

# face the new photographic portrait

**\*\*Face the New Photographic Portrait: Redefining How We Capture Identity\*\***

**face the new photographic portrait** is more than just a phrase—it's a call to rethink how we perceive and create portraits in the age of digital innovation, social media, and evolving artistic expression. Traditional portraiture has long been about capturing a person's likeness, but today's photographic portrait pushes beyond mere representation to explore identity, emotion, and storytelling. In this article, we'll dive into what it means to face the new photographic portrait, examining the trends, techniques, and philosophies shaping portrait photography in the contemporary era.

## Understanding the Shift: What Does Face the New Photographic Portrait Mean?

Photography has always been about more than just snapping a picture. It's about connection, communication, and capturing the essence of a subject. When we talk about facing the new photographic portrait, we're acknowledging a transformation in how photographers and subjects interact and how portraits are created and consumed.

Gone are the days when a portrait was simply a posed shot in a studio with rigid lighting and formal expressions. Today's photographic portraits are dynamic, diverse, and deeply personal. The new portrait embraces imperfections, candid moments, and the subtle nuances that make each face unique.

## The Influence of Technology on Modern Portraiture

Advancements in camera technology, smartphone capabilities, and editing software have democratized portrait photography. High-quality images are accessible to almost everyone, and this has expanded the definition of what a portrait can be.

- **\*\*Smartphone Portrait Modes:\*\*** These allow users to create professional-looking portraits with blurred backgrounds, enhancing focus on the subject's face.
- **\*\*AI and Facial Recognition:\*\*** Some photographers use AI-driven tools to enhance or artistically manipulate portraits, creating surreal or hyper-realistic images.
- **\*\*Social Media Platforms:\*\*** Instagram, TikTok, and others have transformed how portraits are shared and appreciated, encouraging more authentic and spontaneous portraits.

# Exploring New Styles in Photographic Portraiture

With the new wave of photographic portraiture, styles have diversified. Photographers now experiment with lighting, composition, and post-processing to create images that tell stories rather than just depict faces.

## Environmental Portraits: Context is Key

Environmental portraits place the subject in their natural surroundings—be it their home, workplace, or an outdoor setting. This approach provides viewers with a richer narrative about the person's life, interests, and personality.

For example, a musician photographed in their studio surrounded by instruments or a chef in their bustling kitchen gives viewers insight beyond facial features. Environmental portraits invite audiences to “face the new photographic portrait” by engaging with both the individual and their world.

## Candid and Lifestyle Portraits

The rise of lifestyle photography focuses on capturing people in their everyday moments. These candid portraits often reveal genuine emotions and interactions, breaking away from stiff posing.

Lifestyle portraits can be spontaneous—laughing with friends, lost in thought, or engaging in a hobby. This style aligns perfectly with the new photographic portrait's emphasis on authenticity and storytelling.

## Techniques to Face the New Photographic Portrait

For photographers eager to embrace this evolving genre, certain techniques can help create compelling and meaningful portraits.

### Lighting for Emotion

Lighting is a powerful tool to convey mood. Soft, natural light can create warmth and intimacy, while dramatic shadows can add mystery or depth. Experimenting with different lighting setups helps bring out the unique character of each face.

## **Focus on the Eyes**

Eyes are often called the windows to the soul, and in portrait photography, they are a critical focal point. Capturing sharp, expressive eyes helps draw viewers into the portrait and creates a connection with the subject.

## **Encouraging Natural Expressions**

Instead of instructing subjects to smile or pose rigidly, encouraging them to relax and be themselves often results in more authentic portraits. Building rapport and trust is essential in this process.

## **How Social Media Shapes the New Photographic Portrait**

The explosion of social media has influenced not only how portraits are taken but also how they are perceived. Platforms like Instagram celebrate visual storytelling, making the photographic portrait a key element of personal branding and identity expression.

## **Self-Portraits and the Rise of the “Selfie”**

Selfies are a modern form of portraiture, empowering individuals to control their own image and narrative. While often playful or casual, selfies can also be highly artistic and carefully composed, blurring the lines between amateur snapshots and professional portraits.

