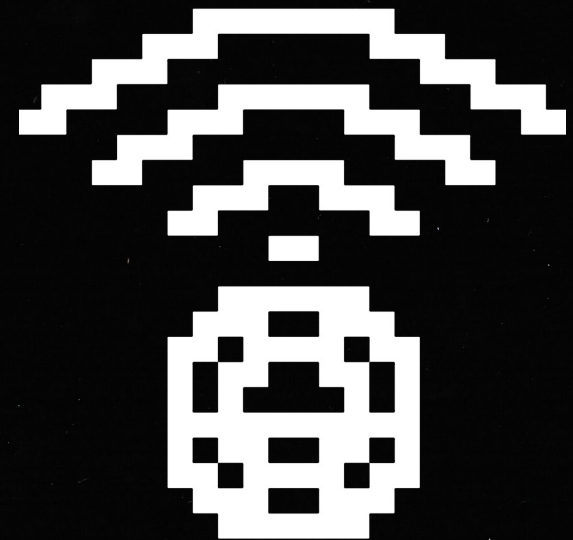


# // FOR "YOU" //

A zine about the social selfie and the fact that you can NEVER lose the data you willingly put online to social media, and the impacts of it.

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Despite the name, the selfie is really about social groups and communications within those groups. The majority of these pictures are taken by young women, mostly teenagers, and are largely intended to be seen by their friends. In an analysis for the website SelfieCity, media scholar Lev Manovich has shown that – worldwide – women take the majority of selfies, sometimes by overwhelming margins, as in Moscow where women take 82 percent of all selfies (SelfieCity). They are then shared in social circles that are likely to be mostly women, regardless of sexual orientation.



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# NOUN / NFORMAL

a photograph that one has taken of oneself, typically one taken with a smartphone or webcam and shared via [social media](#).



"occasional selfies are acceptable, but posting a new picture of yourself every day isn't necessary"





# DENIAL



As the format rose to prominence, there was certainly a moral panic in the media about selfies (Agger 2012). A typical comment by CNN commentator Roy Peter Clark declared: 'Maybe the connotation of selfie should be selfish: self-absorbed, narcissistic, the center of our own universe, a hall of mirrors in which each reflection is our own'. 12) In Esquire, novelist Stephen Marche went a step further, claiming: 'The selfie is the masturbation of self-image, and I mean that entirely as a compliment. It gives control. It gives release'.

As fashion critics have long asserted, (straight) women dress as much for each other as for men and the same can be said of the selfie. Some have suggested that the premium on attractiveness indicates that the selfie is still subject to the male gaze. Sociology professor Ben Agger has claimed in media interviews that the selfie is the male gaze gone viral, part of what he calls 'the dating and mating game'. But trends for #uglyselfies and to show non-conventional selfies are equally apparent. By the nature of the medium, any one person can only see a very limited number of the total selfie production, and even then needs a good deal of extra information to be confident as to what is being seen.

