

Abstract

This book offers a unique analysis of the use of the automated facial recognition algorithms that are increasingly intervening in our society, from a critical visual culture studies perspective. The first part of this study traces the history of the merging of statistics and vision, examining the example of an early facial recognition algorithm called “eigenface,” while 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 automated facial recognition and claims that this technology is embedded in historical practices of visuality. Even more significantly, this technology, the book argues, is redefining what it means to see and be seen in the contemporary world.

