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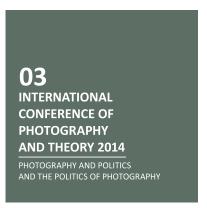**INTERNATIONAL
CONFERENCE OF
PHOTOGRAPHY
AND THEORY 2014**

PHOTOGRAPHY AND POLITICS
AND THE POLITICS OF PHOTOGRAPHY

5 – 7 December 2014

CONFERENCE PROGRAM
& ABSTRACTS

INTERNATIONAL ASSOCIATION OF PHOTOGRAPHY
AND THEORY (IAPT), **NICOSIA - CYPRUS**

03
INTERNATIONAL
CONFERENCE OF
PHOTOGRAPHY
AND THEORY 2014

PHOTOGRAPHY AND POLITICS
AND THE POLITICS OF PHOTOGRAPHY

December 5, 2014 – December 7, 2014

www.photographyandtheory.com

The end of the 20th century and the early years of the 21st century were characterised by a series of dramatic events that deeply affected social, cultural, political and economic structures across the board, both globally and locally. These events have prompted artists and theorists worldwide into a vehement engagement with political issues.

Photography has historically played a key role in this political engagement, mainly through its evidential power: the camera becoming an influential recording tool and the photograph a proof of truth-telling. On the other hand, the veracity of an image and its authenticating attributes have been strongly contested, raising issues of ethics, manipulation and political steering. In parallel, the actual medium of photography has undergone fundamental changes specifically with regard to its production, distribution and use. The historical production of photography has been strongly challenged and even overly replaced by the emergence of what constitutes the contemporary digital culture, again bringing to the fore essential and often ethical issues related to the dissemination, reception and interpretation of an image.

The 3rd International Conference of Photography and Theory [ICPT 2014] aims to critically investigate the relationship between photography and politics, as well as the politics of the medium itself. The conference welcomes more than fifty authors, researchers and practitioners from diverse fields, who come together to critically analyse and challenge the political aspect of photography both historically and philosophically. More specifically, papers presented at this year's conference deal, among others, with issues connecting photography to power, propaganda and hegemonic structures, the role of photography in the construction of visual memory, the increasing importance of online archives, the politics of representation connected to gender, class and national identity, colonial and post-colonial perspectives, photography and performativity and the politics of contemporary photography.

As the Director of NiMAC, I am delighted to warmly welcome you all at the Nicosia Municipal Arts Centre, Associated with the Pierides Foundation, the leading contemporary arts centre of Cyprus and the host of ICPT 2014. I am also extremely pleased that you will have the opportunity to visit our ongoing exhibition, which opened its doors just last week, to coincide with this conference and is entitled *Recorded Memories – Europe. Southeast*. The exhibition is organised in collaboration with the Goethe Institut and the Museum of Photography of Braunschweig. It presents photographic and video works by twenty-three artists from eleven countries of Southeastern Europe, among which is Cyprus.

I would like to extend my warm and sincere thanks to everyone who, in one way or another, contributed to the successful organisation of this conference. I am deeply thankful to all the institutions that generously supported and sponsored the conference, as well as to our two distinguished keynote speakers. Certainly, the conference would not have been possible without the vision, dedication and hard work of the members of the organising and scientific committees. Finally, I would like to give my warmest thanks to the conference co-chair, Dr. Elena Stylianou, for her commitment, support and invaluable help throughout the organisation of this conference.

On behalf of the organising committee, I welcome you to the 3rd International Conference of Photography and Theory. We hope that this will be a truly stimulating event, which will further contribute to debates and research relevant to Photography and Politics and the Politics of Photography.

Dr. Yiannis Toumazis
Conference Chair

The conference is co-organized by the International Association of Photography and Theory [IAPT] and the Nicosia Municipal Arts Centre, Associated with the Pierides Foundation [NiMAC]

ORGANIZING COMMITTEE

Conference Chair

Dr Yiannis Toumazis, Frederick University Cyprus and Nicosia Municipal Arts Centre, Associated with the Pierides Foundation, Cyprus

Committee Members

Dr Elena Stylianou, Co- chair, European University Cyprus
Dr Theopisti Stylianou-Lambert, Cyprus University of Technology
Nicolas Lambouris, Frederick University Cyprus
Haris Pellapaisiotis, University of Nicosia, Cyprus
Nicos Philippou, University of Nicosia, Cyprus
Nicholas Constantinou, Association of Teachers of Photography in Secondary Education, Cyprus

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DESIGN ADAPTATION
Marika Ioannou, Nicosia Municipal Arts Centre, Associated with the Pierides Foundation, Cyprus

Organising Institutions:

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Walid Raad

Walid Raad is an artist and an Associate Professor of Art in The Cooper Union (New York, US). Raad's works include *The Atlas Group*, a fifteen-year project between 1989 and 2004 about the contemporary history of Lebanon, and the ongoing projects *Scratching on Things I Could Disavow* and *Sweet Talk: Commissions* (Beirut). His books include *The Truth Will Be Known When The Last Witness Is Dead*, *My Neck Is Thinner Than A Hair*, *Let's Be Honest*, *The Weather Helped, and Scratching on Things I Could Disavow*. Raad's works have been shown in the Louvre (Paris), Documenta 11 and 13 (Kassel, Germany), Kunsthalle Zurich (Zurich, Switzerland), The Whitechapel Art Gallery (London, UK), Festival d'Automne (Paris, France), Kunsten Festival des Arts (Brussels, Belgium), The Venice Biennale (Venice, Italy), The Hamburger Bahnhof (Berlin, Germany), Homeworks (Beirut, Lebanon) and numerous other museums and venues in Europe, the Middle East, and Americas. Raad is also the recipient of the Hasselblad Award (2011), a Guggenheim Fellowship (2009), the Alpert Award in Visual Arts (2007), the Deutsche Börse Photography Prize (2007), and the Camera Austria Award (2005).

For additional information please visit: www.scratchingonthings. com / www.theatlasgroup.org / www.sfeir-semler.com / www. paulacoopergallery.com / www.anthonyreynolds.com

John Tagg

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Looking at forms of photographic practice that were not previously part of the History of Photography, John Tagg writes about photography not as a self-contained medium but as a complex apparatus whose social effects and effects of meaning are multiple and diverse. From here, his interests have extended to the ways in which we construct histories of cultural technologies and visual regimes and to the range of theoretical debates that, since the 1970s, have transformed the business of art history. His books include *The Burden of Representation: Essays of Photographies and Histories* (1988, 1993), *Grounds of Dispute: Art History, Cultural Politics and the Discursive Field* (1992), and *The Disciplinary Frame: Photographic Regimens and the Capture of Meaning* (2009). Born in the North-East of England, Tagg now lives and works in Upstate New York, where he is Distinguished Professor of Art History at Binghamton University, State University of New York.

Friday, December 5, 2014

08:00 – 09:00   **Registration**

09:00 – 10:00   **KEYNOTE: Prof. JOHN TAGG
EVERYTHING AND NOTHING: POWER AND PHOTOGRAPHY
REVISITED
[Room: Gallery]**

10:00 – 10:30   **Coffee Break**

10:30 – 12:30   **COLONIAL VIEWS: SHAPING EVIDENCE, TRUTH AND IMAGININGS**

Chair: **Nicos Philippou**, University of Nicosia, Cyprus
[Room: Gallery]

William Ellis and the Politics of Photography in Madagascar 1853-1863, *Alison Fletcher, Juniata College Huntingdon, US*

James Henry Breasted's archaeological photography and the American imperial imagination in the Middle East, 1919-1920, *Elizabeth K. Wolfson, Brown University, Rhode Island, US*

Colonial Eyes, Colonial Views. Photography in the 1930s Norwegian-Danish Greenland Dispute, *Marthe T. Fjellestad, Picture Collection, University Library of Bergen, Norway*

CONTESTED LANDSCAPES AND PHOTOGRAPHY: TRAUMA, VIOLENCE, POLITICS

Chair: **Maria Photiou,** Independent Researcher, UK
[Room: Auditorium]

The Act of Pointing: Landscape Series # 1 by Nguyen Trinh Thi, *Anna Rådström, Umeå University, Sweden*

Violence and Light | Richard Mosse's Infra (2010) series, *Carmen J. Victor, Ryerson and York University, Canada*

The Burden of Politics, The Temptation of Beauty: Mustafa Hulusi's Photographs of Contested Landscapes, *Elena Parpa, School of Arts, Birkbeck, University of London, UK*

To Overcome Modernity: Takuma Nakahira and the Landscape Theory, *Jelena Stojkovic, London College of Communication, University of the Arts London, UK*

12:30 – 14:00   **Lunch**

14:00 – 15:30   **SUBVERTING THE COLONIAL GAZE**

Chair: **Nicos Philippou,** University of Nicosia, Cyprus
[Room: Gallery]

Sami people as seen through the early photographic work of Marcus Selmer (1819-1900), *Sigrid Lien, University of Bergen, Norway*

"Without any aid whatever from the artist's pencil". Politics, Religion and self-inscription in Persian Qajar photography, *Mirjam Brusius, University of Oxford, Trinity College, UK*

A Crisis of Conscience: Photography as *Pharmakon* in the Work of Contemporary North American Indigenous Artists, *Reilley Bishop-Stall, McGill University, Canada*