## **Portraits as Personal Branding**

On platforms like LinkedIn or personal websites, photographic portraits serve as first impressions. The new photographic portrait here is about balancing professionalism with personality, crafting images that resonate with one's audience or industry.

## **Challenges and Ethical Considerations in Contemporary Portraiture**

As portrait photography evolves, it also raises important questions around privacy, consent, and representation.

## Respecting Subject's Identity

Photographers must be sensitive to how their subjects wish to be portrayed, avoiding stereotypes or misrepresentations. This is especially critical when photographing marginalized communities or individuals with complex identities.

## The Impact of Digital Manipulation

Editing tools can enhance portraits but also distort reality. Responsible use of retouching ensures portraits remain truthful and respectful, honoring the subject's authentic self.

## Tips for Photographers Facing the New Photographic Portrait

Whether you're an amateur or professional, embracing the new photographic portrait involves a blend of technical skill and emotional intelligence. Here are some practical tips:

- **Build a Connection:** Spend time talking with your subject before the shoot to make them comfortable.
- **Experiment with Settings:** Try different environments, lighting conditions, and poses to discover what best expresses your subject.
- **Use Natural Light:** Whenever possible, use soft natural light for flattering and genuine portraits.
- **Focus on Storytelling:** Think beyond the face—what elements around the subject add meaning?
- **Keep It Real:** Avoid over-editing; embrace imperfections that add character and depth.

## Looking Ahead: The Future of Photographic Portraits

As technology and culture continue to evolve, so will the photographic portrait. Emerging trends such as virtual reality portraits, augmented

reality experiences, and AI-generated faces hint at exciting possibilities. Yet, at its core, the photographic portrait remains a deeply human endeavor—one that invites us to explore identity, emotion, and connection.

Facing the new photographic portrait means embracing change while honoring the timeless essence of capturing a person's spirit through the lens. It's a journey of discovery, creativity, and empathy that continues to shape how we see ourselves and others in the world of visual storytelling.

## **Frequently Asked Questions**

### **What is meant by 'face the new photographic portrait'?**

'Face the new photographic portrait' refers to contemporary approaches and evolving styles in portrait photography that emphasize innovation, authenticity, and new techniques in capturing human faces.

### **How has technology influenced the new photographic portrait?**

Advancements in digital cameras, editing software, and artificial intelligence have allowed photographers to experiment with lighting, retouching, and creative compositions, transforming traditional portrait photography.

### **What are some key characteristics of the new photographic portrait?**

Key characteristics include natural expressions, environmental context, diverse representation, minimal retouching, and often a storytelling element that goes beyond just the face.

### **Who are some influential photographers in the new photographic portrait movement?**

Photographers like Annie Leibovitz, Platon, and Zanele Muholi are known for pushing boundaries in contemporary portrait photography with unique styles and socially conscious themes.

### **How does the new photographic portrait differ from traditional portraiture?**

While traditional portraits often focus on posed, formal images, the new photographic portrait emphasizes candidness, emotional depth, and often

incorporates unconventional settings and diverse subjects.

## **What role does cultural diversity play in the new photographic portrait?**

Cultural diversity is central, as photographers strive to represent a wide range of identities, backgrounds, and experiences, making portraiture more inclusive and reflective of global society.

## **Can the new photographic portrait be considered a form of art?**

Yes, the new photographic portrait blends technical skill with creative expression, often conveying powerful narratives, making it a recognized and evolving form of contemporary art.

## **How do lighting and composition evolve in the new photographic portrait?**

Photographers experiment with natural and artificial lighting, unconventional angles, and compositions to create evocative and dynamic portraits that challenge traditional norms.

## **What impact has social media had on the new photographic portrait?**

Social media platforms have democratized portrait photography, allowing photographers to showcase their work widely, engage with diverse audiences, and influence trends in style and presentation.

## **How can aspiring photographers embrace the new photographic portrait style?**

Aspiring photographers can embrace this style by focusing on authentic storytelling, experimenting with new techniques, engaging with diverse subjects, and staying informed about contemporary trends and technologies.

