

Index

9/11 10, 47, 111

Aboriginal

painting styles 119n5, 124n10,
124n11

see also Yolngu

absence 7, 35, 38, 51, 60, 62, 63, 66,
73, 74, 76, 77

abstraction, technological xvii, 7,
10, 32, 51–53, 56, 115, 116

acknowledgement 6, 15, 21–24,
25–27, 28, 31, 32, 35–36, 70, 74
see also Rembrandt

Adorno, Theodor 9, 89, 90, 93

advertising 2, 87

anthropology 122, 124, 130, 132,
138, 144

Appadurai, Arjun 37

Archibald Prize 39

Arnhem Land *see* Yolngu

art

anti-art 87

as agency 8, 62

as creating objects of
knowledge 56

criticism as a form of 90

of making an identity 37

as mode of thinking 62, 64

as relational 65, 79, 80, 117–118,

see also encounter

see also representation

art criticism 17–18, 29

Art Gallery of NSW 40

Astruc, Alexandre 86, 91

authenticity

and portraiture 63–64, 65, 79, 81

and representation 39–42

in scientific images 105, 107

see also truth

autobiography 4, 8

and *caméra-stylo* 85–88, 92–93,
97–100

see also portraiture

Barthes, Roland 70, 77n31

Bauman, Zygmunt 37, 60

becoming, and identity 7, 61, 80,
123, 137, 139

belonging 8, 60, 61, 62, 63, 65,
81, 129

Belting, Hans 38, 49

Benjamin, Walter 89, 93

binarism 38, 56, 86, 90

bioinformatics 103, 110–115

see also faciality

biopolitics 4–5, 10, 103–116

Bois, Yves-Alain 40–41, 94

boundary-crossing *also* border
crossing 86, 79, 91, 93, 95

Brah, Avtar 62, 79, 80

Bronzino, Angelo 24–25, 119–120,
138

Buck-Morss, Susan 64, 79

Butor, Michel 96

- caméra-stylo* *see* film and video
 essay
- capitalism 40–41
see also late capitalism
- Castiglione, Baldassare 21, 29
- Cervantes 21
- Chiu, Melissa 66
- Cixous, Hélène 64–65
- collage 87, 90, 96, 99, 135
- Colless, Edward 66, 68
- computers 5, 38, 54, 93, 97,
 110, 131
see also digital
- copy, the 17, 40, 64–69, 77, 80
 simulacrum 4
 simulation 40, 112
see also photocopy, and
 representation
- critical theory 46, 85, 86
- cross-cultural 5, 10, 11, 53, 129,
 131, 137
- Daney, Serge 85
- Darwin, Charles 9, 101, 103–108,
 110, 111, 114, 115
- David, Jacques-Louis 24
- da Vinci, Leonardo 15
- de Certeau, Michel 88
- Degas, Edgar 49
- de Hooch, Pieter 27
- Deleuze, Gilles 10, 89, 94, 110
- Descartes, *also* Cartesian rationalism
 21, 22, 97
- diaspora
 displacement 8, 60, 63, 65, 76
 identification 61–62
 and representation 5, 7, 8, 59–81
 theory and experience 59–61, 86
- diasporic consciousness 72, 81
- digital
 aesthetic 111
 age 2, 10, 16, 37–43, 55–56,
 65, 93
 technology 3, 5–6, 8, 10, 16, 43,
 49, 64, 85, 89, 110, 111, 123,
 126, 128, 129, 137
- Dou, Gerrit 27
- drawing, as distinctive practice 6, 8,
 19, 49, 57, 71, 73, 76, 77, 80
- Duchenne de Boulogne, Guillaume
 9–10, 101–108, 110, 114
- Dupain, Max 44
- Ekeman, Paul and Friesen, Warren
 111–116
- emotion
 in art criticism 11, 17
 in act of painting 8, 9, 51
- emotions, the
 typology of 9, 10, 101–116
see also face, the
- encounter, through the portrait 5–6,
 15–36, 47, 89, 117–118, 119,
 135, 137, 139
- ethnography *see* anthropology
- European art traditions 4, 8, 63, 65,
 66, 79, 90, 119–120
see also representation
- expression *see* emotion, and face, the
- face, the 2, 3, 4, 6, 10, 60, 65, 66,
 118, 121
 and identity 24–29, 32
 and imaginative projection
 18–20
 and moral attitude *see* encounter
 photography compared to
 painting 32–35
 and reputation 22–23
- Facial Action Coding System 112
- facial expression 101–108, 111–116
- facial recognition 3, 10, 16, 103–116
- faciality 101, 109–116
- family portraits *see* photography
- Farber, Manny 88
- feeling *see* emotions, the
- film essay *see* video essay
- film noir 88

