



Universiteit
Leiden
The Netherlands

The situative portrait

Ijken, J. van

Citation

Ijken, J. van. (2025, November 5). *The situative portrait*. Retrieved from <https://hdl.handle.net/1887/4282170>

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/1887/4282170>

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

BIBLIOGRAPHY

- Alais, David, Yiben Xu, Susan G. Wardle, and Jessica Taubert. "A Shared Mechanism for Facial Expression in Human Faces and Face Pareidolia." *Proceedings of the Royal Society B* 288, no. 1954 (2021): 20210966. <https://doi.org/10.1098/rspb.2021.0966>.
- Alberro, Alexander, and Patricia Norvell. *Recording Conceptual Art*. University of California Press, 2001.
- Alpaydin, Ethem. *Introduction to Machine Learning*. 4th ed. MIT Press, 2020.
- "Appropriation." *Art Terms*. Tate. Accessed August 9, 2024. <https://www.tate.org.uk/art/art-terms/a/appropriation>.
- Azoulay, Ariella. *The Civil Contract of Photography*. Zone Books, 2008.
- Barnett, David. *Brecht in Practice: Theatre, Theory and Performance*. Bloomsbury, 2015.
- Barthes, Roland. *Camera Lucida: Reflections on Photography*. Translated by Richard Howard. Hill and Wang, 1982.
- Baudrillard, Jean. *Simulacra and Simulation*. Translated by Sheila Faria Glaser. University of Michigan Press, 1994.
- Belting, Hans. *Faces: Eine Geschichte des Gesichts*. C.H. Beck, 2013.
- Belting, Hans. *Likeness and Presence: A History of the Image before the Era of Art*. University of Chicago Press, 1997.
- Bendandi, Luca. *Experimental Photography*. London: Thames & Hudson, 2015.
- Bender, Emily. "Climbing towards NLU: On Meaning, Form, and Understanding in the Age of Data." In *Proceedings of the 58th Annual Meeting of the Association for Computational Linguistics*, edited by Dan Jurafsky et al., 5185–5198. July 2020.
- Benjamin, Walter. "Little History of Photography." In *Selected Writings*, Volume 2, Part 2, 1931–1934, edited by Michael W. Jennings, Howard Eiland, and Gary Smith, 507–. Harvard University Press, 2005.
- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations*, edited by Hannah Arendt and translated by Harry Zohn. Schocken Books, 1969.

- Benjamin, Walter. *Understanding Brecht*. Translated by Anna Bos-tock. Verso, 1998.
- Berger, John. *Ways of Seeing*. London: Penguin Books, 1977.
- Berger, Lynn. *Zorg*. Amsterdam: De Correspondent, 2022.
- Brecht, Bertolt. "The Modern Theatre Is the Epic Theatre". In *Brecht on Theatre, The Development of an Aesthetic*, edited and translated by John Willett. Radha Krishna Prakashan, 1978.
- Buchloh, Benjamin H. D. *Formalism and Historicity: Models and Methods in Twentieth-Century Art*. MIT Press, 2015.
- Chilvers, Ian, and John Graves-Smith, ed. *Dictionary of Modern and Contemporary Art*. Oxford University Press, 2009.
- Chinoy, Sahil. "The Racist History Behind Facial Recognition." *New York Times*, July 10, 2019. <https://www.nytimes.com/2019/07/10/opinion/facial-recognition-race.html>.
- Cleese, John. "On Creativity in Management." YouTube video, 36:59. Posted by Video Arts, June 21, 2017. <https://youtu.be/Pb5oIIP062g>.
- Collins, Glenn. "A Portraitist's Romp Through Art History." *New York Times*, February 1, 1990.
- Cooley, Charles Horton. *Human Nature and the Social Order*. Charles Scribner's Sons, 1902.
- Cornelis, Jef. *Jan Verduysey 1990*. Video. Argos, 2020.
- Cramer, Florian. "What Is 'Post-Digital'?" *A Peer-Reviewed Journal About* 3, no. 1 (2014): 11–24. <https://doi.org/10.7146/aprja.v3i1.116068>.
- Crawford, Kate, and Trevor Paglen. "Excavating AI: The Politics of Training Sets for Machine Learning." Last modified September 19, 2019. <https://excavating.ai>.
- Crimp, Douglas. "Pictures." *October* 8 (Spring 1979): 75–88.
- Dahan, Alexis. "Jeff Wall on Photo-Conceptualism." *Purple Magazine* 25 (Spring/Summer 2016). <https://purple.fr/magazine/ss-2016-issue-25/jeff-wall/>
- de Zwart, Melissa. "Repost This: Instagram and the Art of Re-Photography." In *Future Law: Emerging Technology, Regulation and Ethics*, edited by Lilian Edwards, Burkhard Schafer, and Edina Harbinja, 364–382. Edinburgh University Press, 2022. <https://doi.org/10.1515/9781474417631-017>.