PHOTOGRAPHY AS EVIDENCE? WAYS OF PERCEIVING

Chair: **Nicolas Lambouris**, Frederick University, Cyprus
[Room: Auditorium]

Weapon for revolution or medium of memory: Political applications of photography in 19th century Poland, *Witold Kanicki, University of Arts in Poznań, Poland*

Capturing '74: Considering the polysemous nature of Doros Partasides's photographs of the Turkish invasion of Cyprus, *Maria Hadjiathanasiou, The University of Bristol, UK*

The Greek Depression: Aesthetics and ideology in the representation of crisis in Greece, *Penelope Petsini, University of Western Macedonia, Greece*

15:30 – 16:00   **Coffee Break**

16:00 – 17:30   **POST-COLONIAL PERSPECTIVES: PHOTOGRAPHY AND "GLOBAL" ECONOMIES**

Chair: **Haris Pellapaisiotis,** University of Nicosia, Cyprus
[Room: Gallery]

Mishka Henner's Landscapes of Capital, *Ben Burbridge, University of Sussex, UK*

Copper Geography: Photography and the Politics of representation of the mining industries, *Ignacio Acosta, University of Brighton, UK*

From Hellenism to Balkanism: Cultural Hegemonies and Representations of Greece in the 20th century, *Nikos Panayotopoulos and Penelope Petsini, University of Western Macedonia, Greece*

FRAMING CULTURAL IDENTITY: PHOTOGRAPHY AND ARCHITECTURE

Chair: **Elena Parpa,** School of Arts, Birkbeck, University of London, UK
[Room: Auditorium]

'Busybody and Partisan': Irish Dissident Photography in the Land War, 1890, *Feargal Fitzpatrick, National College of Art & Design, Ireland*

Photographing Cypriot Heritage in the 1950s, *Christina Roditou, Science and Technology in Archaeology Research Center (STARC) The Cyprus Institute, Cyprus*

Archit-Prop: Photography and ideology in *Red Vienna, Harald R. Stuhlinger, ETH-Zurich, Switzerland*

17:45 – 18:45 **IMAGES OF VIOLENCE AND MOBILIZING AFFECT**

Chair: **Yiannis Toumazis**, Frederick University, Cyprus
[Room: Gallery]

Affective transactions and faces of horror: portraits of children in humanitarian imagery and in press coverage, *Marta Zarzycka, Utrecht University, The Netherlands*

Citizen Journalism? Violent Spectacles and the Image Economy in Mexico's 'Drug War', *Paula Brailovsky Ruiz, University College London, UK*

THE POLITICS OF CONTEMPORARY PHOTOGRAPHY

Chair: **Elena Parpa,** School of Arts, Birkbeck, University of London, UK
[Room: Auditorium]

Photographic Practices of Homeland: Re-presentations of Home, Location and Identify, *Maria Photiou, Independent Researcher, UK*

The "civic" contract of photography: Considerations on staging the "event of photography" in Northern Ireland, *Sarah Tuck, Brighton University/Belfast Exposed Gallery, UK*

19:30 **Launch and Reception**

Launch of Special Issue of *Photographies 7(2): Museums, Artists and Photography* and of the book *Photography and Cyprus: Time, Place and Identity* **[Room Gallery]**

Saturday, December 6, 2014

08:00 – 09:00 **Registration**

09:00 – 10:00 **KEYNOTE: WALID RAAD WALKTHROUGH**
[Room: Gallery]

10:00 – 10:30 **Coffee Break**

10:30 – 12:30 **VERNACULAR PHOTOGRAPHY: ATROCITIES AND THE CONSTRUCTION OF VISUAL MEMORY**

Chair: **Penelope Petsini**, University of Western Macedonia, Greece
[Room: Gallery]

Photography on the margins of war: displaying World War II photographs of Thessaloniki, *Iro Katsaridou and Ioannis Motsianos, Museum of Byzantine Culture, Thessaloniki, Greece*

Personal photographic archives in the aftermath of genocide, *Armenoui Kasparian Saraidari, University of the Arts London, UK*

SCALING THE MILITANT IMAGE: Photography and geopolitics, *Peter F. Hermans, Independent Researcher, Germany*

Eyes on the Ground and Eyes in the Sky: Satellite and Participatory Surveillance Photography in Sudan, *Jan Babnik, University of Primorska, Slovenia*

THE "SEEN" AND THE "UNSEEN": ONLINE ARCHIVES AND CONTESTED VISIBILITIES

Chair: **Despina Pasia,** Cyprus Ministry of Education and Culture, Cyprus
[Room: Auditorium]

