



Universiteit  
Leiden  
The Netherlands

## Digitale dubbelgangers: identiteit in de verbeeldcultuur

Mul, E.E.M.M. de

### Citation

Mul, E. E. M. M. de. (2023, September 5). *Digitale dubbelgangers: identiteit in de verbeeldcultuur*. Retrieved from <https://hdl.handle.net/1887/3638495>

Version: Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/3638495>

**Note:** To cite this publication please use the final published version (if applicable).

# Bronnenlijst

Omdat dit proefschrift in het Nederlands is geschreven heb ik, in geval er (goede) Nederlandse vertalingen voorhanden waren, naar die vertalingen geciteerd. De eerste keer dat een dergelijke bron wordt genoemd, wordt in de lopende tekst de oorspronkelijke titel en het jaar van publicatie daarvan tussen vierkante haken vermeld. In alle andere gevallen wordt verwezen naar of geciteerd uit de geraadpleegde editie in de oorspronkelijke taal. Wanneer het jaar van publicatie niet hetzelfde is als die van de oorspronkelijke uitgave, wordt ook in die gevallen bij de eerste vermelding van de titel en in de bronnenlijst het jaartal vermeld van de eerste publicatie. In een enkel geval, waar de publicatie noch in de oorspronkelijke taal, noch in Nederlandse vertaling beschikbaar was, is gebruik gemaakt van een Engelse vertaling.

- Achterhuis, H. 2001. *American Philosophy of Technology. The Empirical Turn*. Indiana: Indiana University Press.
- Agger, B. 2015. *Oversharing: Presentations of Self in the Internet Age*. London/New York: Routledge.
- Ajder, H., G. Patrini, F. Cavalli and L. Cullen. 2019. *The State of Deepfakes: Landscape, Threats, and*
- Aldridge, G. and K. Harden. 2014. Selfie addict took TWO HUNDRED a day - and tried to kill himself when he couldn't take perfect photo. *Mirror* 23 maart. <https://www.mirror.co.uk/news/real-life-stories/selfie-addict-took-two-hundred-3273819>> (laatst bezocht op 28-08-2019).
- Alimardani, M., S. Nishio and H. Ishiguro. 2013. Humanlike robot hands controlled by brain activity arouse illusion of ownership in operators. *Nature Scientific Reports* 3(2396):1-5.
- Altman, I. 1975. *The Environment and Social Behavior*. Monterey: Brooks and Cole.
- Andrejevic, M. 2006. The discipline of watching: detection, risk, and lateral surveillance. *Critical Studies in Media Communication* 23(5): 391–407.
- 2011. The work that affective economics does. *Cultural Studies* 25(4–5):604–620.
- Andreallo, F. 2022. *Mapping Selfies and Memes as Touch*. Cham: Palgrave Macmillan.
- Arató, A. 2019a. *Waking up as a meme-hero*. TEDxKyiv. [https://www.youtube.com/watch?v=FScfGU7rQaM&ab\\_channel=TEDxTalks](https://www.youtube.com/watch?v=FScfGU7rQaM&ab_channel=TEDxTalks) (laatst bezocht 10 juli 2022).
- Arató, A. 2019b. Experience: my face became a meme. (As told to Chris Stokel-Walker). *The Guardian* on line. <https://www.theguardian.com/lifeandstyle/2019/nov/08/experience-hide-the-pain-harold-face-became-meme-turned-it-into-career> (laatst bezocht 10 juli 2022).
- Aristoteles. 1995. *Poëtica*. Amsterdam: Atheneum.
- Augustinus. 2017. *Belijdenissen*. Budel: Damon.
- Aymerich-Franch L. and J. Bailenson. 2014. The use of doppelgängers in virtual reality to treat public speaking anxiety: a gender comparison. *Proceedings of the International Society for Presence Research* 15:173-186.
- Ayoade, R. (screenwriter/director) 2013. *The Double*. Alcove Entertainment, Attercop Productions, British Film Institute (BFI).
- Bailenson J. N. 2012. Doppelgängers – a new form of self? *The Psychologist* 25(1):36-38.
- Bailenson J. N. and K.Y. Segovia. 2010. Virtual doppelgängers: psychological effects of avatars who ignore their owners. In *Online Worlds: Convergence of the Real and the Virtual*, edited by W.S. Bainbridge, 175-185. London: Springer.
- Bal, M. 2003. Visual essentialism and the object of visual culture. *Journal of Visual Culture* 2:5-32.
- Ball, A. (screenwriter). 2008-2014. *True Blood*. (tv-serie). HBO Entertainment.
- Barker, V. and N.S. Rodriguez. 2019. This is who I am: the selfie as personal and social identity marker. *International Journal of Communication* 13:1143-1166.

- Barry, C. T., H. Doucette, D.C. Loflin, N. Rivera-Hudson and L.L. Herrington. 2017. Let me take a selfie: associations between self-photography, narcissism, and self-esteem. *Psychology of Popular Media Culture* 6(1):48-60.
- Barthes, R. 1988 [1980]. *De lichtende kamer. Aantekening over de fotografie*. Amsterdam: De Arbeiderspers.
- Bhatti, H. (director). 2016. *Finding my Twin Stranger* (tv film) Mentorn.
- Baudrillard, J. 1981. *Simulacres et simulation*. Paris: Galilée.
- . 1988. *The Ecstasy of Communication*. New York: Semiotext.
- . 1993. *Baudrillard Live. Selected Interviews*, edited by Mike Gane. London/New York: Routledge.
- . 2003. Requiem for the Media. In *The New Media Reader*, edited by N. Wardrip-Fruin and N. Montfort, 282-288. Cambridge: MIT Press.
- Baym, N. K. 1993. Interpreting soap operas and creating community: inside a computer-mediated fan culture. *Journal of Folklore Research* 30(2/3):143–176.
- . 1995. The performance of humour in computer-mediated communication. *Journal of Computer-Mediated Communication* 1:2. Geciteerd naar online versie: <http://onlinelibrary.wiley.com/doi/10.1111/j.1083-6101.1995.tb00327.x/full> (laatst bezocht op 30 juni, 2020).
- Bayne, S. 2008. *Uncanny spaces for higher education: teaching and learning in virtual worlds*. *Alt-J, Research in Learning Technology* 16(3):197-205.
- Bazin, A. 1980 [1960]. The ontology of the Photographic Image. In *Classical Essays on Photography*, edited by A. Trachtenberg. New Haven: Leete's Islands Books.
- Belting, H. 2005. Image, medium, body. A new approach to iconology. *Critical Inquiry* 31(2):302-319.
- Benjamin, W. 1973 [1936]. Het kunstwerk in het tijdperk van zijn technische reproduceerbaarheid. In *Kunst als kritiek. Tien teksten als voorbeelden van een materialistische kunstopvatting*, geredigeerd door F. Vogelaar, 259-98. Amsterdam: Van Genneep.
- Bentham, J. 1995. *The Panopticon Writings*. London: Verso.
- Berger, J. 1977. *Ways of Seeing*. London: Penguin Books.
- Bernstein, E. B. 2008. Medium Specificity. In *Theories of Media*. Chicago: University of Chicago. <https://web.archive.org/web/20070208085350/http://chicagoschoolmediatheory.net/glossary2004/specificity.htm> (laatst bezocht op 10 juli 2020).
- Bernstein M.S., A. Monroy-Hernández, D. Harry, P. André, K.Panovich and G. Vargas. 2011. 4chan and /b/: An Analysis of Anonymity and Ephemerality in a Large Online Community. *Proceedings of the Fifth International AAAI Conference on Weblogs and Social Media*, 5(1), 50-57 (laatst bezocht op 29 juni 2022).
- Bjornsson, A.S., E.R. Didie and K. A. Phillips 2010. Body dysmorphic disorder, Dialogues. *Clinical Neuroscience*, 12(2):221-232. DOI:10.31887/DCNS.2010.12.2/abjornsson.
- Blackmore, S. 1999. *The Meme Machine*. Oxford: Oxford University Press.
- . 2001. Evolution and memes. The human brain as a selective imitation device. *Cybernetics and Systems* 32(1):225-255.
- Blank, T. 2013. *Folk humour, Celebrity Culture, and Mass-mediated Disasters in the Digital Age*. Madison: University of Wisconsin Press.
- Blitz, M.J. 2018. Lies, line drawing, and (deep) fake news. *Oklahoma Law Review* 71(1):59-116.
- Boccignone, M.E. 2014. The duty of personal identity. In *Plessner's Philosophical Anthropology. Perspectives and Prospects*, edited by J. de Mul, 177-191. Amsterdam: Amsterdam University Press.
- Bode, L. 2005. Digital Doppelgänger. *M/C Journal* 8.3. <https://doi.org/10.5204/mcj.2369> (laatst bezocht op 29 juni 2022).
- Bode, M. and D. Kristensen. 2015. The digital doppelgänger within. A study on self-tracking and the quantified self movement. In *Assembling Consumption: Researching Actors, Networks and Markets*, edited by R. Canniford and B. Domen, 119-135. New York: Routledge.
- Boehm, G. ed. 1994. *Was ist ein Bild?* München: Fink.

