# Preface

This appropriating mirror-play of the simple onefold of earth and sky, divinities and mortals, we call the world. The world presences by worlding. That means: the world's worlding cannot be explained by anything else nor can it be fathomed through anything else. This impossibility does not lie in the inability of our human thinking to explain and fathom in this way. Rather, the inexplicable and unfathomable character of the world's worlding lies in this, that causes and grounds remain unsuitable for the world's worlding. As soon as human cognition here calls for an explanation, it fails to transcend the world's nature, and fells short of it. (Martin Heidegger, The Thing).[[1]](#footnote-1)

I came to realize this book unexpectedly. In 2018, during the process of analyzing the historical and technological development of post-digital photography, I studied a variety of what seemed at first to be disconnected areas of thought, including theories on the Anthropocene, artificial intelligence, cartography and geography, the perception and sociality of space, and beyond. Upon revisiting my notes, I realized that hidden within were at least two manuscripts. So, I decided to divide the single research project into two separate books: *Postdigial Arcadia* and *The Age of Total Images*. However, each has as its focus the consequences of post-digital photography for our understanding of the world. This is a major theme in all of my scholarly works. Each book is written in the domain of media epistemology and, therefore, in media ontology as well. That is, I describe the space of existence separate from a mediated space, and that theory will come back several times and twist around various topics in this book too.

During the preparation of this manuscript, I had no access to funding or research facilities because I am not a tenured scholar. Consequently, it was a great challenge for me to do this research. I would like to thank to Prof. Dr. Michael Punt, at *Leonardo Electronic Reviews*, for assigning me books to review that so perfectly suit my areas of interest, as well as for his help in gaining access to the literature that I needed to write this book. I would also like to express my gratitude to Prof. Dr. Oliver Grau and Wendy Coones, in the Department of Image Science at Danube University Krems, for connecting me to many great minds in the fields of image science and new media art, as well as for coordinating my teaching in the international graduate programs Media Art Histories and Media Arts Cultures so that I could also attend conferences and exhibitions which relate to my focus. Also, I would like to thank to dr. Oksana Sarkisova from Visual Studies Platform (VSP) and OSA Archivum for organizing and supporting my visiting fellowship at Central European University in Budapest. Their amazing offline and online library helped me a lot in formulating my thesis. Many thanks also go to Prof. Dr. Geert Lovink, a dear friend, and the editor of this book series, as well as to artist Patrick Lichty, who always gives constructive feedback and provides useful references. My former student Devon Schiller has edited the manuscript and has done a splendid job with his supreme language sense as well as his ability with questioning and theory. And let us not forget Sepp Eckenhaussen, who produced the work. Big thanks also goes to Clement Valla, an artist who permission to reproduce his artwork.

Finally, I would like to thank to my mother Dragica, my Dalmatian Jere, and Marin Krpetić, each of whom helped me to remain sane and stay organized over the last few years as I was working on this book and living among the noise produced by over-tourism of Diocletian’s palace in Split, Croatia.

1. Martin Heidegger, ‘The Thing’ in Martin Heidegger, trans. Albert Hofstadter, *Poetry, Language, Thought*, New York: Harper & Row, 1971, 177. [↑](#footnote-ref-1)