## **Additional Resources**

Face the New Photographic Portrait: A Contemporary Exploration

**face the new photographic portrait** embodies more than a mere stylistic shift; it reflects a profound transformation in how identity, emotion, and technology converge within the realm of photography. As society navigates the digital age, photographic portraits have evolved from static representations into dynamic expressions shaped by advances in imaging technology, cultural

trends, and shifting perceptions of individuality. This article delves into the multifaceted nature of the new photographic portrait, analyzing its stylistic innovations, technological influences, and broader cultural implications.

## **The Evolution of Photographic Portraiture**

Historically, photographic portraiture served primarily documentary or commemorative purposes. Early portraits captured the likeness of subjects in formal, posed settings, often constrained by the technical limitations of cameras and film. However, with the advent of digital photography, post-processing tools, and online platforms, the photographic portrait has undergone a radical transformation—both in form and function.

The new photographic portrait embraces spontaneity, authenticity, and conceptual depth. It moves beyond mere physical resemblance, exploring psychological narratives and sociocultural identities. This shift aligns with a broader cultural demand for images that resonate emotionally and intellectually, rather than simply aesthetically.

## **Technological Catalysts: From Film to Pixels**

The transition from analog to digital photography constitutes a critical turning point in the development of modern portraiture. Digital sensors, high-resolution imaging, and sophisticated editing software have broadened the creative possibilities for photographers, enabling them to experiment with lighting, composition, and retouching in unprecedented ways.

One notable advancement is the integration of artificial intelligence (AI) and machine learning in portrait photography. Tools such as automated face recognition, skin tone adjustments, and even AI-generated enhancements have introduced new ethical and artistic considerations. While these technologies can enhance technical quality and creative expression, they also raise questions about authenticity and the manipulation of identity in photographic portraits.

## **Stylistic Innovations in Contemporary Portraiture**

The contemporary photographic portrait often eschews traditional conventions in favor of more experimental approaches. Photographers now frequently incorporate elements such as:

- **Environmental context:** Portraying subjects within meaningful or symbolic settings to add narrative layers.

- Abstract composition: Utilizing unconventional framing, focus, or exposure to challenge perceptions of the face.
- Mixed media: Combining photography with painting, digital collage, or 3D rendering to create hybrid portraits.
- Interactive and immersive formats: Leveraging augmented reality (AR) or virtual reality (VR) to transform static portraits into experiential encounters.

These methods serve to engage viewers more deeply, inviting reflection on identity, memory, and the nature of representation itself.

## **The Role of Social Media and Digital Platforms**

The ubiquity of smartphones and social media platforms has democratized portrait photography, enabling anyone to "face the new photographic portrait" through self-portraits or "selfies." While this trend has amplified personal expression, it also complicates the traditional boundaries between artist, subject, and audience.

Platforms like Instagram and TikTok prioritize visual storytelling, often favoring candid, relatable imagery over polished studio portraits. This has shifted aesthetic preferences toward natural lighting, minimal retouching, and authentic emotional expression. Conversely, the saturation of images has intensified competition for visibility, sometimes prompting exaggerated or stylized portrayals to capture attention.

Photographers and subjects alike must navigate this complex landscape—balancing artistic integrity, personal branding, and audience engagement.

## **The Intersection of Identity and Representation**

Face the new photographic portrait is inseparable from contemporary dialogues about identity politics, diversity, and inclusion. Photographic portraiture now frequently serves as a platform to challenge stereotypes, celebrate marginalized communities, and explore fluid or hybrid identities.

This evolution is evident in projects emphasizing:

- Multicultural representation that defies homogenized beauty standards.
- Gender fluidity and non-binary expressions captured through portraiture.



- Portraits addressing mental health, trauma, and resilience, offering nuanced human stories.

Such portraits contribute to a richer, more inclusive visual culture that reflects the complexities of modern society.

## Challenges and Ethical Considerations

While the new photographic portrait offers vast creative and cultural potential, it also presents challenges. Ethical concerns arise around consent, especially in public and street photography. The ease of digital manipulation poses risks of misrepresentation or the propagation of unrealistic beauty ideals.