- , 2007. *Wie Bilder Sinn erzeugen*. Berlin: Berlin University Press.
- Boomen, M. van den. 2014. *Transcoding the digital. How metaphors matter in new media*. PhD thesis. Utrecht University, Utrecht.
- Borges, J. 1974 [1946]. *The Book of Imaginary Beings*. Middlesex: Penguin Books.
- Börzsei, L. K. 2013. Makes a meme instead: a concise history of internet memes. *New Media Studies Magazine* 7.  
[https://www.academia.edu/3649116/Makes\\_a\\_Meme\\_Instead\\_A\\_Concise\\_History\\_of\\_Internet\\_Memes](https://www.academia.edu/3649116/Makes_a_Meme_Instead_A_Concise_History_of_Internet_Memes) (laatst bezocht op 30 juni 2015).
- Boschert S. and R. Rosen. 2016. Digital twin: the simulation aspect. *Mechatronic Futures*, June 2016:59-74. <https://app.dimensions.ai/details/publication/pub.1036810615> (laatst bezocht op 30 juni 2022).
- boyd, d. 2010. Social network sites as networked publics. In *A networked self*, edited by Z. Papacharissi, 39-58. New York: Routledge.
- Braun, K.A., R. Ellis, R. and E.F. Loftus. 2002. Make my memory: how advertising can change our memories of the past. *Psychology & Marketing*, 19: 1-23.
- Broz, M. 2022. Selfies – Stats, Demographics & Fun Facts (2022). <https://photutorial.com/selfie-statistics/> (laatst bezocht op 24 juni 2022).
- Brummelkamp, G, R. Hoevenagel, A. Witkamp en M. Heineken-van Dooren. 2022. *Monitor Identiteit 2021 Bezit, gebruik en misbruik van identiteitsmiddelen*. Onderzoek in opdracht van het Ministerie van BZK. Amsterdam: Marktonderzoeksbureau Ipsos.
- Buijs, G. J., P. Blokhuis, S. Griffioen en R. Kuiper, red. 2005. *Homo Respondens. Verkenningen rond het mens-zijn*. Amsterdam: Buijten & Schipperheijn.
- Bull L., O. Holland and S. Blackmore. 2000. On meme--gene coevolution. *Artificial Life* 6(3):227-35.
- Butkowski, Chelsea P. 2022. "If you didn't take a selfie, did you even vote?": Embodied mass communication and citizenship models in "I voted" selfies. *New Media & Society* 8(1):1-20.
- BuzzFeedVideo. 2018. You won't believe what Obama says in this video!  
[https://www.youtube.com/watch?v=cQ54GDm1eL0&ab\\_channel=BuzzFeedVideo](https://www.youtube.com/watch?v=cQ54GDm1eL0&ab_channel=BuzzFeedVideo) (laatst bezocht op 23 november 2022).
- Campbell, S. 2022. TikTok Vs Instagram – Users & Stats Compared For 2022.  
<https://thesmallbusinessblog.net/tiktok-vs-instagram/> (laatst bezocht op 24 juni 2022).
- Canán, A. 2008. McLuhan, Flusser and the mediatic approach to mind. *Flusser Studies* 06.  
<https://www.flusserstudies.net/sites/www.flusserstudies.net/files/media/attachments/carrillo-mediatic-approach-to-mind.pdf> (laatst bezocht 30 juni 2022).
- Carr, N. 2011. *The Shallows. What the Internet is Doing to Our Brains*. New York: W.W. Norton & Company.
- Carroll, L., J. Tenniel and M. Gardner. 2000 [1865]. *The Annotated Alice. Alice's Adventures in Wonderland & Through the Looking-Glass (The Definitive Edition)*. New York: Norton.
- , 1893. *Sylvie and Bruno*. London: Macmillan and Co.
- Cartwright L. and M. Sturken. 2001. *Practices of Looking. An Introduction to Visual Culture*. Oxford: Oxford University Press.
- Cascio, J. The rise of the participatory panopticon. Online publicatie, 2005.  
[http://www.openthefuture.com/wcarchive/2005/05/the\\_rise\\_of\\_the\\_participatory.html](http://www.openthefuture.com/wcarchive/2005/05/the_rise_of_the_participatory.html) (laatst bezocht op 30 juni 2022).
- Cassirer, E. 2010 [1924]. *Philosophie der symbolischen Formen. Erster Teil. Die Sprache*. Hamburg: Felix Meiner Verlag.
- Castells, M. 1996. *The Information Age: Economy, Society and Culture. Volume I: The Rise of the Network Society*. Oxford: Blackwell Publishers.
- Centre for Stories. 2019. Noelle Martin – International Women's Day. March 8, 2019.  
<https://centreforstories.com/story/noelle-martin-international-womens-day-2019/> (laatst bezocht op 4 juli 2022).
- Chesteron, G.K. 2015 [1900]. *The Wild Knight and Other Poems*. Hartford: Aeterna Press.

- Chia, N. K. H. and M.R. 2015. Engaging the anomalous self of individuals with autism through digital doppelgangers: transcendence from self to i-self. *International Journal of Recent Development in Engineering and Technology* 4(7):1-7.
- Chiu, A. 2018. Patients are desperate to resemble their doctored selfies. Plastic surgeons alarmed by 'Snapchat dysmorphia.', 6 augustus 2018. <https://www.washingtonpost.com/news/morning-mix/wp/2018/08/06/patients-are-desperate-to-resemble-their-doctored-selfies-plastic-surgeons-alarmed-by-snapchat-dysmorphia/> (laatst bezocht 3 juli 2022).
- Citron, D.K. 2019. Sexual privacy. *Yale Law Journal*, 128:1870-1960. [https://scholarship.law.bu.edu/faculty\\_scholarship/620](https://scholarship.law.bu.edu/faculty_scholarship/620)
- Citron, D.K. and R. Chesney. 2019. Deep Fakes: A Looming Challenge for Privacy, Democracy, and National Security. *California Law Review* 107: 1753-1820.
- Cleland, K. Media Mirrors and Image Avatars. 2006. In *Engage. Audience, Art and Interaction*, edited by E. Edmonds, L. Muller and D. Turnbull. Sydney: University of Technology. Geciteerd naar online versie: [https://www.kathycleland.com/wp-content/uploads/2009/06/cleland\\_image-avatars-and-media-mirrors.pdf](https://www.kathycleland.com/wp-content/uploads/2009/06/cleland_image-avatars-and-media-mirrors.pdf) (Laatst geraadpleegd 30 juni 2022).
- Clough, P. T., K. Gregory, B. Haber and J.R. Scannell. 2015. The datalogical turn. In *Non-representational methodologies: re-envisioning research*, edited by P. Vannini, 146-164. New York, NY: Routledge.
- Cohen, S. and J. Young, eds. 1973. *The Manufacture of News. Social Problems, Deviance and the Mass Media*. London: Constable.
- Cook, J. 2019. Here's what it's like to see yourself in a deepfake porn video. June 24, 2019. Huffington Post. [https://www.huffingtonpost.co.uk/entry/deepfake-porn-video\\_uk\\_5d106e03e4b0aa375f4f1ea7?utm\\_hp\\_ref=pornhub&ncid=other\\_homepage\\_tiwdkz83gze&utm\\_campaign=mw\\_entry\\_recirc](https://www.huffingtonpost.co.uk/entry/deepfake-porn-video_uk_5d106e03e4b0aa375f4f1ea7?utm_hp_ref=pornhub&ncid=other_homepage_tiwdkz83gze&utm_campaign=mw_entry_recirc) (laatst bezocht 4 juli 2022).
- Coolen, M. 1992. *De machine voorbij. Over het zelfbegrip van de mens in het tijdperk van de informatietechniek*. Amsterdam: Boom.
- 2014. Bodily experience and experiencing one's body. In *Plessners Philosophical Anthropology. Perspectives and Prospects*, edited by J. de Mul, 65-74. Amsterdam: University of Amsterdam Press.
- Corner, N. 2017. 'It got out of hand': Mother addicted to airbrushing apps splashed THOUSANDS on surgery to try and recreate the effect of her filtered Instagram selfies in real life. DailyMail Online, 21 november 2017. <https://www.dailymail.co.uk/femail/article-5103129/Selfie-obsessed-mother-spent-thousands-look-like-photos.html> (laatst bezocht 3 juli 2022).
- Cristel, R.T., S. H. Dayan, M. Akinosun and P. T. Russell. 2021. Evaluation of selfies and filtered selfies and effects on first impressions. *Aesthetic Surgery Journal* 41(1):122–130.
- Ctrl Shift Face. 2019. Bill Hader channels Tom Cruise [DeepFake]. [https://www.youtube.com/watch?v=VWrhRBb-1lg&ab\\_channel=CtrlShiftFace](https://www.youtube.com/watch?v=VWrhRBb-1lg&ab_channel=CtrlShiftFace) (laatst bezocht op 4 juli 2022).
- Curtis, N. 2010. *The Pictorial Turn*. London/New York: Taylor & Francis Ltd.
- Daft R.L. and R.H. Lengel. 1984. *Information richness. A new approach to managerial information processing and organization design*. In *Research in Organizational Behaviour*, edited by B. Staw B. and L.L. Cummings, 191-233. Greenwich: JAI Press.
- Dallmayr, F. R. 2008. Plessner's philosophical anthropology. Implications for role theory and politics. *Inquiry* 17:49-77.
- Danielewski, M.Z. 2000. *House of Leaves*. New York: Pantheon Books.
- Darley, A. 2000. *Visual Digital Culture. Surface Play and Spectacle in New Media Genres*. London: Routledge.
- Darwin, Ch. 2009 [1859]. *The Origin of Species By Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*. Cambridge/New York: Cambridge University Press.

