Notes on Invisibility

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Bibliography
Introduction
The increased availability and use of images in the first world have made them a dominant part of our everyday lives. Images have become a valuable accessory to people from many different social classes, especially among people in the developed world where images are an integrated part of their lifestyles. The abundance of images translate into a visibility that is eagerly assisted and observed through cameras present in our phones, computers, public street corners, trains, shops, etc. Today it is cheap and easy to use a camera since they often are integrated into other objects that one uses on an everyday basis. Cameras and other recording devices are situated in objects where they become a secondary part of that object's design - their co-existence does not seem foreign.

There has been a shift in how images are used that have made the production of an image change from being a traditional affair, to a family activity, to an activity one can conduct all by themselves. The fact that we constantly produce visibility has become a socially accepted act, which indicates that the production of images is changing it's ability to objectively record the world to a more personally interactive and performative action now that it resides in the hands of many teenagers and adults. The production of images becomes greater and the possibility for a constant visualization more acceptable, to the extend the economic and social position of visibility seems to leave no room for and predominantly represses, interrupts, and replaces everything that is not visible.

However, there are places where visibility becomes interrupted and irrelevant, which can inform how one deals with the unintegrated image that does not want to assimilate and becomes a type of non-visibility. By examining images, the media, celebrities, criminals, and selfies one can further understand the ability to be viewed through constant imagery that allows for the examination of visibility and invisibility.

Images and Cameras
In the case of non-visual forms of cultural production, like music or literature, the regime of visibility may lead to a more radical disruption of priority where the image has increasing importance. The drive of visualization in pop music and the ever-decreasing text in glossy magazines seem to devalue non-visual expressions. This troublesome handling of visibility is shown clearly in photography’s struggle with the legacy of truth, which can be reclaimed through the non-visible aspects associated with the making of an image that appear to be invisible to the viewer of the image. The regime of visibility suggests that there is something imagery cannot reach, and that culture production suppresses non-visual forms. Invisibility goes against the mechanics of image production and re-establishes photography's truthful aspects (the belief that everything is preservable) which hinder the possibility for the regime of visibility.

Non-visual expressions make visibility expose its cohesion to the industrial and commercial industries that gain financially from the expansion of a visual culture. The repression of non-visual forms makes us unaware of the tonality of the world, since there are things that exist outside of the framing of the image. This is unlike vision where the continuous presentation of time is constant. Our hearing cannot always sense the pause between notes, but that pause when used as an element of a musical composition is as essential as the sound. If the pause is too long, the persistence of the audience may not read the note last played and the next as continuous. If too short, another reading will take place, rather than two different notes.

The black box of the camera is an inaccessible box like the mechanism of apple products that are

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designed to never be upended and taken apart. In *Towards a Philosophy of Photography*, Vilém Flusser states that the camera has a predetermined program which constantly takes pictures of the world (whether it be on phones, computers, or cameras) and circulates the images. Christopher Williams deals with “the reconstructing of cultural life in the postwar era and in particular the Americanization of European popular culture” in his practice as exemplified in the work *Dix-Huit Lecons Sur la Société Industries* (2003 to present). This work deals with the camera as a black box in the terms of industrial photography because he uses the already programmed cameras of different industries and bends the objects depicted.

The camera's mechanics are difficult to conceive to most of its users. The inaccessible nature of the camera is reinforced by its mechanics because it is a program which is designed to not be opened, examined, or questioned. This gives the design a lot of power since it can direct the framing of the world through images and the way images are framed.

**Mass Media**

The book *Amazone* written in 1880 compresses a debate about realist and romantic aesthetics as well as classical archaeology for identifying and comparing sculptural copies into its love story that circumscribes the trajectory of writings on image production during the flowering of postwar consumer culture. However, this is not the most interesting part of the story. Some 40 years after photography's invention, the characters in the book discuss artworks from photographs of the work they have never seen in reality. This is an early manifestation of the idea of discussing visual experiences through their photographic representations and not through physically experiencing the world with one’s own eyes. Furthermore, the Jewish philosopher and journalist Günther Anders explains in an attempt to comprehend the emotional and ethical effects of mass media on human life this changed nature of experience in a world dominated by the principal of serial reproducibility. Anders begins by proclaiming that by the second half of the twentieth century technical media like cinema, photography, and television have become so inextricably woven into the fabric of everyday life. The immersion at both the individual and the collective level means that media can no longer really be considered media at all in the old sense of occupying a neutral space between humanity and the world. Instead, two formerly distinct areas of human experience the world and the image of the world have become so intertwined as to result in a kind of pragmatic equivalence. Mass media therefore becomes the priority of forms through which the world is understood. This makes that which cannot be conceived, produced, and disseminated in multiple forms no longer able to have a significant existence in the form of a “commodity character of all appearances” where “reality arises first from reproduction.”