- flesh 19, 25, 31, 32, 34, 51, 53, 135, 139
- Foucault, Michel 111
- Fuller, Buckminster 95, 96
- Gadamer, Hans-Georg 4
- Genet, Jean 34, 94–95
- Glasheen, Michael 95
- globalisation 59–60, 92, 93
- Godard, Jean-Luc 86, 91–92, 96
- governmentality 3, 4, 9
see also biopolitics
- Guattari, Félix 10, 110,
- Hall, Stuart 7, 60–61
- Hals, Frans 25, 27
- Hirsch, Marianne 69–70
- Holocaust 70
- Horn, Roni 64–65
- identification 7, 11, 61–62, 69–70, 74, 80, 81
- identity
bourgeois identity 26–32
contemporary identity 37–39, 101, 110–116
cultural identity 59
and the interpersonal 16, 21–25
personal identity 3, 6, 7, 20, 62, 63, 101, 103
see also self, the
see also diaspora
- image, the 2, 11, 12, 17, 18, 35, 38, 64, 65–69
image culture 2–11, 55–56, 86–87, 114–115
see also digital, and moving image technologies
- imagination 8, 9, 15, 37, 51, 64
- individualism 3, 21, 22, 37–38, 62
- intercultural *see* cross-cultural
- intersubjectivity 5, 7, 10, 16, 113, 117–118
see also encounter
- Italian city states 23–24
- JanMohamed, Abul R 95
- Kant, Emmanuel 21
- late capitalism 2, 55–57, 93
- Leach, Sam 39–40, 41–43, 56
- Lee, Lindy 8, 65–68,
- Levi-Strauss, Claude 56
- likeness 15–16, 18, 20, 25, 29, 31, 34–35, 118, 121, 126
- Locke, John 21
- Lukacs, Georg 9, 90
- Marker, Chris 86, 91, 92–93, 98
- memory 9, 72, 86, 87, 88, 92, 93
see also postmemory
- migration 59–60
interior emigration 8, 88–89
see also diaspora
- Mirzoeff, Nicholas 63
- Mitchell, WJT 10, 43, 55
- mixed media 119, 121, 135, 138–139
- mobile phones 5
mobile phone art 135
- modernity 3–4, 6, 21–24, 37–38, 40, 89, 96, 99, 100, 103, 131
- Mondrian 41
- Montaigne, Michel 8, 87, 89–90
- moving image technologies 92, 94, 113, 114, 116
see also video essay
- mutuality, in portraiture 6–7, 25, 32, 118
- Nancy, Jean-Luc 5, 11–12, 117–118, 120, 137
- National Portrait Gallery 1–2, 3
- nature 46, 53
- neoliberalism 10
see also governmentality
- neuroscience 101, 102–108
- new media 9, 39–42, 54, 85–87, 89, 92, 94, 97, 99, 110, 138
see also mixed media, and digital