- Dataportal 2021. Digital 2021: The Netherlands. <https://dataportal.com/reports/digital-2021-netherlands> (laatst bezocht 28 juni 2022).
- Dawkins, R. 2006 [1976]. *The Selfish Gene* (30<sup>th</sup> Anniversary Edition). Oxford: Oxford University Press.
- Debord, G. 2015 [1967]. *De spektakelmaatschappij*. Baarn: Het Wereldvenster.
- Deleuze, G. 1969. *Logique du sens*. Paris : Les Éditions de minuit.
- Delfino, R.A. 2019. Pornographic deepfakes. The case for federal criminalization of revenge porn's next tragic act. *Fordham L. Rev.* 88:887-938.
- Delitz, H. 2008. Historische Anthropologie, Soziologische Anthropologie, Philosophische Anthropologie: "menschliches" Leben in soziologischen Theorien. *Die Natur der Gesellschaft, Verhandlungsband des 33. Kongresses der DGS*, hrsg. von K.-S. Rehberg, 4716-4725. Frankfurt am Main: Campus.
- Denzin, N.K. and Y. Kand Lincoln, eds. 1994, *Handbook of Qualitative Research*, Sage Publications.
- Descartes, R. 1979 [1637]. *Over de methode*. Meppel/Amsterdam: Boom.
- Deursen, A.J.A.M. van, en E.J. Helsper. 2020. *Digitale vaardigheden: een onderzoeks- en beleidsagenda*. Enschede: Centrum voor digitale inclusie, Universiteit Twente.
- Delfino, R.A. 2019. Pornographic Deepfakes: The Case for Federal Criminalization of Revenge Porn's Next Tragic Act. *Fordham L. Rev.* 88:887-938.
- Dibbell, J. 2010. Radical Opacity. *Technology Review*, MIT. Geciteerd naar online versie: <http://www.juliandibbell.com/articles/radical-opacity/> (laatst bezocht op 30 juni 2022).
- Dick, Ph. K. 1957. *The Cosmic Puppets*. New York: Ace Books.
- Dijk, J. van. 2007. *Mediated Memories in the Digital Age*. Stanford: Stanford University Press.
- Dilthey, W. 1914-2005. *Gesammelte Schriften*. 26 Bde. Stuttgart/Göttingen: B.G.Teubner, Vandenhoeck & Ruprecht.
- 1994. *Kritiek van de historische rede*. Inleiding en redactie Jozef Keulartz. Amsterdam: Boom.
- Donald, M. 1991. *Origins of the Modern Mind. Three Stages in the Evolution of Culture and Cognition*. Cambridge: Harvard University Press.
- Dostojevski, F. 2001 [1846]. *De dubbelganger*. Amsterdam: Meulenhoff.
- Doy, G. 2000. *Black Visual Culture*. London: I. B.Tauris.
- Doyle, A. 2011. Revisiting the synopticon: reconsidering Mathiesen's 'The Viewer Society' in the age of Web 2.0. *Theoretical Criminology*, 15(3):283-99.
- Duivestijn, S. 2023. Één swipe en je ziet er fantastisch uit. En dat is gevaarlijk. NRC, 12 maart 2023.
- Ebke, Th. und M. Schloßberger, Hrsg. 2012. *Dezentrierungen. Zu Konfrontation von Philosophischer Anthropologie, Strukturalismus und Poststrukturalismus. Internationales Jahrbuch für Philosophische Anthropologie. Band 3 / International Yearbook for Philosophical Anthropology*. Volume 3, Hrsg. B. Accarino, J. de Mul und H.-P.Krüger. Berlin: Akademie Verlag.
- Eichstaedt, J., R.J. Smith, R.M. Merchant, L. H. Ungar, P. Crutchley, D. Preoțiu-Pietro, D. A. Asch and H. Andrew Schwartz. 2018. Facebook language predicts depression in medical records. *PNAS* 115 (44):11203-11208.
- Elkins, J.2002. *Visual Studies. A Skeptical Introduction*. London: Routledge.
- Erickson, T. 1999. Persistent conversation: an introduction. *Journal of Computer-Mediated Communication* 4(4).
- Ess, C. and F. Fossheim. 2013. Personal Data: Changing Selves, Changing Privacy. In: *Digital Enlightenment Yearbook 2013*, edited by M. Hildebrandt, Kieron O'Hara & Michael Waidner. IOS Press.
- Esteve, A. 2017. The business of personal data: Google, Facebook, and privacy issues in the EU and the USA. *International Data Privacy Law* 7(1):36-47.
- European Commission. 2021. *Artificial Intelligence Act. The European Approach to AI*. <https://futurium.ec.europa.eu/en/european-ai-alliance/document/eu-artificial-intelligence-act-european-approach-ai> (laatst bezocht op 12 juli 2022).

- Faasse, J. 2012. Hoeveel reclame ziet u per dag? Faassevison Blogspot, 08-03-2012.  
<http://faassevison.blogspot.nl/2012/03/hoeveel-reclame-ziet-u-per-dag.htm> (laatst bezocht op 23 november 2022)
- Fabian J. 1984. The other and the eye: time and the rhetoric of vision. *Communication. Information Médias Théories* 6(2-3):290-322.
- Fausting, B. 2015. Self-media. The self, the face, the media and the selfies. *Triade. Communicao, cultura e media.* 3(1):92-111.
- Fischer, J. 2008. *Philosophische Anthropologie. Eine Denkrichtung des 20. Jahrhunderts.* Freiburg/München: Verlag Karl Alber.
- Fletcher, J. 2018. Deepfakes, Artificial Intelligence, and Some Kind of Dystopia: The New Faces of Online Post-Fact Performance. *Theatre Journal* 70(4):455–471.
- Floridi, L. ed. 2015. *The Onlife Manifesto. Being Human in a Hyperconnected Era.* Heidelberg /New York/Dordrecht/London: Springer.
- . 2018. Artificial Intelligence, Deepfakes and a Future of Ectypes. *Philos. Technol.* 1: 317–321.
- Flusser, V. 2014. *In het universum van de technische beelden.* Utrecht: Uitgeverij IJzer.
- Foucault, M. 1977. Le jeu de Michel Foucault (entretien avec D. Colas, A. Grosrichard, G. Le Gaufey, J. Livi, G. Miller, J. Miller, J.-A. Miller, C. Millot, G. Wajeman). *Ornicar? Bulletin Périodique du champ freudien* 10:62-93.
- . 1984. Des espaces autres. (Conférence au Cercle d'études architecturales, 14 mars 1967). In *Dits et écrits, Tome 1, 1954-1975*, 46-49. Paris: Gallimard.
- . 1989 [1975]. *Discipline, toezicht en straf: de geboorte van de gevangenis.* Groningen: Historische Uitgeverij.
- Freud, Sigmund. 2006 [1919]. Het 'Unheimliche'. In *Freud Werken, Deel 8*, 90-111. Amsterdam: Boom.
- Friesen, N. en T. Hug, 2009. Mediatic turn: exploring concepts for media pedagogy.  
[https://www.researchgate.net/publication/251906240\\_The\\_Mediatic\\_Turn\\_Exploring\\_Concepts\\_for\\_Media\\_Pedagogy](https://www.researchgate.net/publication/251906240_The_Mediatic_Turn_Exploring_Concepts_for_Media_Pedagogy) (laatst bezocht op 30 juni 2022).
- Frissen, V. 2008. Digitaal knutselen. De doorbraak van het wilde denken. In *De draagbare lichtheid van het bestaan. Het alledaagse gezicht van de informatiesamenleving*, geredigeerd door V. Frissen en J. de Mul, 15-27. Kampen: Klement & Pelckmans.
- Frissen, V., L. Kool en M. van Lieshout, red. 2011. *De transparante samenleving. Jaarboek ICT en samenleving.* Gorredijk: Media Update Vakpublicaties.
- Frissen, V., M. de Lange, S. Lammes, J. de Mul and J. Raessens, eds. 2015. *Playful Identities. The Ludification of Digital Media Cultures.* Amsterdam: Amsterdam University Press.
- Fritz, B. 2003. Garner finds viewing her digital doppelganger surreal. *Variety*, 27 August 2003. Online geraadpleegd, maar niet langer beschikbaar.
- Frosh, P. 2015. The gestural image: the selfie, photography theory, and kinesthetic sociability. *International Journal of Communication* 9:1607-1628.
- Gaiman. 2002. *Coraline.* London: Bloomsbury.
- Gaston, T.E. 2009. The influence of Platonism on the early apologists. *The Heythrop Journal* 50: 573-580.
- Geeraerts, D. ed. 2005. *Van Dale Groot woordenboek der Nederlandse taal.* Cd-rom uitgave versie 1.0 (gebaseerd op de 14<sup>de</sup> druk van de papieren editie). Utrecht/Antwerpen: Van Dale Lexicografie.
- Geertz, C. 1995. From the native's point of view: on the nature of anthropological understanding. In *The Culture and Psychology Reader*, edited by R. G. Jody, 50-63. New York: New York Univeristy Press.
- Gehlen, A. 1978. Mensch und Technik. In *Gesamtausgabe. Band VI*, 141-50. Frankfurt am Main: Klostermann.
- Giddens, A. 1991. *Modernity and Self-Identity: Self and Society in the Late Modern Age.* Cambridge: Polity Press.
- Giesen R. and A. Khan. 2018. *Acting and Character Animation. The Art of Animated Films, Acting and Visualising.* Florida: CRC Press.

