any ideological appropriation, in some previously un-imagined medium of moving pictures?

In the Age of Digital Montage-collage

The principle of montage in pluralist settings in today's world of interplay between constructed realities operates not just through artistic practices, but also through a whole complex of various communication, information, and presentations. "We recognize in montage this essential difference born from the principle of disappearance / appearance due to intermittence by the power of cutting to remove, eliminate and convoke, make occur" (Faucon, 2013: p. 47). Here I am referring to the "principle" because cutting and gluing pieces of film or magnetic tape is increasingly a thing of the past as with new technologies the notion of montage becomes much broader because interventions within single frames are possible in a manner in which traditional filmmakers could only dream about. Therefore, the case of *Berlin Alexanderplatz* could be taken as one of the early indicative appropriations of the practice of montage by the novelistic form and even more, as I have pointed out, as an introduction of the power of montage as de-montage. This, then, brings me back to Benjamin and his other immensely influential conceptualization of the culture of mass reproduction, which sheds some light on his view on Döblin – but also offers a paradigm for thinking about yet another change concerning the notion of perception within the framework of mass culture. In his book *Digital Baroque*, Timothy Murray suggests that "new media provides performance with an energy and excitement perhaps unparalleled since the advent of silent cinema. Spectators faced with the morphing shapes of holographic form and virtual reality are confronted with an artistic spectacle strangely similar in effect to that of the silent cinematic image described in 1927 by Antonin Artaud" (Murray, 2008: p. 36). This gives Murray a pretext to suggest a new understanding of an increasingly important feature of contemporary art. Changes of modes of production within industrial civilization, which decidedly determined social and economic spaces, exposed a new relevance of the processes of producing an artwork. They propelled a range of different approaches to the reflexive impacts of representation (in a performance or in a literary work) of interactions between perception and objects generated in aesthetic practice. Digital technology is currently a last result in a whole history of the process, which started by combining science, industry, the capitalist economy, and various criticisms of signifying practices.