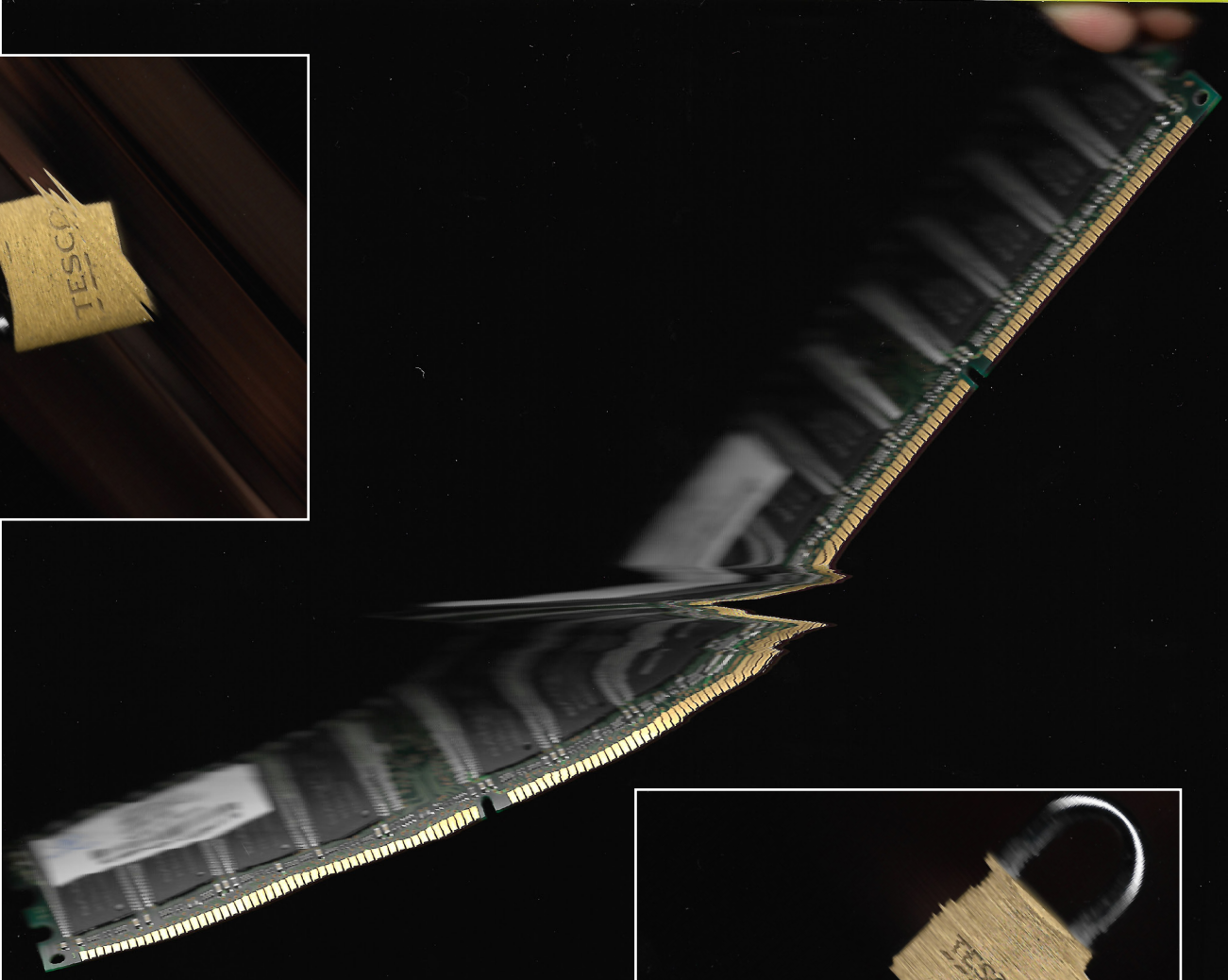
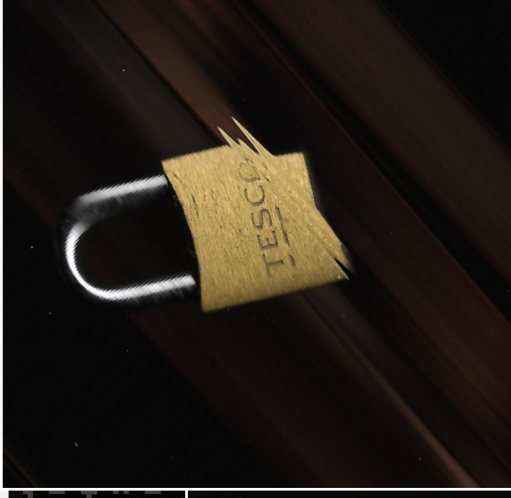
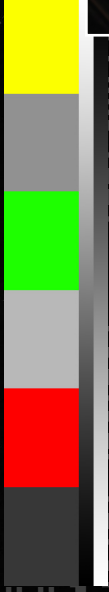