- Girard, R. 1961. *Mensonge romantique et vérité romanesque*. Paris: B. Grasset.
- Giroux, H. 2015. Selfie culture in the age of corporate and state surveillance. *Third Text* 29(3):155-164.
- Glaessgen, E. and D. Stargel. 2012. The digital twin paradigm for future NASA and U.S. air force vehicles. In *53<sup>rd</sup> Structures, structural dynamics, and materials conference: special session on the digital twin*. Reston: American Institute of Aeronautics and Astronautics.
- Goffman, E. 1961. *Encounters: Two Studies in the Sociology of Interaction*. Oxford, England: Bobbs-Merrill.
- . 1990 [1956]. *The Presentation of Self in Everyday life*. London: Penguin Books.
- Goga, O., G. Venkatadri and K. P. Gummadi. 2015. The doppelgänger bot attack: exploring identity impersonation in online social networks. In *IMC '15: Proceedings of the 2015 Internet Measurement Conference*. <https://dl.acm.org/doi/abs/10.1145/2815675.2815699> (laatst bezocht 30 Juni 2022).
- Goldstein, J. 2005. Violent Video Games. In *Handbook of Computer Game Studies*, edited by J. Goldstein and Joost Raessens, 341-57. Cambridge: MIT Press.
- Gómez Cruz, E. and H. Thornham. 2015. Selfies beyond self-representation: The (theoretical) f(r)ictions of a practice. *Journal of Aesthetics and Culture* 7(1). DOI: 7. 10.3402/jac.v7.28073.
- Gray, A. 1997. Learning from experience: cultural studies and feminism. In *Cultural Methodologies*, edited by J. McGuigan, 87–105. Thousand Oaks/New Delhi: Sage.
- Grene, M. 1966. Positionality in the philosophy of Helmuth Plessner. *Review of Metaphysics* 20(2): 250-277.
- Gualeni, S. 2015. *Virtual Worlds as Philosophical Tools. How to Philosophize with a Digital Hammer*. Houndmills/Basingstoke/Hampshire/New York: Palgrave Macmillan.
- Gulmans, J. 2015. Plessner en de 'Homo Absconditus'. Weblog Huub Mous weblog. <http://www.huubmous.nl/2011/02/22/helmuth-plessner-en-de-homo-absconditus/>.
- Han, B. 2012. *De transparente samenleving*. Uitgeverij van Genneep B.V.
- Hancock, J.T. and J.N. Bailenson. 2021. The Social Impact of Deepfakes. *Cyberpsychology, Behavior, and Social Networking* 24(3):149-152.
- Hagen, K. 2021. Ouder spiekt mee in oudervolgsystemen. Website Algemene Onderwijsbond (AOB), 09-07-2019. <https://www.aob.nl/nieuws/ouder-spiekt-mee-in-leerlingvolgsysteem/> (laatst bezocht op 30 jun I 2022).
- Hall, S. 1989. The Structured Communication of Events. In *Society and the Social Sciences. An Introduction*, edited by D. Potter, 269-289. London: Routledge.
- Hampton, K. N. 2016. Persistent and pervasive community: new communication technologies and the future of community. *American Behavioral Scientist* 60(1):101-124.
- Harris, D. 2019. Deepfakes: false pornography is here and the law cannot protect you. *Duke Law & Technology Review* 17(1):99-127.
- Hearn, A. 2010. Structuring feeling: Web 2.0, online ranking and rating, and the new reputation Economy. *Ephemera: Theory and Politics in Organization* 10(3-4):421-438.
- . 2017. Verified: self-presentation, identity management, and selfhood in the age of big data. *Popular Communication* 15(2):62-77.
- Heenan B. 2016. *Finding my Twin Stranger*. Television series. Mentorn Scotland, Vision Independent Productions.
- Hegel, G.W.F. 1989. *Over de esthetiek*. Meppel/Amsterdam: Boom.
- Heidegger, M. 1967. *Vorträge und Aufsätze*. 3 Bdn. Pfullingen: G. Neske.
- . 1979. *Sein Und Zeit*. Tübingen: Max Niemeyer Verlag.
- . 1983 [1936]. *De tijd van het wereldbeeld*. Tiel/Utrecht: Lannoo.
- Henry, N. and A. Flynn. 2019. Image-based sexual abuse: Online distribution channels and illicit communities of support. *Violence Against Women* 25(16):1932-1955.
- Henry, N., C. McGlynn, A. Flynn, K. Johnson, A. Powell and A. J. Scott. 2020. *Image-based Sexual Abuse A Study on the Causes and Consequences of Non-consensual Nude or Sexual Imagery*. London: Routledge.



- Hengstmengel, B. 2014. Helmuth Plessner as a social theorist. In *Plessner's Philosophical Anthropology. Perspectives and Prospects*, edited by J. de Mul, 289-300. Amsterdam: Amsterdam University Press.
- Hermans, W.F. 1958. *De donkere kamer van Damocles*. Amsterdam: G.A. van Oorschot.
- Heywood, I. and B. Sandywell. *Interpreting Visual Culture. Explorations in the Hermeneutics of the Visual*. London/New York: Routledge, 1999.
- Hildebrandt, M. 2009. Who is profiling who? Invisible visibility. In *Reinventing data protection?*, edited by S. Gutwirth, Y. Pouillet, P. Hert, C. Terwagne and S. Nouwt. Rotterdam: Springer Netherlands.
- . 2014. Eccentric positionality as a precondition for the criminal liability of artificial life forms. In J. de Mul (Ed.), *Plessner's Philosophical Anthropology. Perspectives and Prospects*, 407-424. Amsterdam: Amsterdam University Press.
- Hoffmann, E.T. A. 2005. *Der Sandmann*. Stuttgart: Philipp Reclam.
- Hollander, J.C. den. 2002. Historische identiteit. *Groniek. Historisch Tijdschrift* 155:196-212.
- Hommel M., R. Lie and A. Smelik. 2014. Visual technology, youth interventions, and participation. In *Technological Determinism and Social Change. Communication in a Tech-mad World*, edited by J. Servaes, 191-211. Lanham: Lexington Books.
- Horne, P. and R. Lewis, eds. 1996. *Outlooks. Lesbian and Gay Sexualities and Visual Culture*. London: Routledge.
- Hume, D. 1956 [1739–1740]. *A Treatise of Human Nature*. London: Everyman's Library.
- Huntington, H.E. 2013. Subversive memes as form of visual rhetoric. *Selected Papers of Internet Research* 3. <https://journals.uic.edu/ojs/index.php/spir/article/view/8886> (laatst bezocht 30 juni 2022).
- Hunt, E. 2019. Faking it: how selfie dysmorphia is driving people to seek surgery. *The Guardian*, 23 januari 2019. <https://www.theguardian.com/lifeandstyle/2019/jan/23/faking-it-how-selfie-dysmorphia-is-driving-people-to-see-surgery> (laatst bezocht 3 juli 2022).
- Husserl, E. 1980. *Filosofie als strenge wetenschap*. Meppel: Boom.
- Ihde, Don. 1979. *Technics and Praxis*. Dordrecht: Reidel.
- . 1990. *Technology and the Lifeworld. From Garden to Earth*. Bloomington: Indiana University Press.
- . 1993. *Philosophy of Technology. An Introduction*, New York: Paragon House.
- . 2009. *Postphenomenology and Technoscience. The Peking University Lectures*. Albany: SUNY.
- . 2011. Stretching the in-between: embodiment and beyond. *Found Sci* 16:109-118.
- Iser, W. 1993. *The fictive and the Imaginary. Charting Literary Anthropology*. London: The Johns Hopkins University Press.
- Jaeggi, R. 2014. *Alienation*. New York: Columbia University Press.
- James. 1996 [1908] The Jolly Corner. In *Henry James. Complete Stories 1898-1910*. New York: Library of America.
- Jay, M. 1994. *Downcast Eyes. The Denigration of Vision in Twentieth-century French Thought*. Berkeley: University of California Press.
- Jean Paul. 2010 [1996/1997]. *Siebenkäs*. Stuttgart: Reclam.
- Jenkins, H. 2009. If it doesn't spread, it's dead (part one). Media viruses and memes: confessions of an Aca-Fan. *The Official Weblog of Henry Jenkins*. 11 Feb. 2009. [http://henryjenkins.org/blog/2009/02/if\\_it\\_doesnt\\_spread\\_its\\_dead\\_p.html](http://henryjenkins.org/blog/2009/02/if_it_doesnt_spread_its_dead_p.html) (laatst bezocht, 10 juli 2022).
- Jensen, J. L. 2007. The internet omniopticon: surveillance or counter-insurgency. In *New publics with/out Democracy*, edited by H. Bang and A. Esmark, 351-380. Frederiksberg: Samfundslitteratur.
- Jentsch, E. 1906. Zur Psychologie des Unheimlichen. *Psychiatrisch - Neurologische Wochenschrift* 22:195-205.