What is peculiar about the reproduction of already existing images, which derive their unrivaled illusory power from the heightened realism of the camera media, is that they are experienced neither as immediate events nor as mediated representations but as some new hybrid of the two. The result for the consumer of mass media is a never fully present nor absent world, but one that hovers phantasmagorically. This world seems immediately perceptible but from which one is irrevocably separated, cannot intervene, and is settled into the position of voyeurs and eavesdroppers as if watching a televised courtroom trail. One experiences it simultaneously from distinct and contradictory positions, as a citizen with moral and political concerns, and as a disengaged image consumer caught up in unresolvable oscillations, between reality and appearance, information and

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4 *Criterion on Vilém Flusser Towards a Philosophy of Photography* by Sophie Berrebi. The Opacity of Photography in Still Searching.
5 *The Amazone* by Carel Vosmaer, 26 November 1880 (English translation 1984).
The nature of contemporary media as described by Anders and present in the book *Amazone* presents a problematic world dominated by images. The pervasiveness of media's various forms change the way in which humans understand themselves as they lose subjectivity by becoming increasingly objectified through the perpetuation of images we experience. In the part of the world which is increasingly dominated by smartphones, iPads, and laptops, we are constantly making ourselves into viewable images. These conditions help situate an analysis in the periphery of media images as they relate to examining our image consuming lifestyles. In an age where video has merged with the internet consisting of youtube, facebook, twitter, and tumblr, these advanced forms of image production affect our experience of existence and what it means.

**Celebrities**

Suppressed anxiety and a prey mentality for excessive visualization is clear in Calvin Klein's advertising campaign from 1995 created by Steven Meisel. In the advertisements, Meisel had the very young looking models pose in CK jeans and hardly any other clothing in front of a wooden interior resembling a shed or an abandoned cabin. The models are then interviewed by an older man with a deep voice who is outside of the frame asking questions such as, “You have pretty blue eyes. What is your name? How old are you? Where are you from? What are you wearing?”

To the surprise of its creators, the campaign managed to articulate a limit for what was accepted by the general American public. The campaign intended to play with what are socially acceptable ways to depict “underage” models but the accompanied backlash was not foreseen. Prompted by complaints, the United States Justice Department was forced to open an investigation into whether or not the company had violated any child pornography laws. The investigation was dropped when the company provided proof that all the models were adults. Shortly thereafter, on August 28, 1995, Calvin Klein took out a full-page ad in The New York Times stating that the company was taken aback that the campaign had been misunderstood and that it was pulling the ads.

This happened because the advertising campaign did not manage to make the “abuse”, which was non-existent, stay invisible, therefore unwillingly playing with a hidden fear in the viewer of the objectification and abuse of the model. The controversy happened despite the fact the viewer was able to read the images through the stylized teenager and child relations to pop culture because the model's gaze was too ambiguous and unsettling and the viewer simultaneously acknowledged and refused the gaze. Children in beauty pageants and teenage cheerleaders in television share the same ambiguity toward their image, but one does not have the same affiliated fear. The adaptation of the female or male sexuality is not contested when a child willingly participates.

The celebrity on the other hand cannot surrender to the pleasure of disengaged sight by virtue of their dependency and omnipresent exposure to being photographed by tabloid photographers and the paparazzi. An example would be when celebrities engage in peculiar masking behaviors because they are not able to deflect from the gaze their fame has solicited. On July 7th, 2009, Michael Jackson's three children Paris, Prince, and Blanket had their first uncloaked public appearance at the Staples Center in Los Angeles. Until that moment they had remained hidden by their father through the use of colorful masks and intricate veils in order to conceal their faces and ultimately their image from the media. As a result no unmasked image had been shown of them even though they had been featured in numerous tabloid magazines, newspapers, and television

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8 Calvin Klein's banned jeans commercial, Ravi Sombabu, Youtube

programs throughout the world since they were born.