Furthermore, the commodification of personal images on social media can lead to privacy infringements and psychological pressures related to self-image. Photographers must remain vigilant about respecting their subjects' dignity and agency, particularly when working with vulnerable populations.

## Balancing Authenticity with Artistic Vision

One of the central tensions in modern portraiture lies in balancing technical perfection with genuine human presence. Over-editing or artificial enhancements can strip portraits of their emotional depth, while minimal intervention may reveal imperfections or vulnerabilities that challenge conventional aesthetics.

Successful contemporary portraits often embrace this tension by:

1. Highlighting subtle imperfections as markers of individuality.
2. Using lighting and composition to evoke mood rather than simply beautify.
3. Collaborating with subjects to co-create images that resonate authentically.

This approach fosters portraits that are both visually compelling and emotionally truthful.

# Future Directions: Toward Immersive and AI-Enhanced Portraiture

Looking ahead, the trajectory of the new photographic portrait points toward increasingly immersive and technologically integrated experiences. Emerging trends include:

- 3D scanning and holographic portraits enabling viewers to engage with subjects from multiple angles.
- AI-driven generative portraits that blend human features with algorithmic creativity.
- Interactive installations where portraits respond to viewer presence or emotion.

These innovations promise to redefine the boundaries of portraiture, transforming it into a multisensory dialogue between subject, artist, and audience.

Exploring these frontiers requires ongoing critical engagement with the ethical and artistic implications of such technologies, ensuring that the essence of human connection remains central.

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Face the new photographic portrait is more than a trend; it is a dynamic intersection of technology, identity, and artistry. As photographers and audiences continue to negotiate this evolving landscape, the portrait remains a powerful medium for exploring what it means to be seen—and to see oneself—through the lens of the present moment.

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**face the new photographic portrait: Face** William A. Ewing, Nathalie Herschdorfer, 2006 The first full-scale study of the face in contemporary photography: a challenge to accepted notions of what constitutes a portrait. In this groundbreaking publication, William A. Ewing announces the death of the conventional portrait. In an age when we are bombarded with flawless images of

youthful beauty, when rejuvenation is available through a jar of cream or a scalpel, artists and photographers seek to portray the face in new ways. Through a variety of techniques, including computer manipulation, photomontage, and retouching, the artists present their new portraits. They replace clarity with blur, the split-second with the elastic moment, reality with hyperreality, questioning the notion of a fixed identity, of universality of expression, of what constitutes beauty. Whether Cindy Sherman's disquieting disguises, Gillian Wearing's masked self-portrait, Lawick Müller's composite portraits of couples, Thomas Ruff's studiously neutral facade, or Orlan's disturbing experiments with cosmetic surgery, these faces demand attention. Other artists represented in the book include Inez van Lamsweerde and Vinoodh Matadin, Martin Parr, Philip-Lorca diCorcia, Rineke Dijkstra, Lee Friedlander, Barbara Kruger, and Tibor Kalman. 250+ photographs in color and duotone.\

**face the new photographic portrait: American Faces** Richard H. Saunders, 2016-09-06 Portraits. We know what they are, but why do we make them? Americans have been celebrating themselves in portraits since the arrival of the first itinerant portrait painters to the colonies. They created images to commemorate loved ones, glorify the famous, establish our national myths, and honor our shared heroes. Whether painting in oil, carving in stone, casting in bronze, capturing on film, or calculating in binary code, we spend considerable time creating, contemplating, and collecting our likenesses. In this sumptuously illustrated book, Richard H. Saunders explores our collective understanding of portraiture, its history in America, how it shapes our individual and national identity, and why we make portraits - whether for propaganda and public influence or for personal and private appreciation. *American Faces* is a rich and fascinating view of ourselves.