- Jinek, E. 2020. Zoom-face: staren naar je digitale zelf zorgt voor onzekerheden. Evaljinek.nl, 22 september 2020. (<https://www.evajinek.nl/onderwerpen/artikel/5185357/zoom-face-onzekerheden-botox-plastische-chirurgie-cosmetisch-ingreep> (laatst bezocht op 22 juni 2022))
- Jones, A ed. 2003. *The Feminism and Visual Culture Reader*. London: Routledge.
- . 2006 *Self/image. Technology, Representation and the Contemporary Subject*, London: Routledge, Taylor & Francis.
- Jonze, S. (regisseur). 1999. *Being John Malkovich*. Astralwerks, Gramercy Pictures (I), Propaganda Films.
- Joosting, J.-P. 2015. Tiny mobile brain-computer interface for smartphones. *Microwave Engineering Europe*. 30 maart 2015. <http://www.mwee.com/news/tiny-mobile-brain-computer-interface-smartphones> (laatst bezocht op 30 juni 2022).
- Jurgenson, N. 2010. Review of Ondi Timoner's We Live in Public. *Surveillance & Society* 8.3: 374- 78.
- . 2013. Liquid surveillance & social media: three provocations. Cyborgology Blog, 25 februari 2013. <https://thesocietypages.org/cyborgology/2013/02/25/liquid-surveillance-social-media-three-provocations/> (laatst bezocht 30 juni 2022).
- Justesen, L.N. and N. Mik-Meyer. 2012. *Qualitative Research Methods in Organisation Studies*. København: Gyldendal.
- Kalpokas, I. and J. Kalpokiene. 2022. Deepfakes. A Realistic Assessment of Potentials, Risks, and Policy Regulation. Cham: Springer.
- Kant, I. 1968. *Kritik der reinen Vernunft. Theorie-Werkausgabe Immanuel Kant. Werke in Zwölf Bänden*. Vol. Band III/IV, Frankfurt.
- . 2000. *Kleinere Werken. Geschriften uit de periode 1784 tot 1795*. Ingeleid, vertaald en geannoteerd door B. Delfgauw. Kampen/Kapellen: Agora & Pelckmans.
- Kapp, E. 1877. *Grundlinien einer Philosophie der Technik. Zur Entstehungsgeschichte der Cultur aus neuen Gesichtspunkten*. Braunschweig: G. Westermann.
- Kaur, S. and D. Vig. 2016. Selfie and mental health issues: an overview. *Indian Journal of Health & Wellbeing* 7(12):1149-1152.
- Kedzior, R., D.E. Allen and J. Schroeder. 2016. The selfie phenomenon – consumer identities in the social media marketplace. *European Journal of Marketing* 50(9/10):1767-1772.
- Kellner D. 2005. Media culture and the triumph of the spectacle. In *The Spectacle of the Real. From Hollywood to 'Reality' TV and Beyond*, edited by G. King, 23-26. Bristol: Intellect.
- Keppler C.F. 1972. *The Literature of the Second Self*. Tucson: University of Arizona Press.
- Kerner, C. and M. Risse. 2020. Beyond porn and discreditation. Epistemic promises and perils of deepfake technology in digital lifeworlds. *Moral Philosophy and Politics* 8(1):81-108.
- Keymolen, E. 2007. *Onzichtbare zichtbaarheid. Helmuth Plessner ontmoet profiling*, Bachelorscriptie Faculteit Wijsbegeerte, Erasmus University Rotterdam.
- . 2016. *Trust on the Line. A Philosophical Exploration of Trust in the Networked Era*. PhD thesis, Erasmus University Rotterdam, Rotterdam.
- King G. 2005. *Just like a movie? 9/11 and Hollywood spectacle*. In *The Spectacle of the Real. From Hollywood to 'reality' TV and beyond*, 47-57. Bristol: Intellect:
- Kirchengast, T. 2020. Deepfakes and image manipulation. Criminalisation and control. *Information & Communications Technology Law* 29(3):308-323.
- Kitchin, R. and M. M. Dodge. 2011. *Code/Space. Software and Everyday Life*. Cambridge: MIT Press.
- Kittler, F. 1999. *Gramophone, Film, Typewriter*. Stanford: Stanford UP.
- Klein, J. 2013. *Reputation Economics. Why Who You Know is Worth More Than What You Have*. New York: Palgrave MacMillan.
- Kline, S., N. Dyer-Witthford and G. de Peuter. 2003. An ideal commodity? The interactive game in post-fordist/postmodern/promotional capitalism. In *Digital Play. The Interaction of Technology, Culture, and Marketing*, 60-78. Montréal: McGill-Queen's University Press.
- Knobel, M. and C. Lankshear. 2005. Memes and affinities: cultural replication and literacy education. Paper presented to the annual NRC, Miami, November 30. Geciteerd naar online versie:

- [https://www.researchgate.net/publication/249902174\\_Memes\\_and\\_affinities\\_Cultural\\_replication\\_and\\_literacy\\_education](https://www.researchgate.net/publication/249902174_Memes_and_affinities_Cultural_replication_and_literacy_education) (laatst bezocht op 30 juni 2022).
- 2007. Online memes, affinities, and cultural production. In *A new Literacies Sampler*, edited by M. Knobel and C. Lankshear, 199-227. New York: Peter Lang.
- Know Your Meme. 2020. András Arató shares his story of becoming “Hide The Pain Harold” and learning to embrace internet culture. <https://knowyourmeme.com/editorials/interviews/andras-arato-shares-his-story-of-becoming-hide-the-pain-harold-and-learning-to-embrace-internet-culture>. (Laatst bezocht 10 juli 2022).
- Know Your Meme. 2022. Meme archive (sinds 2007). <https://knowyourmeme.com> (laatst bezocht op 10 juli 2022).
- Kooyman, J. 2021. Dankzij Instagram hebben jonge vrouwen over de hele wereld hetzelfde gezicht. NRC, 4 november 2021.
- Kockelkoren, P. 2003. *Techniek: kunst, kermis en theater*. Rotterdam: NAi uitgevers.
- Kockelkoren, P. 2014. The quest for the sources of the self, seen from the vantage point of Plessner's material a priori. In *Plessner's Philosophical Anthropology. Perspectives and Prospects*, edited by J. de Mul, 317-333. Amsterdam: Amsterdam University Press.
- Kossakovsky, V. 2005. *Svyato*, Kossakovsky Film Production.
- Kraus, G. 1949. Over de psychopathologie en de psychologie van de waarneming van het eigen spiegelbeeld. *Nederlands Tijdschrift voor Psychiatrie* 4 (1).
- Krüger, H.P. 2010. Persons and their bodies. The Körper/Leib distinction and Helmuth Plessner's Theories of Ex-centric Positionality and Homo absconditus. *Journal of Speculative Philosophy* 24(3):256-274.
- Kuipers, G. 2005. Where was King Kong when we needed him? Public discourse, digital disaster jokes, and the functions of laughter after 9/11. *The Journal of American Culture*, 28(1), 70-84.
- Lacan, J. 1949. Le Stade du miroir comme formateur de la fonction du Je: telle qu'elle nous est révélée dans l'expérience psychanalytique. *Revue française de psychanalyse*, 13(4):449-455.
- 2004. *Le séminaire. Livre 10. L'angoisse*. Paris: Le Seuil.
- Lakoff, G. and M. Johnson. 1980. *Metaphors We Live By*. Chicago: The University of Chicago Press.
- 1999. *Philosophy in the Flesh. The Embodied Mind and its Challenge to Western Thought*. New York: Basic Books.
- Lasëñ, A. and E. Gómez Cruz. 2009. Digital Photography and Picture Sharing: Redefining the Public/Private Divide. *Technology, and Policy* 22(3):205-215
- Liddy, M. 2013. This photo, posted on ABC Online, is the world's first known 'selfie'. ABC News, 19 Nov 2013. <https://www.abc.net.au/news/2013-11-19/this-photo-is-worlds-first-selfie/5102568> (laatst bezocht op 6 juli 2022).
- Lister, M. 2013. Introduction. In M. Lister, Ed. *The Photographic Image in Digital Culture* (2nd ed.), 1–21. Abingdon, UK: Routledge.
- Locke, J. 1975 [1690]. *An Essay Concerning Human Understanding*. Oxford: Clarendon Press.
- Lloyd, F. ed. 2001. *Displacement and Difference. Contemporary Arab Visual Culture in the Diaspora*. London: Saffron.
- Luisi, P. L. 2006. *The emergence of life From chemical origins to synthetic biology*. Cambridge: Cambridge University Press.
- Lupton, D. 2016. *The Quantified Self. A Sociology of Self-tracking*. Cambridge: Polity.
- Lutz, I. 1983/1984. Een gesprek met Jean Baudrillard. *Skrien* 132/133:8-14.
- Macías J.J. and R.V. Núñez. 2011. The other self: Psychopathology and literature. *Journal of Medical Humanities* 32(4):257-267.
- Mahmud, B.U. and A. Sharmin. 2020. Deep Insights of Deepfake Technology. A Review. *Dhaka University Journal of Science* 5(2):13-23.
- Malone, K. 2012. Parody or identity theft: the high-wire act of digital doppelgangers in California. *Hastings Communications and Entertainment Law Journal* 34(2):275-311.