Later that year supermodel and celebrity Heidi Klum threw one of her famous annual celebrity halloween bashes. Similar to halloween party goers in other parts of America, the celebrities engaged in choosing well-known costume tropes including popular characters from fiction, celebrities, and other generic archetypes. This was practiced to the extent that the complex array of dresses and garments had become the main attraction of the event, especially the extravagant black crow costume the hostess wore that evening. It was of particular interest though at this party as the tendency to imitate figures from popular culture eventually also made it to the annual halloween bash. Here it is not simply an average person dressing up as a celebrity, but of one celebrity dressing up as another celebrity. Hotel heiress Paris Hilton arrived for the 2013 party dressed as the burgeoning pop singer Miley Cyrus, who just two months prior had performed a widely scrutinized and controversial duet for the MTV Video Music Awards in a teddy bear outfit that Hilton now donned. Meanwhile, Miley also attended the halloween bash wearing a celebrity costume picked directly from the headlines as she dressed as rapper Lil’ Kim from her infamous 1999 Video Music Awards catwalk appearance, where she appeared in a revealing purple beaded dress which exposed one of her breasts with a small nipple pastie.

While the costumes did not necessarily intend to disguise they offered a momentary displacement of media attention and let the celebrity attending the halloween bash diverge from the personalized spotlight while maintaining visibility. This occurs through the shift to the distresses of other media personalities as opposed to resorting to such drastic concealment measures i.e. with Jackson’s children.

Advertisement agencies create images that are designed to sell objects - they transform products into images. The mediated representations of the objects allow the agencies to reach a larger audience that otherwise would be neglected. The image of the object (in this case the jeans) makes it clear how the jeans should be used in the world, which is done through branding. In the Calvin Klein ad the excessive use of an ill-intended desire in their branding of the jeans created a fear in the viewer that occurred because the viewer became confronted by an over-identification with the desire of a molester. The confusion of desire toward the product manifests in an unresolved gaze from the model that neither refuses nor willingly refrains from their image. Since there is an awareness that the sexually inappropriate desire can be satisfied or triggered by images only, the fear is that just by looking you offend. Censoring the advertisement campaign by Calvin Klein can therefore disclose the limit for what is appropriate to visualize by crossing the limit. In the instance that the models would have happily adapted to their visualization, through embracing smiles, eye contact, etc. no contest would have been heard from the viewer, such as with the young children participating in pageants and cheerleading.

Being objectified by the media is something all celebrities experience, but refusing this is not an option because visibility is something they continually need to maintain in order to remain in the position as an icon. In contrast to the models in Calvin Klein ads, a celebrity cannot expect sympathy from the viewer and the media when refusing the gaze. The objectification of the celebrity as a brand makes the discordance between being exposed and being anonymous fuse together to the extent that they irreversible have become their own image. For decades Michael Jackson has tried to conceal himself in public and has gone to great lengths to modify his own appearance which ranges from plastic surgery too his clothing. With his children Jackson opted for a different choice by making them wear masks in public from the time they born, thereby disguising their identity to positions them outside of objectification. The fact that their disguised image still appears in magazines shows how only a total denial of visibility can fulfill a desire to hide from depiction and waiver the consequences of a society that relies on images to create existence.
When celebrities dress up as other celebrities they can divert attention away from their own image by momentarily adapting another celebrity's identity. The unstable nature of this hiding behavior translates into a *visible invisibility* since the celebrities are forced to hide themselves when most visible to create invisibility.

### Criminals

Unlike celebrities disguising either themselves or their children to find privacy from media attention, a criminal’s relationship to exposure and visibility is different. The criminal needs to prevent their image from being taken to escape being identified and caught by authorities, which is one of the greatest obstacles for any type criminal. Ensuring invisibility is important to the concealment of their identity and allows for free mobility to commit the desired crime and return unimpeded into society. For the masked robber, the mass murder, and the activist different strategies are employed when dealing with this invisibility in public. There is some resemblance, but also a significant difference in the disguises between the criminal that conducts their offenses in plain view and those who act in the shadows as the reason for their criminal activities varies from economic to ideological.