- other, the 5, 6, 15–16, 18, 20, 21–29, 60, 73, 87, 88, 117–118
see also encounter, and intersubjective
- pastiche 9, 10
- painting
 bark painting 121, 137, 138
 as distinctive practice 5, 6–7, 21, 29, 31–32, 38, 41, 43, 53, 57
 as producing objects 17
 in wider visual culture 40–43, 47, 51, 54–56
see also representation
- Peters, John Durham 54–55
- Petit, Charles 89
- perception 15, 46, 54, 103, 114
- performance art 86–87, 94, 99
- personhood 5, 7, 10, 16, 21, 23, 80, 104
see also self, and subjectivity
- photocopy 8, 65–69, 73, 77, 80
- photography 3, 5, 6, 7, 8, 9, 11, 16, 32–34, 41, 64, 69, 71, 73, 77, 104, 105, 106, 107, 115, 123
 and Aboriginal notions of death and the sacred 122–124, 131–136
 art photography 105
 digital photography 16
see also digital
 family album photography 69, 125
 mediating painting process 43–46, 49–51
 and science 102–115
- place 11, 39, 52, 54, 61, 72, 130, 137
- Portia Geach Memorial Award 47
- portraiture
 animals in 7, 51–52
 as autobiographical form *see* self-portraiture
 depicting character 103–104, 115, 118, 121, 139
 as European art form *see* Bronzino, and representation
 future in 60–63, 96, 133–135, 137
 morality in 6, 15, 20, 32, 33
 in profile 28
 in relation to celebrity and the nation 2
 and subjectivity 6, 15
see also diaspora
 as relational 53, 65, 73, 76, 77, 79, 80, 81, 125
see also encounter
see also self-portraiture
- postmemory 69–70, 80
- postmodern, the 34, 85, 86, 94, 96
- presence 31, 32, 38, 55–56, 60–61, 63, 64, 66, 73, 74, 79, 81
- Prodger, Phillip 105, 107
- profiling 114–115
- public/private spheres 2, 21, 22, 26, 70
- Pynacker, Adam 39, 42
- Raphael 26, 29
- recognition *see* acknowledgement
- Rembrandt 16–19, 21–23
- Renaissance 15, 24, 65
- representation 8, 17, 35
 and the child 18–20
 contemporary practices of 10, 51, 54, 60
 as enactment and thinking through 80–81, 105
 politics of 34, 40–43, 90–92, 94
see also biopolitics
- reproducibility 41, 64, 65, 66, 74, 105
- Richter, Gerhardt 51
- Richter, Hans 90
- Rubens 27
- Rushdie, Salman 93

- Sayers, Andrew xiii
 science 56, 111, 115
 see also neuroscience
 securitisation 10, 101, 108, 111,
 113, 114, 115
 self, the 4, 5, 21–22, 26, 29, 97, 118,
 60, 73, 118, 132
 selfies 32
 see also subjectivity, and
 identity
 self-portraiture 8, 26–34, 47, 69, 73
 see also autobiography, and
 Rembrandt
 Serres, Michel 89, 97
 Shakespeare 21, 22
 sitter, the 4, 6, 7, 15–16, 21, 25, 27,
 31, 35, 72–74, 77, 107
 Snow, CP 95, 97
 social/cultural transformation 4, 6,
 23–24, 27, 59, 103
 social mobility 22–23
 Steen, Jan 27
 studio, the 7, 21, 44, 46, 47, 49, 55,
 73, 74
 subjectivity 4, 6, 8, 10, 15, 24, 28,
 55, 80, 90, 93, 99
 of the artist 7, 49, 55
 diasporic subjectivity 59–81
 of the sitter 15
 surveillance *see* biopolitics, and
 securitisation
- technological change 3–11, 37, 122
 see also digital and new media
 technological mediation 2, 6, 10,
 37–40, 43
 and Aboriginal culture 119–139
 in painting 41–51, 53, 55, 57
 television 32, 43, 91, 95
 theological-aristocratic age 24–26
 Thompson, John 37–38
 Titian 28, 29
 truth
 and the face 104, 108, 112–115
 in representation 10, 65, 79
- Väliaho, Pasi 10
 van Alpen, Ernst 4, 62
 Vermeer 27
 video 6, 49, 101, 104, 112, 113, 121,
 122, 124, 130
 video essay 8–9, 85–100
 Virilio, Paul 113
 visual culture 56, 57, 63
- Warhol, Andy 33–34
 Wynne Prize 39, 40, 41
- Yolngu 5, 53, 119–139
- Zurbrugg, Nicholas 94

This text is taken from *Imaging Identity: Media, memory and portraiture in the digital age*, edited by Melinda Hinkson, published 2016 by ANU Press, The Australian National University, Canberra, Australia.