- Mann, S., J. Nolan and B. Wellman. 2002. Sousveillance: inventing and using wearable computing devices for data collection in surveillance environments. *Surveillance & Society* 1:331-355.
- Mare, H. de. 2019. Contemplation on Visual Culture, a Triptych 1. Deconstruction of the Academic Phenomenon of Cultural Studies. DOI:10.13140/RG.2.2.26126.92486.
- Martin. N. 2020. Online predators spread fake porn of me. Here's how I fought back. TEDx. [https://www.youtube.com/watch?v=oXeAWdHP0uY&ab\\_channel=TED](https://www.youtube.com/watch?v=oXeAWdHP0uY&ab_channel=TED) (laatst bezocht op 12 juli 2022).
- Marwick, A. 2012. The public domain: surveillance in everyday life. *Surveillance & Society* 9:378-393.
- Mathiesen, T. 1997. The viewer society: Michel Foucault's panopticon revisited. *Theoretical Criminology* 1(2):215- 34.
- Mclean, S. J., E. Paxton, H. Wertheim and J. Masters. 2015. Photoshopping the selfie: self photo editing and photo investment are associated with body dissatisfaction in adolescent girls. *Eating disorders* 48(8):1132-1140.
- McLuhan, M. 1962. *The Gutenberg Galaxy. The Making of Typographic Man*. Toronto, Canada: University of Toronto Press.
- . 1964. *Understanding Media. The Extensions of Man*. New York: McGraw-Hill.
- . 1967. *The Medium is the Massage*. New York: Bantam.
- . 1969. *Counterblast*. New York: Harcourt, Brace & World.
- Meadows, M.S. 2008. *I, Avatar. The Cultures and Consequences of Having a Second Life*. Berkeley: New Riders.
- Metz, C. 1986. Fotografie en fetisj. *Versus* 3:89-100.
- Miller, K. 1985. *Doubles. Studies in Literary History*. Oxford: Oxford University Press.
- Mirzoeff, N. 1998. What is Visual Culture?" In *Visual Culture Reader*, edited by N. Mirzoeff, 3-13. New York: Routledge.
- . 1999. *An Introduction to Visual Culture*. London: Routledge.
- Mitchell, W. J. T. 1984. What is an Image? *New Literary History* 15(3):503-537.
- . 1986. *Iconology. Image, Text, Ideology*. Chicago/London: The University of Chicago Press.
- . 1992. *The Reconfigured Eye. Visual Truth in the Post-Photographic Era*. Cambridge: MIT.
- . 1994. *Picture Theory. Essays on Verbal and Visual Representation*, Chicago: University of Chicago Press.
- . 2002. Showing seeing. A critique of visual culture. *Journal of Visual Culture* 1(2):165-181.
- . 2005. *What Do Pictures Want? The Lives and Loves of Images*, Chicago: University of Chicago Press.
- . 2015. *Image Science. Iconology, Visual Culture, and Media Aesthetics*. Chicago: The University of Chicago Press.
- Molloy, A. 2014. 'Selfie obsessed' teenager Danny Bowman suicidal after failing to capture 'the perfect selfie'. *Independent* 24-03-2014. < <https://www.independent.co.uk/news/uk/home-news/selfieobsession-made-teenager-danny-bowman-suicidal-9212421.html> > (laatst bezocht op 30 juni 2022).
- Moravec, H. P. 1988. *Mind Children. The Future of Robot and Human Intelligence*. Cambridge, Mass.: Harvard University Press.
- Morra, J. and M. Smith. 2010. Visual Studies/Visual Culture/Visual Culture Studies. In M. Ryan, *The Encyclopedia of Literary and Cultural Theory*. Indianapolis: John Wiley & Sons.
- Morse, M. 1998. *Virtualities. Television, Media Art, and Cyberculture*. Bloomington: Indiana University Press.
- Mul, E. de. 2013a. *Dansen met een plastic zak. Kleine filosofie van een onooglijk ding*. Kampen: Klement.
- . 2013b. Mul. Het Joodse bruidje is weer als nieuw. *Trouw*, 28 december 2013, 26-29.
- . 2013c. Telling your life story. In *How I Met Your Mother and Philosophy. Being and Awesomeness*, edited by L. von Matterhorn, 195-208. Cricket Books.

- Existential Privacy and the Technological Situation of Boundary Regulation. In *Social Epistemology & Technology*, edited by F. Scalabrino, 69-78. Lanham: Rowman & Littlefield International, 2015.
- 2018a. De wereld in selfies. Nostalgie naar het heden. In *Onszelf voorbij. Kijken naar wat we liever niet zien*, L. Doeland, E. de Mul en N. Jacobs, 55-111. Amsterdam: De Arbeiderspers.
- 2018b. Digitale beeldenstorm. Brainwash radio, 27 november 2018.  
<https://elizedemul.nl/brainwash-radio-digitale-beeldenstorm/> (laatst bezocht 4 juli 2020).
- Mul, J. de. 1989. Fotografie als metafysica. In *Een woord voor het beeld: opstellen over fotografie*, geredigeerd door O. van Alphen en H. Visser, 68-104. Amsterdam: SUA.
- 2000. Het verhalende zelf. 2000. Over persoonlijke en narratieve identiteit. In *Filosofie, ethiek en praktijk: liber amicorum voor Koo van der Wal*, geredigeerd door M. Verkerk, 201-215. Rotterdam: Rotterdamse Filosofische Studies.
- 2002. *Cyberspace Odyssee*. Kampen: Klement.
- 2003. Digitally mediated (dis)embodiment. Plessner's concept of excentric positionality explained for cyborgs. *Information, Communication & Society* 6(2):247-266.
- 2007. *Het romantische verlangen in (post)moderne kunst en filosofie*. Vierde, herziene en vermeerderde druk. Kampen: Klement.
- 2010. Dataïsme. Het kunstwerk in het tijdperk van zijn digitale recombineerbaarheid. In *Anders zichtbaar. De visuele constructie van het humanisme*, geredigeerd door Johan Swinnen, 264-176. Brussel: VUB Press.
- 2019. Polyzentrität und Poly(ex)zentrität: neue Stufen der Positionalität? Zu Telerobotern, Craniopagus-Zwillingen und globalen Gehirnen. In *Mensch und Welt im Zeichen der Digitalisierung*, Hrsg. A. Henkel and G. Lindemann, 187-207. Baden Baden: Nomos.
- Müller, E. 2009. *Tijdreizen in de grot. Virtualiteit en lichamelijke van panorama tot CAVE*. Kampen: Klement.
- Murphy, S. 2011. Your Avatar, Your Guide. Seeing a digital doppelgänger can change you – for better or worse. *Scientific American Mind*. March/April:58-63.
- Nestroy, J.N.E.A. 1844. *Der Zerrissende. Posse mit Gesang in drei Akten*. <https://www.projekt-gutenberg.org/nestroy/zerrissn/zerrissn.html> (laatst bezocht op 27 november 2022).
- Musset, A. de. 2013 [1835]. *La nuit de décembre / Decembernacht*. Utrecht: De Bucheliuspers.
- Nietzsche, F. W. 1979 [1889]. *Ecce Homo. Hoe iemand wordt, wat hij is*. Amsterdam: De Arbeiderspers.
- 1974 [1883-1885]. *Aldus sprak Zarathoestra*. Amsterdam/Antwerpen: Wereld-Bibliotheek.
- 1976 [1882]. *De vrolijke wetenschap*. Amsterdam: De Arbeiderspers.
- 1979 [1886]. *Voorbij goed en kwaad: voorspel van een filosofie van de toekomst*. Amsterdam: De Arbeiderspers.
- 1980a [1878-1880]. *Menselijk, al te menselijk*. Amsterdam: De Arbeiderspers.
- 1980b. *Sämtliche Werke. Kritische Studienausgabe*. 15 delen. Berlin: De Gruyter.
- 1983 [1889]. *Afgodenschemering of hoe je met de hamer filosofeert*. Bussum: Het Wereldvenster.
- 1987 [1872]. *De geboorte van de tragedie*. Amsterdam: International Theatre Bookshop.
- Nightingale, V. 2007. The cameraphone and online image sharing. *Continuum: Journal of Media & Cultural Studies* 21(2):289–301.
- Nijdam, S. J. en H.G.M. Roymans, red. 1981. *Vorm en Inhoud. Een keuze uit de essays van H.C. Rümke*. Utrecht: Bohn, Scheltema en Holkema.
- Nikitina, E. A. 2021. Is Selfie behavior related to psychological well-being? *Psychology in Russia: State of the Art* 14(32):22-33.
- Nissenbaum, H. 2009. *Privacy in Context. Policy, and the Integrity of Social Life*. Stanford University Press.
- Nusselder, A. 2008. *Interface Fantasy. A Lacanian Cyborg Ontology*. Cambridge: MIT Press.
- Nwana, H. S. 1996. Software agents. An overview. *Knowledge Engineering Review* 21(3):205–244.

- Nylind, L. 2019. Faking it: how selfie dysmorphia is driving people to seek surgery. *The Guardian*, 23 January 2019.
- Oosterling, H. 2000. *Radicale middelmatigheid*. Amsterdam: Boom.
- Oxford English Dictionary. 2022. 'selfie'  
<https://www.oed.com/view/Entry/390063?redirectedFrom=selfie> (laatst bezocht 30 juni 2022).
- Palen, L. and P. Dourish. 2003. Unpacking 'privacy' for a networked world. In *CHI '03. Proceedings of the SIGCHI Conference on Human Factors in Computing Systems*, edited by G. Cockton and P. Korhonen, 129-136. New York: Association for Computing Machinery.
- Palmer, R. 1969. Hermeneutics. *Interpretation Theory in Schleiermacher, Dilthey, Heidegger, and Gadamer*. Evanston: Northwestern University Press.
- Paris, B. and J. Donovan. 2019. *Deepfakes and Cheap Fakes. The Manipulation of Audio and Visual Evidence*. New York: Data & Society.
- Patton, M.Q. 1999. Enhancing the quality and credibility of qualitative analysis. *HSR: Health Services Research* 34(5)2:1189-1208.
- Pauwels, L. en J.M. Peters. 2005. *Denken over beelden. Theorie en analyse van het beeld en de beeldcultuur*. Leuven: Acco.
- Peraica, A. 2017. *Culture of the Selfie: Self-Representation in Contemporary Visual Culture*. Amsterdam: Institute of Network Cultures.
- Pettersson, M. 2011. Depictive traces: On the phenomenology of photography. *Journal of Aesthetics and Art Criticism* 69(2):185-196.
- Pickering, M. 2008. Experience and the social world. In *Research Methods for Cultural Studies*, edited by M. Pickering, 17-31. Edinburgh: Edinburgh University Press.
- Pier Luigi Luisi. 2006. *The Emergence of Life. From Chemical Origins to Synthetic Biology*. Cambridge: Cambridge University Press.
- Pirandello L. 1925 [1915] *Si Gira. Quaderni di serafino gubbio operatore* [1915]. Firenze: R. Bemporad.
- Plato. 1980. *Verzameld werk* (in 5 delen). Baarn: Ambo.
- Plessner, H. 1966. *Diesseits der Utopie. Ausgewählte Beiträge zur Kultursoziologie*. Düsseldorf/Köln: Diederichs.
- 1975 [1928]. *Die Stufen des Organischen und der Mensch*. Berlin: Walter de Gruyter.
- 1981a [1924]. *Grenzen der Gemeinschaft. Eine Kritik des sozialen Radikalismus*. Helmuth Plessner. *Gesammelte Schriften V. Macht und menschliche Natur*, 135-234. Frankfurt am Main: Suhrkamp.
- 1981b [1931]. *Macht und menschliche Natur Ein Versuch zur Anthropologie der geschichtlichen Weltansicht*. Helmuth Plessner. *Gesammelte Schriften V. Macht und menschliche Natur*, 135-234. Frankfurt am Main: Suhrkamp.
- 1982a. Der Mensch als Lebewesen. In *Mit anderen Augen. Aspekte einer philosophischen Anthropologie*, 9-62. Stuttgart: Reclam.
- 1982b. [1961] Elemente menschlichen Verhaltens. In *Mit anderen Augen. Aspekte einer philosophischen Anthropologie*, 63-93. Stuttgart: Reclam.
- 1982c. [1948] Zur Anthropologie des Schauspielers. In *Gesammelte Schriften VII*, 399-418. Frankfurt am Main: Suhrkamp.
- 1982d. [1941]. *Lachen nun Weinen. Eine Untersuchung der Grenzen menschlichen Verhaltens*. In *Gesammelte Schriften VI*, 201-387. Frankfurt am Main: Suhrkamp.
- 1983 [1969]. Homo absconditus [=]. In *Gesammelte Schriften VIII*, 338-266. Frankfurt am Main: Suhrkamp.
- 1985 [1960]. Soziale Rolle und menschliche Natur. In *Gesammelte Schriften X*, 227-240. Frankfurt am Main: Suhrkamp.
- 1987 [1961]. *Hoe de mens bestaan kan. Inleiding in de wijsgerige antropologie*. Alphen aan den Rijn: Samsom Uitgeverij.
- 2019a. *The Levels of Organic Life and the Human*. New York: Fordham University Press.
- 2019b. *Philosophische Anthropologie*. Frankfurt an Main: Suhrkamp.