In crimes often motivated by economic misfortune such as robbery, the (un)armed robber runs a risk of visibility since they most often commit their felony in highly visible places and are left prone to exposure. They will often go to great lengths with their facial concealment because they have a strong belief that they will escape, and need to escape unidentified. This is parodied in Kathryn Bigelow's film *Point Break* starring Keanu Reeves and Patrick Swayze where a gang of surfers turned bank robbers called the Ex-Presidents commit their crimes while wearing masks of former American presidents. The directed focus on the facial concealment in the case of the robber, describes an apparent discrepancy between the body and the face in regards to their disguise, as they hide only their faces to conceal themselves and leave the body to float as an independent and therefore invisible entity.

Similar to masked robbers, another form of “criminal”, the protestor seeks a disassociated recognition of their image through their indistinguishability. An interesting way in which this has been popularized is with the black clothing and stylized mask of Guy Fawkes. Utilized by the Occupy Movement’s members to disguise their true identity, the mask depicts a man who was a member of a group of provincial English Catholics who planned the failed Gunpowder plot of 1605. The Guy Fawkes mask is also associated with the Anonymous's Project Chanology - an Anti-Church of Scientology group. The mask depicting Guy Fawkes was initially used by the protesters associated with the group to hide their faces and their images from being recognized, since it was common practice amongst the Scientology Church members to photograph the protestors. The desired loss of individuality gained with the Fawkes masks, ultimately leads to a blurred understanding of one’s image because one’s identity is never exposed other than belonging to the community of protesters.

On the other hand, the mass murderer attacks to spread death and destruction then either willingly faces the consequences in court, vanishes by murder suicide, or does not expect to suffer after committing their crime. For these reasons the mass murderer does not account for the recordability of their image. If needed, they will only disguise themselves to gain access to areas they would otherwise be denied. Ultimately, the mass murderer's goal is ideological and if the aim is to become martyrs in their cause they need to perform as themselves, which their concealment (or lack thereof) has to reflect. For example, on July 20th, 2012, James Eagan Holmes purchased a ticket and entered the midnight screening of *The Dark Knight Rises*. After about twenty minutes he re-entered the theater wearing full body armor, a ballistics helmet, and a gas mask but drew little attention to himself as other fans had dressed up for the premiere and most of the audience thought it was part
of the show. This was possible because he arranged himself as a part of the movie experience by
the “disguise” he was wearing, which resembled that of Bane, Batman’s nemesis in the film.
Unfortunately, he then threw tear gas canisters into the crowd and proceeded to shoot and kill
twelve people and wound seventy.\textsuperscript{10}

Criminals use a disguise to hide their identity if they wish to re-enter society after committing a
crime. The disguise's effect takes place the moment attention is directed toward the criminal so that
they can avoid being recognized as their unmasked identity because the identification may
consequently lead to being captured. Unlike the celebrity, a criminal seeks invisibility at the
moment of exposure to be able to maintain visibility as their unmasked identity before and after the
crime. Contrastingly, the celebrity's conflict with visibility only happens during the moments of
unwanted exposure. Protesters on the other hand want to be seen and be visible, but they do not
want to be recognized as themselves, as private persons. They therefore use the disguise to hide in
plain sight and utilize the authority mask of the group to speak their cause. A mass murderer's
disguise rarely covers their identity as they often adapt to context dependable clothing to enter the
selected premises (sometimes to be noticed or other times to not cause attention to themselves) so
they can carry out their planned objectives. Stated differently, common robbers, protesters, and
mass murderers invisibility ensures that they have a way to penetrate otherwise inaccessible places
through the ability to hide in plain sight, which like the celebrities also creates a visible invisibility.

Selfies
The expanded use of camera phones and other handheld devices allow for a new type of vision
mobility which removes and guides the recognition of invisibility from the eyes onto the body. This
can vividly be experienced when taking a Selfie, which is a type of self-portrait typically taken with
a handheld digital camera or smartphone, usually serving the purpose of acting as an image of that
person on various networking websites. The image is taken by either holding a camera at arm’s
length while facing the lens of the camera or by taking a photograph of oneself standing in front of
a mirror capturing the reflection.