**face the new photographic portrait: Marti Friedlander: Portraits of the Artists** Leonard Bell, 2020-08-27 For fifty years, Marti Friedlander (1928-2016) was one of New Zealand's most important photographers, her work singled out for praise and recognition here and around the world. Friedlander's powerful pictures chronicled the country's social and cultural life from the 1960s into the twenty-first century. From painters to potters, film makers to novelists, and actors to musicians, Marti Friedlander was always deeply engaged with New Zealand's creative talent. This book, published to coincide with an exhibition at the National Portrait Gallery in Wellington, brings together those extraordinary people and photographs: Rita Angus and Ralph Hotere, C. K. Stead and Maurice Gee, Neil Finn and Kapka Kassabova, Ans Westra and Kiri Te Kanawa, and many many more. *Marti Friedlander: Portraits of the Artists* chronicles the changing face of the arts in New Zealand while also addressing a central theme in Marti Friedlander's photography. Featuring more than 250 photographs, many never previously published, the book is an illuminating chronicle of the cultural life of Aotearoa New Zealand.

**face the new photographic portrait: Perspectives on Manet** Therese Dolan, 2017-07-05 Bringing forth fresh perspectives on Manet's art by established scholars, this volume places this compelling and elusive artist's painted ?uvre within a broader cultural context, and links his artistic preoccupations with literary and musical currents. Rather than seeking consensus on his art through one methodology, or focusing on one crucial work or period, this collection investigates the range of Manet's art in the context of his time and considers how his vision has shaped subsequent interpretations. Specific essays explore the relationship between Manet and Whistler; Emile Zola's attitude toward the artist; Manet's engagement with moral and ethical questions in his paintings; and the heritage of Charles Baudelaire and Clement Greenberg in critical responses to Manet. Through these and other analyses, this volume illuminates the scope of Manet's career, and indicates the crucial position the artist held in generating a modernist avant-garde aesthetic.

**face the new photographic portrait: The New Photo-Miniature** , 1921

**face the new photographic portrait: Anti-Portraits: Poetics of the Face in Modern English, Polish and Russian Literature (1835-1965)** Kamila Pawlikowska, 2015-10-05 *Anti-Portraits: Poetics of the Face in Modern English, Polish and Russian Literature (1835-1965)* is a study of a-physiognomic descriptions of the face. It demonstrates that writers such as George Eliot, Leo Tolstoy, Edgar Allan Poe, Nicolay Gogol, Virginia Woolf and Witold Gombrowicz vigorously resisted the belief that facial

features reflect character. While other studies tend to focus on descriptions which affirm physiognomy, this book examines portraits which question popular face-reading systems and contravene their common premise – the surface-depth principle. Such portraits reveal that physiognomic formula is a cultural construct, invented to abridge, organise and regulate legibility of the human face. Most importantly, strange and ‘unreadable’ fictional faces frequently expose the connection between physiognomic judgement and stereotyping, prejudice and racism.

**face the new photographic portrait:** *The Photographic Journal of America ...* , 1913

**face the new photographic portrait:** *American Photo* , 2007-03

**face the new photographic portrait:** *Face* Jessica Helfand, 2019-11-12 An elaborately illustrated A to Z of the face, from historical mugshots to Instagram posts. By turns alarming and awe-inspiring, *Face* offers up an elaborately illustrated A to Z—from the didactic anthropometry of the late-nineteenth century to the selfie-obsessed zeitgeist of the twenty-first. Jessica Helfand looks at the cultural significance of the face through a critical lens, both as social currency and as palimpsest of history. Investigating everything from historical mugshots to Instagram posts, she examines how the face has been perceived and represented over time; how it has been instrumentalized by others; and how we have reclaimed it for our own purposes. From vintage advertisements for a “nose adjuster” to contemporary artists who reconsider the visual construction of race, *Face* delivers an intimate yet kaleidoscopic adventure while posing universal questions about identity.