- Rushkoff, Douglas. 1997. *Children of Chaos. Surviving the End of the World As We Know It*. London: Flamingo.
- Pfauth, E. 2022. Vreemdgegaan op de dansvloer? Het werk van de clubfotograaf staat nog online. *NRC*, 19-06-2022.
- Plotinus. 1991. *The Enneads*. London: Penguin Group.
- Plutarch. 1914 [early second century AD]. *Plutarch's Lives. With an English translation by B. Perrin. Volume I: Theseus en Romulus. Lycurgus and Numa. Solon and Publicola*. London/New York: William Heinemann & Macmillan Co.
- Pollock, G. ed. 2006. *Psychoanalysis and the Image. Transdisciplinary Perspectives*. Oxford: Blackwell Publishing.
- Poster, M. 2002. Visual studies as media studies. *Journal of Visual Culture* 1(1):67–70.
- Postman, N. 1985. *Amusing Ourselves to Death. Public Discourse in the Age of Show Business*. New York: Viking.
- Preece, J., B. Nonnecke and D. Andrews. 2004. The top five reasons for lurking. Improving community experiences for everyone. *Computers in Human Behavior* 20:201-223.
- Protest, D. en M. McCombs, eds. 1991. *Agenda Setting. Readings on the Media, Public Opinion and Policy Making*. Hillsdale: Lawrence Erlbaum.
- Punch, K. 1998. *Introduction to Social Research. Quantitative and Qualitative Approaches*. London: Sage.
- Purgar, K. 2014. Visual studies and the pictorial turn. Twenty years later. *Images* 2(2). Geciteerd naar de online versie. <https://www.visual-studies.com/images/no2/purgar.html> (laatst bezocht op 30 juni 2022).
- Rajanala S, M.B.C. Maymone and N.A. Vashi. 2018. Selfies—Living in the Era of Filtered Photographs. *JAMA Facial Plastic Surgery* 20(6):443–444.
- Ranald, M.L. and A.R. Ranald. 1961. Shelley's Magus Zoroaster and the Image of the Doppelgänger. *Modern Language Notes* 76(1):7-12.
- Rank, O. 1925. *Der Doppelgänger. Eine psychoanalytische Studie*. Leipzig/Wien/Zurich: Internationaler Psychoanalytischer Verlag.
- Rarot, H. and M. Śniadkowski, eds. 2014. *Visual Thinking – Visual Culture – Visual Pedagogy*. Lublin Politechnika Lubelska.
- Rawlings, K. 2013. Selfies and the history of self-portrait photography. OUPBlog. <https://blog.oup.com/2013/11/selfies-history-self-portrait-photography/> (laatst bezocht op 26 november 2022).
- Rettberg, J.W. 2014. *Seeing Ourselves through Technology. How We Use Selfies, Blogs and Wearable Devices to See and Shape Ourselves*. London: Palgrave.
- Reynolds, K.J. 2015. Social Identity in Social Psychology. *International Encyclopedia of the Social & Behavioral Sciences* 22: 313-318.
- Ricoeur, P. 1990. *Soi-même comme un autre*. Paris: Seuil.
- . 1991b. Life in the quest of narrative. In *On Paul Ricoeur: narrative and interpretation*, edited by D. Wood, 20-33. London: Routledge.
- Rogers, E. 1962. *Diffusion of Innovations*. New York: Free Press.
- Rogoff, I. 1998. Studying Visual Culture, in Mirzoeff (1998), 14-26.
- Rokeyby, D. 1995. Transforming Mirrors. Subjectivity and Control in Interactive Media, in: *Critical Issues in Electronic Media*, edited by S. Penny, 133-158. New York: State University of New York.
- Rorty, R. 1967. *The Linguistic Turn. Recent Essays in Philosophical Method*. Chicago: University of Chicago Press.
- Rosenberg, R. (schrijver) 2008-2012. *The Twilight Saga* (filmserie). *Summit Entertainment*.
- Rümke, H. C. 1981. Divagaties over het probleem 'zich openen en zich sluiten'. In H.C. Rümke, *Vorm en inhoud*, 235-247. Utrecht: Bohn, Scheltema & Holkema.
- Rusch, G. 2007. Mediendynamik. Explorationen zur Theorie des Medienwandels. *Navigationen. Zeitschrift für Medien- und Kulturwissenschaften*, 7(1):13–93.

- Samsung blog. 2017. Generation Y or Generation selfie. 17 augustus 2017.  
<https://news.samsung.com/za/generation-y-or-generation-selfie#:~:text=A%20study%20by%20Now%20Sourcing,re%2Dtaking%20and%20editing%20it> (laatst bezocht op 30 juni 2022).
- Sartre, J.-P. 1943. *L'être et le néant. Essai d'ontologie phénoménologique*. Bibliothèque des Idées. Paris: Librairie Gallimard.
- Schmidt, H. 1954. Die Entwicklung der Technik als Phase der Wandlung des Menschen. *Zeitschrift des Vereins Deutsche Ingenieure* 96:118-22.
- Schoemaker, R. T. 1978. De heautoscopische hallucinatie. *Tijdschrift voor Psychiatrie* 20(1):182-191.
- Schwabel, D. 2011. The reputation economy is coming—Are you prepared? Forbes Online.  
<https://www.forbes.com/sites/danschawbel/2011/02/28/the-reputation-economy/> (laatst bezocht 30 juni 2022).
- Schwartz, H. 1996. *The Culture of the Copy. Striking Likenesses, Unreasonable Facsimiles*. New York: Zone.
- Schwartz, K. 2021. Google kijkt straks niet meer mee als je winkelt. *Trouw*, 05-03-2021.
- Schwartz, O. 2018. You thought fake news was bad? Deep fakes are where truth goes to die. *The Guardian*, November 12, 2018.
- Scott, D. 2020. Deepfake porn nearly ruined my life. <https://www.elle.com/uk/life-and-culture/a30748079/deepfake-porn/> (laatst bezocht 26 november 2022).
- Semon, R. 1924. *The Mneme*. New York: Macmillian.
- Senft, T. M. and N.K. Baym. 2015. What does the selfie say? Investigating a global phenomenon. *International Journal of Communication* 9:1588–1606.
- Shaviro, S. 2013. *Connected. Or What It Means To Live In The Network Society*. Minneapolis: University of Minnesota Press
- Shakespeare, W. 1623. *Mr. William Shakespeares Comedies, Histories, & Tragedies. Published According to the True Originall Copies*. London: Printed by Isaac Laggard and Edward Blount.
- Shelley, M. W. 1994 [1818]. *Frankenstein: A Modern Prometheus*. Lancaster, PA: Charles F. Miller Book.
- Shelley, P. B. 1968 [1820]. *Prometheus Unbound. The Text and the Drafts. Toward a Modern Definitive Edition*. New Haven: Yale University Press.
- Shifman, L. 2014a. The Cultural Logic of Photo-Based Meme Genres. *Journal of Visual Culture*, 13(3):340-358.
- Shifman, L. 2014b. *Memes in Digital Culture*. Cambridge: MIT Press.
- Shklovsky, V. 1988. Art as technique. In *Modern Criticism and Theory*, edited by David Lodge, 15–30. London: Longman.
- Silverman, D. 2017. *Doing Qualitative Research*. London: Thousand Oaks/California: SAGE.
- 2019. *Interpreting Qualitative Data*. London: Thousand Oaks/California: SAGE.
- Silverman, H.J. 1982. Cézanne's mirror stage. *Journal of Aesthetics and Art Criticism* 40(4):369-379.
- Smith, M. 2005. Visual Studies, or the Ossification of Thought. *Journal of Visual Culture* 4(2):237-256.
- Smith, M. ed. 2008. *Visual Culture Studies. Interviews with Key Thinkers*. London: Sage.
- Smith, M. 2009. From art history to visual culture studies? Questions of history, theory, and practice. In *Methodologies of Art History in Transcultural Era*, 165-214. Seoul: Korean Association of Modern and Contemporary Art.
- Soliman, A. 2015. Digital Doppelgänger. Between public image and self perception, in: *The International Journal of the Image* 6(3): 51-61. Seoul: Korean Association of Modern and Contemporary Art.
- Sophokles. 1989. *Zeven tragedies*. Baarn: Ambo.
- Sorokowski, P., A. Sorokowska, A. Oleszkiewicz, T. Frackowiak, A. Huk and K. Pisanski. 2015. Selfie posting behaviors are associated with narcissism among men. *Personality and Individual Differences* 85:123-127.
- Storr, W. 2019. *Selfie. How we became so self-obsessed and what it is doing to us*. New York: Abrams Press.