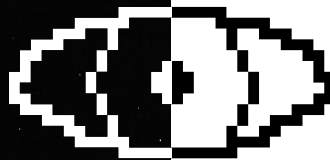


# ALTERING PERCEPTION

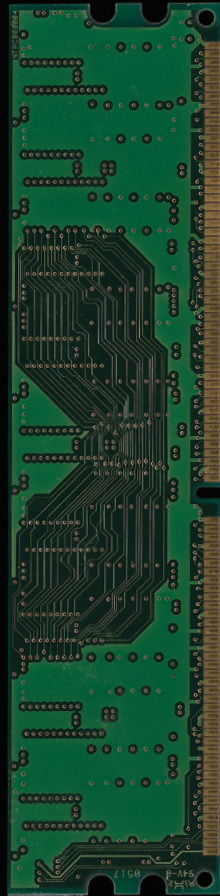
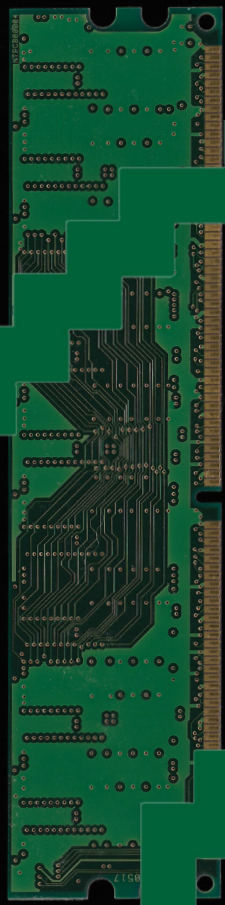
Losh sees this 'authoring' by pre-formed tools as taking over from traditional authorship, in which taking decisions as to how an image would be rendered was central. This leads her to conclude that machines are starting to do our seeing for us, using their defaults that we may not understand to shape our perception.

14) It's not altogether new, as we have seen with the Duchamp example.





## // THE OMNISCIENCE //



13) These metaphors are slightly convoluted. Narcissus spent his life looking at himself but he did not release a copy of his image for others to look at. Selfies are, like them or not, all about sharing. Many celebrity selfies, like the naked photograph sent out by journalist Geraldo Rivera, have been greeted with scorn. At a private level, a selfie might be liked by some friends but disliked or even satirized by others. This is

not masturbation. It's an invitation to others to like or dislike what you have made and to participate in a visual conversation.

Something is happening here. The *selfie* shows that our bodies as the numbers suggest. In Britain alone, 35 million *selfies* were being posted to the Internet each month by 2013. By mid-2014, Google claimed that 93 million *selfies* were being posted worldwide every day, over 30 billion a year. In her analysis of the photographs on SelfieCity, media scholar Elizabeth Losh found four technical commonalities. First, these pictures are all taken from close distance. You could use a remote but people choose not to do so: the close-up is part of what makes a *selfie*. The *selfie* shows that our bodies have become incorporated into the digital network and interacting with it. To use a remote or timer would be to introduce a distance between the body and the network. As a result, the device that takes the *selfie* is often visible in the picture, which mirroring is relatively rare in traditional photography but is not felt to be intrusive in a *selfie*. By the same token, people often use filters like those provided by Instagram that are not used by the photographer.





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Even in professional contexts, the settings on the Leica camera determined the appearance of classic photojournalism, generating a sharp focus in the foreground and a blurry background. By the same token, the rich colour and depth of field of the current Canon G series has set the visual terms for 'prosumer' photography. The selfie is different by virtue of scale. When Duchamp played with machine vision, it was known to a tiny circle of his associates. The machine vision of the iPhone was used by 500 million people as of March 2014, according to Apple, with a million new phones being sold every three days.



There are really two kinds of 'selfie' in terms of content. One is a performance for your digital circle. A celebrity selfie, like those of Kim Kardashian, is intended to maintain and extend the celebrity of its subject. The celebrity selfie is a continuation of the film still and advertising shot that pretends to be the work of its star. Just as no one who receives a mass email from 'Barack Obama' assumes that the President actually wrote it, the celebrity has not posed at random. Both have undoubtedly some oversight role in the product but it is a controlled form of performance. Far more common, although invisible to those not directly involved, is the selfie as digital conversation, shared via apps like Snapchat.







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## // THE **SOCIAL** DATABASE //

There are many warnings that the Internet archives material for ever and so a silly, stoned or sexual photograph posted to Facebook could cost you a scholarship or a job. Although the few documented instances seem to show that people are mostly fired for writing disparaging things about their current job, one poll in 2013 reported that 10 percent of 16-24 year olds claimed to have lost a job because of things they posted online. As a result, many have shifted to using apps like Snapchat for photographs so that Internet users cannot find them once they have been deleted. Once you open a 'snap', you have ten seconds to look at it before it automatically deletes itself. 'Snap' use rose from 200 million 'Snap' use

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// THE PHYSICAL DIGITAL //

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SELFIES?

SELFIES?  
AN ART FORM

AN ART FORM?