- Dennett, Daniel. *The Intentional Stance*. MIT Press, 1998.
- Derrida, Jacques. *Writing and Difference*. Translated by Alan Bass. University of Chicago Press, 1978.
- Dibbets, Jan. "Uit de Kunst: Jan Dibbets." Interview by Yoei Albrecht. *Uit de Kunst*. YouTube video, 8:04. January 18, 2023. <https://www.knaw.nl/bijeenkomsten/uit-de-kunst-jan-dibbets>.
- Döblin, Alfred. "Faces, Images, and Their Truth." In *August Sander, Face of Our Time*, 7–15. Schirmer/Mosel, 1994.
- Debord, Guy. *The Society of the Spectacle*. Translated by Ken Knabb. Bureau of Public Secrets, 2014.
- Ekman, Paul, and Erika L. Rosenberg. *What the Face Reveals: Basic and Applied Studies of Spontaneous Expression Using the Facial Action Coding System (FACS)*. Oxford University Press, 2005.
- "Ed van der Elsken: Camera in Love (Mini Documentary)." YouTube video, 9:18. Posted by Stedelijk Museum Amsterdam, January 19, 2018. <https://www.youtube.com/watch?v=qH6PehR0Db0>.
- Evans, Elizabeth C. "Physiognomics in the Ancient World." *Transactions of the American Philosophical Society* 59, no. 5 (1969): 1–110. <https://doi.org/10.2307/1006011>.
- Farocki, Harun. "Phantom Images." *Public*, no. 29 (2004): 12–22. <https://public.journals.yorku.ca/index.php/public/article/view/30354>.
- Feldman Barrett, Lisa. *How Emotions Are Made: The Secret Life of the Brain*. Houghton Mifflin Harcourt, 2017.
- Flusser, Vilém. *Gestures*. Translated by Nancy Ann Roth. University of Minnesota Press, 2014.
- Flusser, Vilém. *Towards a Philosophy of Photography*. Translated by Anthony Mathews. Reaktion Books, 2000.
- Freeland, Cynthia. *Portraits and Persons*. Oxford: Oxford University Press, 2010.
- Fried, Michael. *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*. University of California Press, 1980.
- Fried, Michael. *Why Photography Matters as Art as Never Before*. Yale University Press, 2008.
- Fried, Michael. "Art and Objecthood." *Artforum* 5, no. 10 (Summer 1967). <https://www.artforum.com/features/art-and-objecthood-211317/>.

