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Nota di contenuto	Frontmatter -- Contents -- The Beginning / Doringer, Bogomir -- Faceless Book / Macho, Thomas -- Archiving faceless / Doringer, Bogomir -- Hi! I'm famous new media artist Jeremy Bailey! / Bailey, Jeremy -- Faceless Praxis in the Age of Zero Trust: Strategies of Disappearance and Distributed Pseudonymity in Art and Research / Tarasiewicz, Matthias -- THE PRIVACY GIFT SHOP / Harvey, Adam -- Public Privacy / Felderer, Brigitte -- The Future is Unknown - I am the Future / Bosma, Josephine -- Behind the White Shadows of Image Processing: Shirley, Lena, Jennifer, and the Angel of History / Menkman, Rosa -- Here Be Faces / Niquille, Simone C. -- Suppressed Images / Dewey-Hagborg, Heather -- Permission is a Material: Jill Magid Faces the Information Sublime / Muggs, Joe -- Selected Excerpts from the WE MARGIELA Inter views -- Masking the Body as a Trope of Japanese Reflections on Reality / Seidl, Walter -- Exhibitionism as the New Normal: From Presenting to Performing / Koskela, Hille -- The Museum / Knežević, Nikola / Listopad, Bruno -- under new moons we stand strong / Dillon, Teresa -- IMAGE CREDITS -- PUBLISHER'S NOTE
Sommario/riassunto	Die Beiträge dieses Buchs sind einem Phänomen auf der Spur, das widersprüchlich anmutet: Wir, Computernutzerinnen und User, sind im digitalen Raum in alle Ewigkeit wiederzufinden. Man will einerseits wahrnehmbar, andererseits doch nicht gleich wiedererkennbar sein,

sich nicht an eine unüberschaubare Öffentlichkeit ausliefern, gar das Gesicht verlieren. Das Buch dokumentiert künstlerische und andere Strategien, die Möglichkeiten aufzeigen, im unendlichen Buch der Gesichter zu erscheinen und sich dabei doch jeglicher Erfassung zu entziehen. Der Wunsch, kein bloßes Objekt des facialen Ausverkaufs zu werden, bleibt dabei nicht bloß ein ästhetisches Unterfangen. Die Beiträge formulieren auch kämpferische wie ironische Ansagen gegen eine digitale Dynamik, die unseren Alltag längst erreicht hat.

The contributions to this book explore a phenomenon that appears to be a contradiction in itself - we, the users of computers, can be tracked in digital space for all eternity. Although, on the one hand, one wants to be noticed and noticeable, on the other hand one does not necessarily want to be recognized at the first instance, being prey to an unfathomable public, or - even less so - to lose face. The book documents artistic and other strategies that point out options for appearing in the infinite book of faces whilst nevertheless avoiding being included in any records. The desire not to become a mere object of facial sell-out does not just remain an aesthetic endeavor. The contributions also contain combative and sarcastic statements against a digital dynamic that has already penetrated our everyday lives.