- Tarkovsky, A. (director). 1972. *Solaris*. Mosfilm.
- The Guardian. 2013. Selfie is Oxford Dictionaries' word of the year. 19 november 2013. <https://www.theguardian.com/books/2013/nov/19/selfie-word-of-the-year-oed-olinguito-twerk> (laatst bezocht op 6 juli 2022).
- Thompson, J. B. 1990. *Ideology and Modern Culture. Critical Social Theory in the Era of Mass Communication*. Cambridge: Polity Press.
- Tifentale, A. 2014. The selfie: making sense of the “masturbation of self-image” and the “virtual mini-me.” <http://selfiecity.net/#theory> (laatst bezocht op 30 juni 2022).
- Tiidenberg, K. and E.G. Cruz. 2015. Selfies, image and the re-making of the body. *Body & Society* 21(4):77–102.
- Tolentino, J. 2019. The age of Instagram Face. How social media, FaceTune, and plastic surgery created a single, cyborgian look. *The New Yorker*, December 12. <https://www.newyorker.com/culture/decade-in-review/the-age-of-instagram-face> (laatst bezocht op 6 juli 2022).
- Toffler, A. 1980. *The Third Wave. The Classic Study of Tomorrow*. New York: Bantam.
- Tromp, N. et al. 2011. Design for socially responsible behavior: a classification of influence based on intended user experience. *Design Issues* 27(3):3-19.
- Trottier, D. 2012. *Social Media as Surveillance. Rethinking Visibility in a Converging World*. Burlington, VT: Ashgate.
- Tsivian, Y. 1998. *Early Russian Cinema and Its Cultural Reception*. Chicago and London: University of Chicago.
- Tuchman, G. 1978. *Making News. A Study in the Construction of Reality*. New York: The Free Press.
- Tufekci, Z. 2008. Can you see me now? Audience and disclosure regulation in online social network sites. *Bulletin of Science Technology & Society* 28(20):20-35.
- Turing, A. 1937. On Computable Numbers with an Application to the Entscheidungs Problem. *Proceedings London Mathematical Society* 42:230-65.
- Turkle, S. 1995. *Life on the Screen. Identity in the Age of the Internet*. New York: Simon & Schuster.
- Tziallas, E. 2014. Of Doppelgängers and Alter Egos. Surveillance Footage as Cinematic Double. *Écranosphère* 1:1-20.
- Umé, C. 2021. [@deeptomcruise]. And bubblegum?! [video]. TikTok. 03-05-2021.
- Vall, R. van de. 2008. *At the Edges of Vision. A phenomenological Aesthetics of Contemporary Spectatorship*. Farnham: Ashgate.
- Verbeek, P.-P. 2005. Artifacts and attachment—a post-script philosophy of mediation. In *Inside the Politics of Technology*, edited by H. Harbers, 125-146. Amsterdam: Amsterdam University Press.
- . 2008. Cyborg intentionality: Rethinking the phenomenology of human-technology relations. *Phenomenology and the Cognitive Sciences* 7(3):387–395.
- . 2011. *De grens van de mens. Over techniek, ethiek en menselijke natuur*. Rotterdam: Lemniscaat.
- . 2015. Interaction: a short introduction to mediation theory. *Interactions* (May-June), 26-31.
- . 2017. Mediation Theory. <https://ppverbeek.wordpress.com/mediation-theory/>.
- Veldhuis, J., J.M. Alleva, A.J.D.B. de Vaate, M. Keijer and E.A. Konijn. 2020. Me, my selfie, and i: the relations between selfie behaviors, body image, self-objectification, and self-esteem in young women. *Psychology of Popular Media*, 9(1):3-13.
- Verhagen, L. 2019. Kunstmatige intelligentie maakt én bestrijdt nepbeelden. *De Volkskrant*, 18 oktober 2019.
- Verhoeven, G. J. J. 2008. It's all about the format – unleashing the power of RAW aerial photography. *International Journal of Remote Sensing* 31(8):2009–2042.
- Verlaan, D. 2016. Dwars door JSF heen kijken. Piloot kan het met helm van 4 ton. RTL Nieuws Online. <https://www.rtlnieuws.nl/technieuws/dwars-door-jsf-heen-kijken-piloot-kan-het-met-helm-van-4-ton>.
- Virilio, P. 1994. *The Vision Machine*. London: BFI.

- vpnMentor. 2022. Internettrends 2022. Statistieken en feiten in de US en wereldwijd. <https://nl.vpnmentor.com/blog/vital-internet-trends/> (laatst bezocht 29 juni 2022).
- Wachowski, A. and . Wachowski (screenwriters and directors) 1999. *The Matrix*. Warner Bros. Pictures.
- Walker, J.A. and S. Chaplin. 1997. *Visual Culture. An Introduction*. Manchester: Manchester University Press.
- Wang, D. 2019. A study of the relationship between narcissism, extraversion, body-esteem, social comparison orientation and selfie-editing behaviour on social networking sites. *Personality and Individual Differences* 146:127-129.
- Ward, S. 1994. *Negotiating Positions. Literature, Identity and Social Critique in the Works of Wolfgang Koeppen*. Amsterdam: Rodopi.
- Wargo, J. 2015. "Every selfie tells a story ...". LGBTQ youth livestreams and new media narratives as connective identity texts. *New Media & Society* 2015:1-18.
- Weber, M. 1949. Objectivity in Social Science and Social Policy. In *The Methodology of the Social Sciences*, edited by E. A. Shils and H. A. Finch. New York: Free Press.
- Webley, K. 2010. How the Nixon-Kennedy debate changed the world. *Time*, 23 September 2010. <http://content.time.com/time/nation/article/0,8599,2021078,00.html> (laatst bezocht op 23 november 2022).
- Weir, P. director. 1998. *The Truman Show*. Paramount Pictures.
- Weiser, B. 2015. #Me: Narcissism and its facets as predictors of selfie-posting frequency. *Personality and Individual Differences* 86:477-481.
- Welsh, I. 1998. *Filth. A Novel*. London: Jonathan Cape.
- Wender, D. 1980. *Roman Poetry. From the Republic to the Silver Age*. Carbondale: Southern Illinois University Press.
- Westerlund, M. 2019. The Emergence of Deepfake Technology: A Review. *Technology Innovation Management Review* 9(11):42-52.
- Whitehead. 1978 [1929]. *Process and Reality*. New York: The Free Press.
- White, J. 2022. Inside the disturbing rise of 'deepfake' porn. *Dazed*, 19 April 2022.
- Whyte, K.P. 2015. What is multistability? A theory of the keystone concept of postphenomenological research. In *Technoscience and Postphenomenology. The Manhattan Papers*, edited by J.K. Berg Friis and R.P. Crease, 69-81. Lanham: Lexington Books.
- Widdershoven, G. 1997. Models of human development. In *Philosophy of Development. Reconstructing the Foundations of Human Development and Education*, edited by A. W. van Haaften, M. Korthals and T. Wren, 31-41. Dordrecht/Boston/London: Kluwer Academic Publishers.
- Wikipedia. 2022. 9GAG. <https://nl.wikipedia.org/wiki/9GAG>. (laatst bezocht op 4 juli 2022).
- Wilde, O. 2013 [1890]. *Het portret van Dorian Gray*. Utrecht: Het Spectrum.
- Williamson, K. (screenwriter). 2009-2017. *The Vampire Diaries* (tv-serie). CBS Television.
- Wittgenstein, L. 1976 [1953]. *Filosofische onderzoekingen*. Amsterdam: Boom.
- Woertman, L. 2012. *Psychologie van het uiterlijk. Tevreden met het uiterlijk, maar de perfectie lokt*. Amsterdam: Pearson.
- Wu, T. 2016. *The Attention Merchants. The Epic Scramble to Get inside Our Heads*. New York: Alfred A. Knopf.
- YChats6 2019. Noelle Martin's Fight Against Deepfake. October 17, 2019. [https://www.youtube.com/watch?v=2guB6mNp8vc&ab\\_channel=YMCAWA](https://www.youtube.com/watch?v=2guB6mNp8vc&ab_channel=YMCAWA)
- Yeasmin, S. and K.F. Rahman. 2012. 'Triangulation' Research Method as Tool of Social Science Research. *BUP Journal* 1(1):154-163.
- Yee, N. and J. Bailenson. 2007. The Proteus Effect. The effect of transformed self-representation on behavior. *Human Communication Research* 33:271-290.
- Zijlmans, K. 2002. Het ene beeld is het andere niet: kunstgeschiedenis en de huidige beeldcultuur. In *De Plaatsjesmaatschappij*, geredigeerd door J. van Dijk, 72-81. Rotterdam: NAI Uitgevers.

- Zuboff, S. 2015. Big Other. Surveillance Capitalism and the Prospects of an Information Civilization. *Journal of Information Technology* 30: 75–89.
- Zuboff, S. 2018. *The Age of Surveillance Capitalism. The Fight for the Future at the New Frontier of Power*. London: Profile Books