- Gadamer, Hans-Georg. *Truth and Method*. Translated and revised by Joel Weinsheimer and Donald G. Marshall. Continuum, 2004.
- Goffman, Erving. *The Presentation of Self in Everyday Life*. London: Penguin Books, 1990.
- Gorichanaz, Tim. "Self-Portrait, Selfie, Self: Notes on Identity and Documentation in the Digital Age." *Information* 10, no. 10 (2019): 297. <https://doi.org/10.3390/info10100297>.
- Greenberg, Clement. "Modernist Painting." 1965. Reprinted in *Modern Art and Modernism: A Critical Anthology*, edited by Francis Francina and Charles Harrison, 5-10. Harper & Row, 1982.
- Heiferman, Marvin. "Richard Prince." *BOMB Magazine*, July 1, 1988. <https://bombmagazine.org/articles/1988/07/01/richard-prince/>.
- Hill, Kashmir. *Your Face Belongs to Us: The Secretive Startup Dismantling Your Privacy*. Simon & Schuster, 2023.
- Hirsch, Marianne, ed. *The Familial Gaze*. University Press of New England, 1999.
- Hirsch, Marianne. *Family Frames: Photography, Narrative, and Postmemory*. Harvard University Press, 1997.
- Hopkins, David. "The Politics of Equivocation: Sherrie Levine, Duchamp's 'Compensation Portrait', and Surrealism in the USA 1942-45." *Oxford Art Journal* 26, no. 1 (2003): 45-68.
- Iser, Wolfgang. *The Act of Reading: A Theory of Aesthetic Response*. Johns Hopkins University Press, 1987.
- Iser, Wolfgang. *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett*. Johns Hopkins University Press, 1978.
- Iversen, Margaret. "Auto-maticity: Ruscha and Performative Photography." *Art History* 32, no. 5 (2009): 836-838. <https://doi.org/10.1111/j.1467-8365.2009.00708.x>.
- Johnstone, F., and Kirstie Imber, eds. *Anti-Portraiture: Challenging the Limits of the Portrait*. Bloomsbury, 2020.
- Jurgenson, Nathan. *The Social Photo: On Photography and Social Media*. Verso Books, 2019.
- Kember, Sarah. "The Shadow of the Object, Photography and Realism." In *The Photography Reader: History and Theory*, 2nd ed., edited by Liz Wells, 370. Routledge, 2019.
- Knabb, Ken, ed. and trans. *Situationist International Anthology*.

- Revised and expanded edition. Bureau of Public Secrets, 2006.
- Kotz, Liz. *Words to Be Looked At: Language in 1960s Art*. MIT Press, 2007.
- Krauss, Rosalind. *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition*. Thames & Hudson, 1999.
- Krauss, Rosalind. "A Note on Photography and the Simulacral." *October* 31 (Winter 1984): 49-68.
- Krauss, Rosalind. "The Originality of the Avant-Garde: A Postmodernist Repetition." *October* 18 (Autumn 1981): 47-66.
- Lacan, Jacques. *The Four Fundamental Concepts of Psychoanalysis*. Edited by Jacques-Alain Miller. Translated by Alan Sheridan. New York: W. W. Norton, 1998.
- Laruelle, François. *The Concept of Non-Photography*. Translated by Robin Mackay. Urbanomic, 2011.
- Lavater, Johann Caspar. *Physiognomische Fragmente, zur Beförderung der Menschenkenntnis und Menschenliebe*. Weidmann Erben und Reich, 1775. https://archive.org/details/bub_gb_W1ZJAAAAcAAJ.
- Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. Bloomsbury Academic, 2008.
- Lévi-Strauss, Claude. *The Savage Mind*. Translated by G. Weidenfeld. Weidenfeld and Nicolson, 1966.
- LeWitt, Sol. "Sentences on Conceptual Art." 0-9 5 (January 1969): 3-5.
- Linfield, Susie. *The Cruel Radiancy: Photography and Political Violence*. University of Chicago Press, 2012.
- Lyons, M., S. Akamatsu, M. Kamachi, and J. Gyoba. "Coding Facial Expressions with Gabor Wavelets." In *Proceedings of the Third IEEE International Conference on Automatic Face and Gesture Recognition*, 200-205. IEEE, 1998. <https://doi.org/10.1109/AFGR.1998.670949>.
- Madrigal, Alexis C. "Toward a Complex, Realistic, and Moral Tech Criticism." *The Atlantic*, March 13, 2013. <https://www.theatlantic.com/technology/archive/2013/03/toward-a-complex-realistic-and-moral-tech-criticism/273996/>.
- Markoff, John. "Seeking a Better Way to Find Web Images." *New York Times*, November 19,

