

亞歷山卓·路多維可（義大利）  
保羅·奇理歐（義大利）  
Alessandro Ludovico (Italy)  
Paolo Cirio (Italy)



面對臉書  
Face to Facebook

2011

作品尺寸視空間而定  
Actual size of the work depends  
on the site

複合多媒體裝置  
Multimedia installation

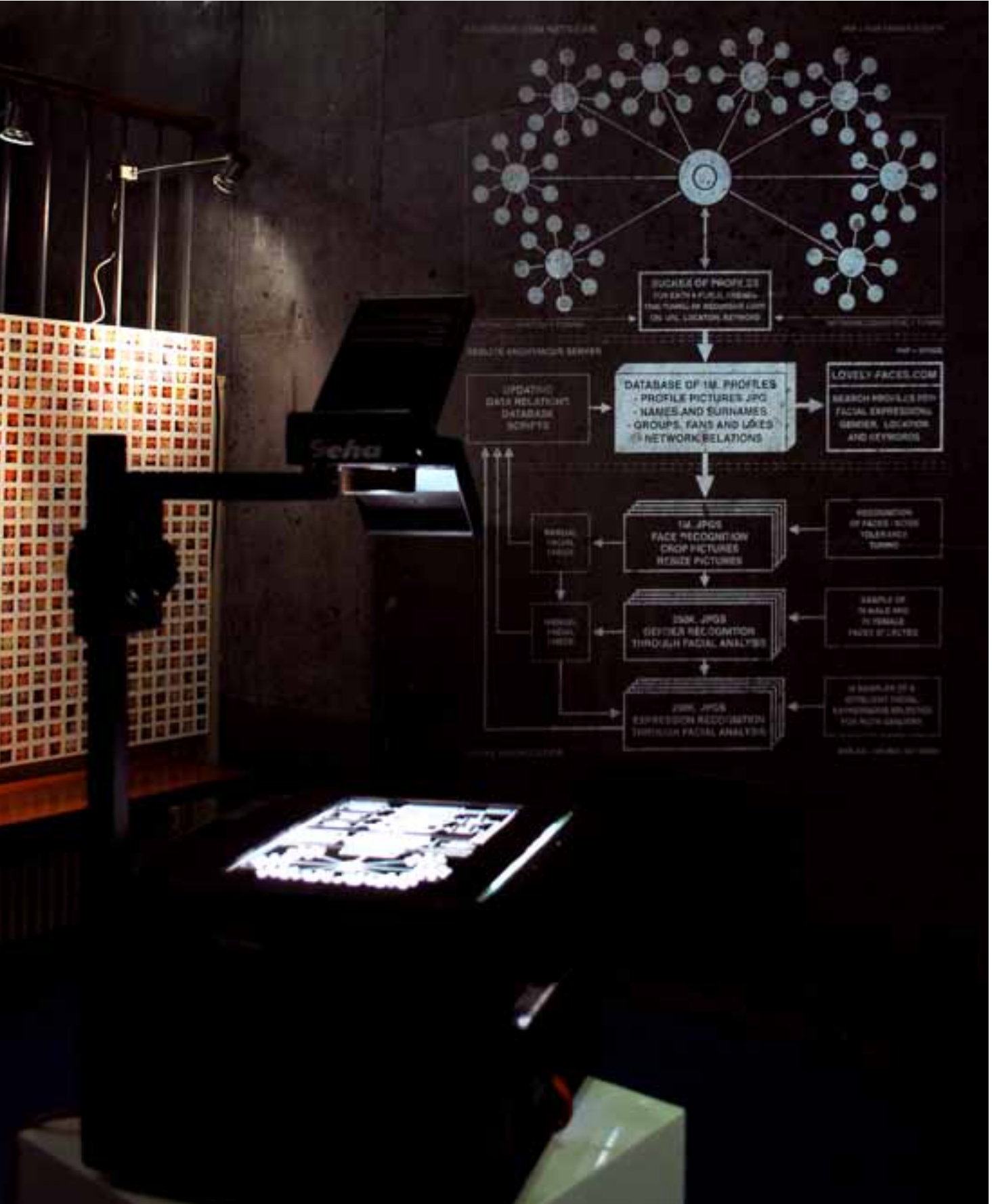
藝術家自藏  
Courtesy of the artist

「用戶個人資料保密安全性」及「隱私權」一直是網路使用者熱門討論的議題，尤其一些使用者每日長時間使用的搜尋與社群網站，常因其「有爭議性地獲取及售出用戶資料」而遭到網路使用者質疑，時而會有爭議事件發生、平息、再發生、再次平息，而每次的事件過後大多數的使用者均選擇「繼續」使用這些網站，因為每個人都在使用，以至於使用者很難去抵制這些網站在各自市場中佔有的壟斷性與權威性。