**face the new photographic portrait:** *Face Politics* Jenny Edkins, 2015-04-10 The face is central to contemporary politics. In Deleuze and Guattari’s work on faciality we find an assertion that the face is a particular politics, and dismantling the face is also a politics. This book explores the politics of such diverse issues as images and faces in photographs and portraits; expressive faces; psychology and neuroscience; face recognition; face blindness; facial injury, disfigurement and face transplants through questions such as: What it might mean to dismantle the face, and what politics this might entail, in practical terms? What sort of a politics is it? Is it already taking place? Is it a politics that is to be desired, a better politics, a progressive politics? The book opens up a vast field of further research that needs to be taken forward to begin to address the politics of the face more fully, and to elaborate the alternative forms of personhood and politics that dismantling the face opens to view. The book will be agenda-setting for scholars located in the field of international politics in particular but cognate areas as well who want to pursue the implications of face politics for the crucial questions of subjectivity, sovereignty and personhood.

**face the new photographic portrait:** *Encyclopedia of Twentieth-Century Photography, 3-Volume Set* Lynne Warren, 2005-11-15 The *Encyclopedia of Twentieth-Century Photography* explores the vast international scope of twentieth-century photography and explains that history with a wide-ranging, interdisciplinary manner. This unique approach covers the aesthetic history of photography as an evolving art and documentary form, while also recognizing it as a developing technology and cultural force. This *Encyclopedia* presents the important developments, movements, photographers, photographic institutions, and theoretical aspects of the field along with information about equipment, techniques, and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout, and each volume contains a color plate section. A useful glossary of terms is also included.

**face the new photographic portrait:** *Acting Out* John Rohrbach, 2020-06-30 Cabinet cards were America’s main format for photographic portraiture throughout the last quarter of the nineteenth century. Standardized at 6½ x 4¼ inches, they were just large enough to reveal extensive detail, leading to the incorporation of elaborate poses, backdrops, and props. Inexpensive and sold by the dozen, they transformed getting one’s portrait made from a formal event taken up once or twice in a lifetime into a commonplace practice shared with friends. The cards reinforced middle-class Americans’ sense of family. They allowed people to show off their material achievements and comforts, and the best cards projected an informal immediacy that encouraged viewers to feel emotionally connected with those portrayed. The experience even led sitters to act

out before the camera. By making photographs an easygoing fact of life, the cards forecast the snapshot and today's ubiquitous photo sharing. Organized by senior curator John Rohrbach, *Acting Out* is the first ever in-depth examination of the cabinet card phenomena. Full-color plates include over 100 cards at full size, providing a highly entertaining collection of these early versions of the selfie and ultimately demonstrating how cabinet cards made photography modern. Published in association with the Amon Carter Museum of American Art. Tentative exhibition dates (postponed due to COVID-19): Amon Carter Museum of American Art: August 2020 Los Angeles County Museum of Art (LACMA): 2021

**face the new photographic portrait:** *Face Forms in Life-Writing of the Interwar Years* Teresa Bruś, 2023-08-16 This book is an interdisciplinary study of the engagement with and representation of the face across literature, photography, and theatre. It looks at how the face is an active agent, closely connected with the history of the media and the social interactions reflected in media images. Focusing on the dynamic period of the interwar years, it explores a range of case studies in Poland, UK, and the US, and examines artists like Stanisław Ignacy Witkiewicz (Witkacy), Virginia Woolf, Debora Vogel, Sir Cecil Beaton, Theodore Władysław Benda, and Edward Gordon Craig. Teresa Bruś argues that these writers and photographers defended the face against threats from modern life – not least, the media. She focuses on transformations of the face in life writing across a range of media and draws attention to the artists' autobiographical narratives.

**face the new photographic portrait:** *Wilson's Photographic Magazine* , 1913

**face the new photographic portrait:** *The Culture of Photography in Public Space* Anne Marsh, Melissa Miles, Daniel Palmer, 2015-05-01 From privacy concerns regarding Google Street View to surveillance photography's association with terrorism and sexual predators, photography as an art has become complex terrain upon which anxieties about public space have been played out. Yet the photographic threat is not limited to the image alone. A range of social, technological and political issues converge in these rising anxieties and affect the practice, circulation, and consumption of contemporary public photography today. *The Culture of Photography in Public Space* collects essays and photographs that offer a new response to these restrictions, the events and the anxieties that give rise to them.