2012. <https://www.nytimes.com/2012/11/20/science/for-web-images-creating-new-technology-to-see-and-find.html>.
- Maynard, Patrick. *The Engine of Visualization: Thinking through Photography*. Cornell University Press, 1997.
- McLuhan, Marshall. *Understanding Media: The Extensions of Man*. Gingko Press, 2013.
- Meiselman, Jessica. "When Does an Artist's Appropriation Become Copyright Infringement?" *Artsy*, December 28, 2017. <https://www.artsy.net/article/artsy-editorial-artists-appropriation-theft>.
- Meyer, Roland. "Operative Portraits, or How Our Faces Became Big Data." In *Reconfiguring the Portrait*, edited by Abraham Geil and Tomáš Jirsa, 21–42. Edinburgh University Press, 2023.
- Miller, Nancy K. "Putting Ourselves in the Picture: Memoirs and Mourning." In *The Familial Gaze*, edited by Marianne Hirsch, 51–66. University Press of New England, 1999.
- Nakamura, Lisa. *Cybertypes: Race, Ethnicity, and Identity on the Internet*. Routledge, 2002.
- Nancy, Jean-Luc. *Portrait*. Translated by Sarah Clift and Simon Sparks. Fordham University Press, 2018.
- Narayanan, Arvind. "How to Recognize AI Snake Oil." Arthur Miller Lecture on Science and Ethics, Massachusetts Institute of Technology, November 18, 2019. <https://www.cs.princeton.edu/~arvindn/talks/MIT-STS-AI-snakeoil.pdf>.
- Newman, Michael. "Decapitations: The Portrait, the Anti-Portrait... and What Comes After?" In *Anti-Portraiture: Challenging the Limits of the Portrait*, edited by Fiona Johnstone and Kirstie Imber, 25–68. Bloomsbury Visual Arts, 2020.
- Parkinson, Hannah Jane. "Instagram, an Artist and the \$100,000 Selfies – Appropriation in the Digital Age." *The Guardian*, July 18, 2015. <https://www.theguardian.com/technology/2015/jul/18/instagram-artist-richard-prince-selfies>.
- Pearl, Sharrona. *About Faces: Physiognomy in Nineteenth-Century Britain*. Harvard University Press, 2010.
- Petherick, Anna. "Brain Has 'Face Place' for Recognition, Monkey Study Confirms." *National Geographic News*, February 3, 2006.