而作品〈面對臉書〉就是針對此議題，向操控著全球數億用戶資料的臉書，作出主動反擊的動作，藝術家針對臉書的保安漏洞，竊取複製用戶帳號，再運用臉部辨識軟體，分析過濾這些帳號的個人肖像，挑選其中二十五萬名用戶的簡介資料，根據電腦分析各個不同表情並進行分類，而後再公佈到藝術家架設的交友網站「可愛的臉(lovely-faces.com)」，該網站使用者可根據搜尋性格與喜好，來找到心儀對象的臉書資料。藝術家於「柏林跨界媒體藝術節2011(transmediale11)」展出此作之時，記錄各界對於個人資料外洩以及盜用帳戶的反應，有些人感到憤怒，但也有些人表示樂見

自己被放在交友網站中，而其中反應最大的莫過於臉書公司，目前臉書公司已採取法律途徑提告這兩位藝術家，並永久刪除兩位藝術家的臉書帳號，而「可愛的臉」業已關閉。

2011年〈面對臉書〉獲得奧地利電子藝術節「互動藝術」類大獎，在獲獎藝術家研討會中，談及現今的「互動」定義不再是觀眾以按鈕與電腦介面產生互動，這件作品以更宏觀的觸角來闡述及發生互動，〈面對臉書〉以查探系統漏洞，來引發社會回應作為互動。藝術家一方面企圖讓臉書中虛擬的大眾，打破系統限制與社交規則，在這個新的共享空間中更自由地展現自己。另一方面，針對數位極權主義，透過藝術行動提出對抗，揭示出身為媒體霸權的臉書，其用戶隱私安危漏洞，作品運用媒體與廣大用戶的群眾力量迫使臉書面對問題。奧地利電子藝術節為期一週的強力媒體曝光及事件快速發酵，讓這件作品/行為成為一場全球性大型媒體駭客的精彩演出，實踐駭客精神以及文化行動主義。





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“Personal information protection” and “privacy” are issues constantly discussed heatedly amongst internet users. Some popular search engines and social network sites have also been caught in the controversy of selling out user information. It is a cycle that happens over and over, and as the dispute dies down, many users still choose to “remain” using these sites because everybody else is still using it. This phenomenon is making it difficult for users to fight against the monopolistic and authoritarian powers that some of these websites hold in the market.

*Face to Facebook* is a work that deals with these issues and attempts to fight back at Facebook, a site with hundreds of millions of users globally. Utilizing the security loophole at Facebook, the artists scraped information from Facebook accounts, and filtered them with a face-recognition software to categorize portraits stolen from these accounts. 250,000 users were then selected and uploaded to a dating site, lovely-faces.com, that the artists have created and were sorted by their facial expression characteristics. Users of this site could search for people who attract them according to their personalities and preferences as indicated on their Facebook pages. When the artists unveiled this project at Transmediale11, some people were angry that their information have been leaked and exploited, but there were also others that were happy to see themselves posted on a dating site. Of course Facebook was not happy about this, and has consequently taken legal actions against these two artists. The artists’ Facebook accounts have also been permanently deleted, and the site lovely-faces.com has also been shut down.

*Face to Facebook* won Prix Ars Electronica 2011 for the genre of Interactive Art. The definition of “interactive” was discussed at the awarded artists’ symposium, as the genre is no longer defined by interaction prompted by the audience pushing a button and computer interface to spur for interaction. This artwork is based on a broader perspective of interaction, as it investigates system loopholes and causes social responses as an interaction. On the one hand, the artists wanted to bring the virtual public on Facebook into a new shared space to express themselves in a freer manner and to break system restrictions and social conventions. On the other hand, it targets digital totalitarianism, and through the protest via art to expose Facebook’s role as a media hegemony and how it puts its users’ privacy in danger. The work uses media and public power via Facebook users to force Facebook to face the problems at hand. Ars Electronica also raised the project’s visibility through a week-long media exposure and helped the work to go viral. This artwork/action became a grand-scale global media hacking demonstration, and is an example of true hacker





2012 國際科技藝術展  
International Techno Art Exhibition

TEA

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