

## List of Images

---

- Fig. 1: Woodrow W. Bledsoe, "Examples of photograph pairs used in the study," 1964. *The Model Method of Facial Recognition*, Palo Alto: Panoramic Research, Inc.
- Fig. 2: Woodrow W. Bledsoe, "Double exposure shows that the two different subjects are surprisingly similar on a point by point basis," 1964. *The Model Method of Facial Recognition*, Palo Alto: Panoramic Research, Inc.
- Fig. 3: Woodrow W. Bledsoe, "Double exposure shows that the two poses of the same subject have very little in common when considered on a point by point basis," 1964. *The Model Method of Facial Recognition*, Palo Alto: Panoramic Research, Inc.
- Fig. 4: Lawrence Sirovich and Michael Kirby, "Sample face on top and its caricature below it," in "Low-dimensional Procedure for the Characterization of Human Faces," *Journal of the Optical Society of America* 4, no. 3 (April 1987): 519-24.
- Fig. 5: Eigenfaces of faces from the ORL face database, 2004. © AT&T Laboratories, Cambridge, UK.
- Fig. 6: Lawrence Sirovich and Michael Kirby, "Average face based on an ensemble of 115 faces." in "Low-dimensional Procedure for the Characterization of Human Faces," *Journal of the Optical Society of America* 4, no. 3 (April 1987): 519-24.

Fig. 7: Vincent Scheib, "Eigenfaces of UNC," <http://www.scheib.net/school/uncfaces/index.html>.

Fig. 8: Alexandra Feldman, "Face Recognition: Final Project CS 129, Spring 2011," Computer Science at Brown University, <http://cs.brown.edu/courses/csci1290/2011/results/final/amf1/>.

Fig. 9: Wonju Lee, Minkyu Cheon, Chang-ho Hyun, and Mignon Park, "Best Basis Selection Method Using Learning Weights for Face Recognition," *Sensors (Basel)* 13, no. 10 (October 2013): 12830-51, <https://doi.org/10.3390/s131012830>.

Fig. 10: Francis Galton, "Composites assembled for photography" in *Popular Science Monthly Volume* 13, (August 1878).

Fig. 11: Francis Galton, "Step one in assembling a composite photograph" in *Popular Science Monthly Volume* 13, (August 1878).

Fig. 12: Adolphe Quetelet, "Binomial distribution, 999 trials, histogram," in *Lettres sur la theorie des probabilites appliquee aux sciences* (Bruxelles, M. Hayez, 1846): 103.

Fig. 13: Francis Galton, Composite Portraiture. Illustration Plates in "Inquiries into Human Faculty and Its Development", 1883, p. 7.

Fig. 14: Francis Galton, "Indian Portraits of Alexander the Great with Composite in centre" in Karl Pearson, *The Life, Letters and Labours of Francis Galton*, Vol 2, 1924: 296.

Fig. 15: Francis Galton, Frontispiece for Havelock Ellis, *The Criminal*, (New York: Scribner & Welford, 1890).

Fig. 16: The components of the composite photo: Wittgenstein's sisters Gretl, Helene and Hermine, and Ludwig. ©Ludwig Wittgenstein Trust, Cambridge.

- Fig. 17: Ludwig Wittgenstein's composite portrait, 1928. Photographs by Moritz Nähr. ©Ludwig Wittgenstein Trust, Cambridge.
- Fig. 18: Thomas Ruff, *andere Portrait*, Nr. 71/65 (1994/95). Image courtesy of the artist.
- Fig. 19: Thomas Ruff, *andere Portrait*, Nr. 102/13, 1994–95. Image courtesy of the artist.
- Fig. 20: Thomas Ruff, *andere Portrait*, Nr. 102/125, 1994–95. Images courtesy of the artist.
- Fig. 21: Thomas Ruff, Venice Biennale, 1995. Images courtesy of the artist.
- Fig. 22: Egyptian army soldiers arrest a female protester during clashes at Tahrir Square in Cairo on Dec. 17. © Stringer/Reuters/Landov.
- Fig. 23: Zach Blas, *Mask* – November 20, 2013, New York, NY, *Facial Weaponization Suite*, Photo by Christopher O'Leary. Image courtesy of the artist.
- Fig. 24: Zach Blas, *Fag Face*, *Facial Weaponization Communiqué: Fag Face*, video still (2012) Image courtesy of the artist.
- Fig. 25: Zach Blas, *Fag Face Mask* – October 20, 2012, Los Angeles, CA. *Facial Weaponization Suite*. Photo by Christopher O'Leary. Image courtesy of the artist.
- Fig. 26: Zach Blas, *Facial Weaponization Suite: Procession of Biometric Sorrows*, Museo Universitario Arte Contemporáneo (MUAC) Mexico City, Mexico (5 June 2014). Photo by Orestes Montero Cruz. Image courtesy of the artist.

Fig. 27: Trevor Paglen, “Highway of Death (Corpus: The Aftermath of the First Smart War)” *Adversarially Evolved Hallucination*, 2017. dye sublimation metal print. Image courtesy of the artist.

Fig. 28: Trevor Paglen, “Vampire (Corpus: Monsters of Capitalism)”. *Adversarially Evolved Hallucination*, 2017. dye sublimation metal print. Image courtesy of the artist.

Fig. 29: Trevor Paglen, training set images for “Vampire (Corpus: Monsters of Capitalism)” *Adversarially Evolved Hallucination*, 2017. Image courtesy of the artist.

Fig. 30: Trevor Paglen “Fanon” *Eigenface (Even the Dead Are Not Safe)*, 2017. dye sublimation metal print. Image courtesy of the artist.

Fig. 31: Trevor Paglen, “Beckett” *Eigenface (Even the Dead Are Not Safe)*, 2017. dye sublimation metal print. Image courtesy of the artist.

Fig. 32: Trevor Paglen, “Weil” *Eigenface (Even the Dead Are Not Safe)*, 2017. dye sublimation metal print. Image courtesy of the artist.