- Plant, Sadie. *The Most Radical Gesture: The Situationist International in a Postmodern Age*. Routledge, 1992.
- Plaugic, Lizzie. "The Story of Richard Prince and His \$100,000 Instagram Art." *The Verge*, May 30, 2015. <https://www.theverge.com/2015/5/30/8691257/richard-prince-instagram-photos-copyright-law-fair-use>.
- Poetry Foundation. "Glossary of Poetic Terms: Reader-response Theory." Accessed February 16, 2025. <https://www.poetryfoundation.org/education/glossary/reader-response-theory>.
- Puente, Susana. "Around the World with Ed van der Elsken." *Apollo Magazine*, November 24, 2020. <https://www.apollo-magazine.com/dutch-photographer-ed-van-der-elsken-rijksmuseum>.
- Radiya-Dixit, Evani, Nicholas Carlini, Sanghyun Hong, and Florian Tramèr. "Data Poisoning Won't Save You from Facial Recognition." Paper presented at the *International Conference on Learning Representations (ICLR)*, 2022. <https://openreview.net/pdf?id=B5XahNLmna>.
- Raskar, Ramesh. "The Evolution of Smartphone Night Photography." Moderated by Julian Chokkattu. YouTube video, 10:31. Posted by WIRED, March 25, 2022. <https://www.youtube.com/watch?v=nk-26lSbIMk&t=1s>.
- Renger, Almut-Barbara. "Narrating Narcissus, Reflecting Cognition: Illusion, Disillusion, 'Self-Cognition' and 'Love as Passion' in Ovid and Beyond." *Frontiers of Narrative Studies* 3, no. 1 (August 18, 2017). <https://doi.org/10.1515/fns-2017-0002>.
- Robins, Alexander. "Peirce and Photography: Art, Semiotics, and Science." *The Journal of Speculative Philosophy* 28, no. 1 (2014): 1–16. <https://doi.org/10.5325/jspecphil.28.1.0001>.
- Romero García, Alberto. "Why Generative AI Angers Artists but Not Writers." *The Algorithmic Bridge*, February 7, 2023. <https://www.thealgorithmicbridge.com/p/why-generative-ai-angers-artists>.
- Ruscha, Ed. *Leave Any Information at the Signal: Writings, Interviews, Bits, Pages*. MIT Press, 2003.
- Schall, Ekkehard. *The Craft of Theatre: Seminars and Discussions in Brechtian Theatre*. Bloomsbury Publishing, 2015.

- Schiller, Friedrich. *Theater Considered as A Moral Institution*. Translated by John Sigerson and John Chambless. Speech, read at a public session of the Elector's German Society in Mannheim, 1784. https://archive.schillerinstitute.com/transl/schil_theatremoral.html.
- Schoonenboom, Merlijn. *Het gezicht: Een cultuurgeschiedenis van sluier tot selfie*. Uitgeverij Atlas Contact, 2023.
- Seigel, Jerrold. *The Idea of the Self: Thought and Experience in Western Europe since the Seventeenth Century*. Cambridge University Press, 2012.
- Sekula, Allan. "The Body and the Archive." *October*, no. 39 (1986): 3–64. <https://doi.org/10.2307/778312>.
- "Sherrie Levine." *The Art Story*. Accessed August 11, 2024. <https://www.theartstory.org/artist/levine-sherrie/>
- Siegel, Jeanne. "After Sherrie Levine." In *Art Talk: The Early 80s*, edited by Jeanne Siegel, 245–256. Da Capo Paperback, 1988.
- Smith, Roberta. "Douglas Huebler, 72, Conceptual Artist." *New York Times*, July 17, 1997. <https://www.nytimes.com/1997/07/17/arts/douglas-huebler-72-conceptual-artist.html>.
- Smith, Zadie. "Deana Lawson's Kingdom of Restored Glory." *The New Yorker*, April 30, 2018. <https://www.newyorker.com/magazine/2018/05/07/deana-lawsons-kingdom-of-restored-glory>.
- Sontag, Susan. *Against Interpretation and Other Essays*. Penguin Books, 2009.
- Sontag, Susan. *On Photography*. Picador, 1990.
- Sousloff, Catherine. *The Subject in Art: Portraiture and the Birth of the Modern*. Duke University Press, 2006.
- Stark, Luke, and Jevan Hutson. "Physiognomic Artificial Intelligence." *Fordham Intellectual Property, Media and Entertainment Law Journal* 32, no. 4 (2022): 922–978. <https://ir.lawnet.fordham.edu/iplj/vol32/iss4/2>.
- Stelling, Tamar. "Van swipe tot stalk: daten ten tijde van gezichtsherkenning." *De Correspondent*, February 14, 2024. <https://decorrespondent.nl/15120/van-swipe-tot-stalk-daten-ten-tijde-van-gezichts-herkenning/>.
- Stinson, Catherine. "Algorithms Associating Appearance and