Before the rise of social media, the self-taken photograph was largely a private genre. The image
was usually overexposed and out of focus owing to the difficulty of taking self-facing photographs
without a viewfinder. Self-taken photographs typically remained on cameras and hard drives, but as
online social media sites requiring a profile picture gained popularity, so too did the Selfie. To
present oneself via their profile picture is not just aesthetic, it has social implications as well.
Consistent with a camera’s technological limitations, a well-focused photograph is usually taken
from at least three feet away by another person. This declares social belonging, even if the picture
is taken by someone who is not close to the person in the image, or has been cropped to display
only their face. The viewer is reassured that they were not alone by the telltale jutting angle of their
elevated shoulder as their arm reached to wrap around a friend.

In 2009, selfies seemed doomed to marginalization, but a key technological advance occurred a year
later, a front facing camera that was built into the iPhone 4. These cameras are now embedded in
the face of practically every smartphone and tablet, which means that you can take a self portrait
while looking at the screen, allowing for perfect framing and focus. Today, selfies can look as
polished and crisp as posed group shots, and no longer require a mirror or an awkwardly contorted
hand\textsuperscript{11}. This ability to depict in a continuous flow without the requirement for you to look into the
viewfinder, makes it possible to steadily visualize one’s framing and places one’s visuality towards
the body and how it is situated in space, to the extent that there is no longer a need to connect

\textsuperscript{10} Julia Nguyen a witness to the scene inside the theater, describes when a gunman opened fire, ABC news, July 20 2012.
\textsuperscript{11} The Return of the Selfie by Kate Losse, The New Yorker, June 5 2013.
through the eyes.

Essentially, selfies are selfishness of the most superficial kind that invites judgment based on appearance alone. One posts a picture of oneself and waits for the verdict, their self-worth boosted by a happy spate of likes, or destroyed by the opposite, a resounding silence. There are many examples of this superficiality, such as the portion of Tumblr dedicated to selfies at funerals, including the image captioned, “Love my hair today. Hate why I'm dressed up #funeral.” 12 Another example is Rich Kids Of Instagram launched in 2012 that is a blog dedicated to the iPhone snapshots of teens and twentysomethings living opulent lifestyles around the world, like a photographic version of The Fabulous Life for people who are not famous. As the website suggests “They have more money than you and this is what they do.” Much of the imagery involves infinity pools, yachts, private jets, and $10,000 bar tabs. Many of the posts are accompanied by nauseating captions - a picture of a giant Lichtenstein painting with the caption typed by the new painting’s owner that reads “home is where the art is”, an image of a woman's head emerging from a sea of Chanel bags tagged #goldrush, and a young man's reptile shoe collection that is labelled #endangered. Even worse are the posts of mock humility, a #livingroom containing an old master painting and a chandelier, or “weekend at the farm” involving a young man in red trousers disembarking from a helicopter13.

Even though the mirror’s reflective surface is not readily utilized in the aid of modern self-portraiture any longer it can still educate about self-presentation and visualization. Unlike the camera's captured image, which describes a total loss of acknowledgment toward one's body, the reflection in the mirror stays with oneself throughout time and changes with them so that they do not appear to change. The camera is able to capture what the human eye can see, even though it may not see it, or notice it. This gives an aura of disinterested objectivity that can be called “Alertness without mind.” The normal effect of the author to a photograph is to deny any recognition of the record taking activity itself, but when they unexpectedly notice their presence in a picture by a shadow, the obstruction of a body part, or a reflection the viewer thinks otherwise, and denies the fact that the photographer is expecting transparency14.

This can be seen in an interesting phenomenon that occurs when the accidental or involuntary self-portrait is taken. Often real estate agents take photographs of housing interiors as a necessity to accommodate the market demand for an online visibility in the house up for sale, which creates a heightened importance for documentation. However, the situational bodily awareness of visibility lingers in the process of depicting the spacious qualities of the interiors and sometimes reflective surfaces create an accidentally captured self-portrait. This often happens in bathrooms, as almost all modern bathrooms are equipped with one or several mirrors. The room’s small scale often forces the photographer to take a compromising and uncomfortable position either pressed into a corner or in the doorway to get as accurate and attractive view of the space as possible without any distortion. The photographer's eagerness toward the space hinders a recognition of their own image as it happens through the reflection in the mirror. Hence, the photographer loses awareness of their body in the viewfinder and they inadvertently create an awkward looking selfie.

