher protocol and early computer art				
Α	PRE-DIGITAL MECHANISMS IN CONTEXT: 1960S/1970S	120		
	1 Chronophotography, serial order and time	125		
	2 Serial constructions, grids and repetitive patterns3 Rosalind Krauss and the grid	129 134		
В	SERIAL CONSTRUCTIONS AND COMBINATORIAL FUNCTIONS: A TRANS-HISTORICAL PATTERN	137		
	1 The Becher protocol2 Image deconstruction as archaeology of computation	137 144		
	nergence of digital tools in Düsseldorf 87–1998)	152		
Α	DIGITAL RETOUCHING TOOLS 1 Thomas Ruff's Häuser series 2 Additive and subtractive retouching techniques	156 156 170		



	В	DIGITAL STITCHING 1 Andreas Gursky's expanded realities 2 Paris, Montparnasse: construction of an enhanced	175 175
		reality and improved viewer experience 3 From indexicality to verisimilitude: the super-documentary	195 200
	С	EARLY DIGITAL COMPOSITIONS 1 Jörg Sasse's early Tableaus 2 Deconstructing photographic representation	203 203 216
	D	THOMAS RUFF'S ANALOGICAL AND DIGITAL EXPERIMENTS WITH THE PORTRAIT	219
		 1 Alternative representations of the face 2 The Andere Porträts and Blaue Augen series 3 Diverging reception 	219 226 234
_		neralization of digital aesthetics in seeldorf (1999–2015)	238
	Α	COMPLEX COMPOSITES: ANDREAS GURSKY'S GENERIC WORLD	243
		1 Formal homogenisation and grids2 Indexicality, verisimilitude and ideal types	243 250
	В	 IMAGE RECYCLING AND APPROPRIATIVE POSITIONS From Skizzen to Speicher: images and database in Jörg Sasse's work 	259 259
		2 Media, pornography and the viewer experience: Thomas Ruff's jpegs	272
	С	3 Automated images and 3D effects: Thomas Ruff's ma.r.s. THOMAS RUFF'S GENERATED PHOTOGRAPHS	289 300
		 AND THE LIMITS OF REPRESENTATION 1 Iconoclasm and abstract pornography: Substrats 2 From enhanced to generated realities: Thomas Ruff's Zycles 	301 305
	D	GENERIC PICTURE REALITIES 1 Single image typology 2 Images and grids 3 Association with post-photography	314 314 316 318
-	Cor	nclusion	320
-	App	pendix	332
	A B C	BIBLIOGRAPHY INDEX ACKNOWLEDGEMENTS	334 346 349