**face the new photographic portrait:** *American Photo* , 1989-05

**face the new photographic portrait:** *Law, Judges and Visual Culture* Leslie J Moran, 2020-11-12 *Law, Judges and Visual Culture* analyses how pictures have been used to make, manage and circulate ideas about the judiciary through a variety of media from the sixteenth century to the present. This book offers a new approach to thinking about and making sense of the important social institution that is the judiciary. In an age in which visual images and celebrity play key roles in the way we produce, communicate and consume ideas about society and its key institutions, this book provides the first in-depth study of visual images of judges in these contexts. It not only examines what appears within the frame of these images; it also explores the impact technologies and the media industries that produce them have upon the way we engage with them, and the experiences and meanings they generate. Drawing upon a wide range of scholarship – including art history, film and television studies, and social and cultural studies, as well as law – and interviews with a variety of practitioners, painters, photographers, television script writers and producers, as well as court communication staff and judges, the book generates new and unique insights into making, managing and viewing pictures of judges. Original and insightful, *Law, Judges and Visual Culture* will appeal to scholars, postgraduates and undergraduates from a variety of disciplines that hold an interest in the role of visual culture in the production of social justice and its institutions.

**face the new photographic portrait:** *Portraits of Automated Facial Recognition* Lila Lee-Morrison, 2019-11-26 Automated facial recognition algorithms are increasingly intervening in society. This book offers a unique analysis of these algorithms from a critical visual culture studies perspective. The first part of this study examines the example of an early facial recognition algorithm called »eigenface« and traces a history of the merging of statistics and vision. The second part addresses contemporary artistic engagements with facial recognition technology in the work of

Thomas Ruff, Zach Blas, and Trevor Paglen. This book argues that we must take a closer look at the technology of automated facial recognition and claims that its forms of representation are embedded with visual politics. Even more significantly, this technology is redefining what it means to see and be seen in the contemporary world.

**face the new photographic portrait: Faces Inside and Outside the Clinic** Tony McHugh, 2016-04-15 Drawing on studies of surface topography, image editing, and diagnostic and surgical experience, *Faces Inside and Outside the Clinic* addresses the notion of 'truth' in what are considered to be 'right' and 'wrong' faces, whether in clinical cosmetic procedures or in specific sociocultural contexts outside the clinic. With attention to the manner in which the human face - and often the individual herself or himself as a consequence - is physically defined, conceptually judged, numerically measured and clinically analysed, this book reveals that on closer inspection, supposedly objective and evidential 'truths' are in fact subjective and prescriptive. Adopting a Foucauldian analysis of the ways in which 'normalising technologies' and 'techniques' ultimately preserve and expand upon an increasing array of 'abnormal' facial configurations, *Faces Inside and Outside the Clinic* shows that when determining 'right' and 'wrong' faces, what happens inside the clinic is inextricably linked to what happens outside the clinic - and vice versa. As such, it will be of interest to scholars and students of social, cultural and political theory, contemporary philosophy and the social scientific study of science, health and technology.

**face the new photographic portrait: Monumental Names** Galina Oustinova-Stjepanovic, 2022-12-30 What stands behind the propensity to remember victims of mass atrocities by their personal names? Grounded in ethnographic and archival research with Last Address and Memorial, one of the oldest independent archives of Soviet political repressions in Moscow and a winner of the Nobel Peace Prize, the book examines a version of archival activism that is centred on various practices of documentation and commemoration of many dead victims of historical violence in Russia to understand what kind of historicity is produced when a single name is added to an endless list. What do acts of accumulation of names of the dead affirm when they are concretised in monuments and performance events? The key premise is that multimodal inscriptions of names of the dead entail a political, aesthetic and conceptual movement between singularity and multitude that honours each dead name yet conveys the scale of a mass atrocity without reducing it to a number. Drawing on anthropology, history, philosophy, and aesthetic theory, the book yields a new perspective on the politics of archival and historical justice while it critically engages with the debates on relations and distinctions between names and numbers of the dead, monumental art and its political effects, law and history, image and text, the specific one and the infinite many.

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