When one takes a photograph with a camera looking through the viewfinder they loose a sense of

their own body as they make an image, even though they are aware of themselves as present behind the camera. They forget about themselves as they focus on the image within the frame. This is vividly seen in the real estate images from bathrooms where the agent's body suddenly (and to their surprise) becomes visible again when they notice their reflection through the bathroom's mirrors when they review the taken image later. The loss of body awareness can also be experienced when taking a selfie with a mirror because there is a confusion about where the framing of the image starts and finishes. The shifting of the gaze that occurs as a result of looking toward the LCD screen that is arms length away while taking the photograph instead of looking directly at the reflection in the mirror illustrates a lack of body awareness similar to the real estate agent forgetting about themselves when they photograph an interior. This image appears to be uncannily self-absorbed in its staging, since one's eyes are directed away, toward their image on the camera screen floating to the side, instead of their reflection directly in front of them.

This kind of selfie became outdated in 2010 when the new iPhone 4 was released as it had an additional front-facing camera. The inward facing lens allowed the user to see their image in the LCD screen simultaneously as they photographed themselves without the assistance of a mirror. Now that the camera is facing the viewer just above the LCD screen one can see oneself at the exact moment one takes the photograph. The new design feature has improved the quality of the image and made it easier to take a photograph of oneself, which has made the whole process more socially acceptable. Directed by new found self-awareness and social media the selfie indicates that one has social belonging which the image must exhume through incorporating one's surroundings. Where as, a selfie before the iPhone 4 indicated that one was alone it now shows that one's solidarity is an acceptable social act as long as their surroundings manifest a class relation by showing and sharing one's acquired wealth. Being able to visualize one's full-image alongside one's surroundings on the LCD screen in real time takes away the visual focus from one's body thereby objectifying oneself together with their surroundings.

**Conclusion**

By looking closer at the ways images, cameras, pop culture, mass media, and other visual structures operate it is clear that images have an invasive character in the lives of people in contemporary society. For example, a form of *visible invisibility* such as when a person hides in front of the camera, which is an ability to hide in plain sight, enables a break from objectification that lets one subvert the pervasiveness of imagery.

Even though the captured image may still move through the media apparatuses that Günther Anders discussed previously, only the visibly invisible image manages to circulate without an identification of the individual. Unlike the version of invisibility that is developed by the camera's inability to mimic the visual capability of the eye, *visible invisibility* operates within the pre-designed program of the camera that facilitates an image consumer society. This program that is dictated by an ever increasing visualization survives by its ability to incorporate and adapt to new technologies such as with the quick application of the involuntary or self-engineered selfie (which utilized a mirror) into its program by the forward facing lens. These camera technologies approach human vision more closely in order to propagate the understanding and use of images in the world to the media's advantage. Opposite the objectification influenced by the expansion of the internet and smartphones, the possibility for preserving one's identity, whether it derives from a desire to find privacy or express oneself, depends on the mechanisms of *visible invisibility* and suggests that one must find invisibility in visibility to justify hiding from the camera.
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Might invisibility be regarded not simply as refuge, but as a condition with its own meaning and power? The impulse to escape notice is not about complacent isolation or the desire to avoid detection. It is time to reevaluate the merits of the inconspicuous life, to seek out some antidote to continuous exposure, and to reconsider the value of going unseen, undetected, or overlooked in this new world. She dives the coral reefs and notes the role of invisibility as power, then she studies the role of the unseen in our literature, film, and music. This paper considers invisibility devices based on optical conformal mapping. The paper shows that the time delays do not depend on the directions and impact parameters of incident light rays, although the refractive-index profile of any conformal invisibility device is necessarily asymmetric. The distortions of images are thus uniform, which reduces the risk of detection. The paper also shows how the ideas of invisibility devices are connected to the transmutation. Note that in the first case in which the object would allow the light to go through itself, the processes of invisibility would crucially depend on the properties of the object. (2006) to achieve invisibility relies on the proper control of the constitutive parameters within a certain region of space such as to smoothly deviate and guide the incident light around a core region, and to return the rays to their original propagation path upon leaving that same region. Lemon Juice Invisible Ink (Chemistry). Chinese Invisibility Cloak Hoax DESTROYED!!! Hollow Man (2000) - The First Invisible Man Scene (2/10) | Movieclips. Olfactory labyrinth ver. 5 - invisible footprints -. IGF2019 - Day 0 - Saal Europa. HEART OF DARKNESS by Joseph Conrad - FULL AudioBook | Greatest Audio Books. Cool Kids, Cold Case (Ep.)