- Criminality Have a Dark Past." *Aeon*, May 15, 2020. <https://aeon.co/ideas/algorithms-as-sociating-appearance-and-criminality-have-a-dark-past>.
- Tagg, John. *The Burden of Representation: Essays on Photographies and Histories*. University of Minnesota Press, 1988.
- Todorov, Alexander. *Face Value: The Irresistible Influence of First Impressions*. Princeton University Press, 2017.
- Tomasello, Michael. *The Cultural Origins of Human Cognition*. Harvard University Press, 1999.
- Trachtenberg, Alan, ed. *Classic Essays in Photography*. Leete's Island Books, 1980.
- Turing, Alan. "Computing Machinery and Intelligence." *Mind* 59, no. 236 (1950): 433–460.
- Van Alphen, Ernst. "The Portrait's Dispersal: Concepts of Representation and Subjectivity in Contemporary Portraiture." In *Interfaces: Portraiture and Communication*, edited by Gerardo Mosquera, 47–62. La Fábrica, 2011.
- Van der Elsken, Ed. *Amsterdam! Oude foto's, 1947–1970*. Uitgeverij Bas Lubberhuizen, 2016.
- Venturi, Robert, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas*. MIT Press, 1972.
- Venneman, Iva, and Pieter Sabel. "Slimme deurbel leidt tot hausse aan privacyklachten." *de Volkskrant*, February 23, 2024.
- Verschaffel, Bart. *What Is Real? What Is True? Picturing Figures and Faces*. VANDENHOVE-A&S / books, 2021.
- Vinegar, Aron. "Ed Ruscha, Heidegger, and Deadpan Photography." *Art History* 32, no. 5 (2009): 852–873. <https://doi.org/10.1111/j.1467-8365.2009.00708.x>.
- Visser, Hripsimé. "The Soldier, the Disco Girl, the Mother and the Polish Venus." In *Rineke Dijkstra: Portraits*, 6–15. Schirmer/Mosel, 2004.
- Weigel, Sigrid. "The Face as Artefact: Towards an Artefactual Genealogy of the Portrait." In *Reconfiguring the Portrait*, edited by Abraham Geil and Tomáš Jirsa, 61–75. Edinburgh University Press, 2023.
- Wells, Liz, ed. *Photography: A Critical Introduction*. 6th ed. Routledge, 2022.
- Wells, Liz, ed. *Photography: A Critical Introduction*. Routledge, 2004.

- Wells, Liz, ed. *The Photography Reader: History and Theory*. 2nd ed. Routledge, 2019.
- Wesseling, Janneke, ed. *See it Again, Say it Again: The Artist as Researcher*. Valiz, 2011.
- Wesseling, Janneke. *The Perfect Spectator*. Valiz, 2017.
- Wesseling, Janneke. "Op de huid van 'zijn soort mensen.'" *NRC*, February 10, 2017. <https://www.nrc.nl/nieuws/2017/02/10/op-de-huid-van-zijn-soort-mensen-6628230-a1545445>.
- West, Shearer. *Portraiture*. Oxford University Press, 2004.
- Westerman, Jonah. "Original Sin: Performance, Photography and Self-Knowledge." In *Performing for the Camera*, edited by Simon Baker and Fiontán Moran, 223–230. Tate Publishing, 2016.
- Wolfe, Shira. "Ed van der Elskén – The 'Enfant Terrible' of Dutch Photography." *Artland Magazine*. Accessed November 9, 2024. <https://magazine.artland.com/ed-van-der-elsken-the-enfant-terrible-of-dutch-photography/>.
- Woodall, Joanna, ed. *Portraiture: Facing the Subject*. Manchester University Press, 1997.
- Young, James. *Cultural Appropriation and the Arts*. Wiley-Blackwell, 2010.
- Young, James. "New Objections to Cultural Appropriation in the Arts." *British Journal of Aesthetics* 61, no. 3 (July 2021): 307–316.