Archival Violence: Showing and hiding atrocity in the new media ecology, *Andrew Hoskins, University of Glasgow, and Ben O'Loughlin, Royal Holloway University of London, UK*

Photographs of a March: Looking for Movement in Stillness, *Anne-Marie Proulx, Artist and Curator, Montreal, Canada*

Negotiating History: Sami grass-root blobbers' use of Historical Photographs, *Hilde Nielssen, University of Bergen, Norway*

Non-indexical photographs in online news, *Ilija Tomanic Trivundza, University of Ljubljana, Slovenia*

| 12:30 – 14:00 | Lunch |

14:00 – 15:30

PHOTOGRAPHY AND NARRATIVE: TEXT AND IMAGE

Chair: **Elizabeth Hoak-Doering,** University of Nicosia, Cyprus
[Room: Gallery]

Looking Around Margaret Bourke-White's *A Moneylender's House (1947)*, *Sharayah Cochran, Virginia Commonwealth University, US*

Photography and its Implications: TEN.8 Photography Magazine and the politics of representation in practice, *Laura Guy, Art, Goldsmiths College, University of London, UK*

Narrative Text and Photographs: A Case for Ethnographic Research Poetry, *Terry Ownby, Idaho State University, US*

POLITICS OF REPRESENTATION: BODY AND RACE

Chair: **Yiannis Toumazis**, Frederick University, Cyprus
[Room: Auditorium]

PhotograPhysical: If the Body Is a Battleground, then Who Is Not a War Photographer?, *Jörg Scheller, Zurich University of the Arts, Switzerland*

25 Years Later: Historicizing and Reclaiming Kobena Mercer's Queerly Raced Photographic Politics, *Levi Prombaum, Courtauld Institute of Art, London, UK*

Political matter: photography and race, *Tanya Sheehan, Colby College, US*

| 15:30 – 16:00 | Coffee Break |

16:00 – 18:00

PHOTOGRAPHY AS DISCURSIVE DOCUMENT: MEDIATION

Chair: **Nicos Philippou,** University of Nicosia, Cyprus
[Room: Gallery]

Myth, Montage and Magic Realism: Rethinking the photograph as a discursive document, *Liam Devlin, University of Huddersfield, UK*

The Uses of Protest: Reflecting on Photographic Records as "Image Events", *Daniel Marques Sampaio, University of Hertfordshire, UK*

Not Illicit, Not Optical: Examining the power of a prevented photograph, *Elizabeth Hoak-Doering, University of Nicosia, Cyprus*

Evidence and relation. Photography and the representation of contemporary events, *Roberta Agnese, Université Paris Est-Créteil, France*

DOCUMENTARY PHOTOGRAPHY AND THE AESTHETICS OF PROPAGANDA

Chair: **Haris Pellapaisiotis,** University of Nicosia, Cyprus
[Room: Auditorium]

Dissolves between art and reality – The painterly œuvre of Gyula Derkovits in the light of interwar Hungarian social documentary photography, *Agnes Kusler, Merse Pál Szeredi, ELTE University Budapest, Hungary*

The Visual War: Photographic Documentation of Artworks by the German Military Kunstschutz (Art Protection) in Italy during World War II and Its Treatment in the Post-War Era, *Almut Goldhahn , Kunsthistorisches Institut in Florenz – Max Planck Institut, Italy*

Arbiters of Everyday Life: Ursula Arnold and Evelyn Richter's Photographic Tactics in the German Democratic Republic, *Lauren C. Richman, Southern Methodist University, US*

Modernizing Agriculture, Expanding the State: Uses of 'Soft Propaganda' in Canada, *Samuel Gaudreau-Lalande, Concordia University, Montréal (Québec), Canada*

| 19:30 | Dinner |

Sunday, December 7, 2014

08:00 – 09:00   **Registration**

09:00 – 10:30   **PHOTO ALBUMS: PROPAGANDA AND POLITICS OF REPRESENTATION**

Chair: **Christina Roditou,** Science and Technology in Archaeology Research Center (STARC) The Cyprus Institute, Cyprus
[Room: Gallery]

Distance and Proximity: Propaganda Images of an Irish Catholic Mission in East Africa, *Fiona Loughnane, Maynooth University, Ireland*

A Sovereign's Field of Vision: Evidence, Transparency and the Politics of Visibility, *Zeynep Devrim Gürsel, Macalester College, US*

Photography, The Politics of Democratisation and the Photographic Book, *Jonathan Day, Birmingham Institute of Art and Design, UK*

PHOTOGRAPHY AND PERFORMATIVITY I: HERITAGE, "PORTRAITS" AND AFFECT

Chair: **Elena Stylianou,** European University Cyprus, Cyprus
[Room: Auditorium]

Unforeseen Encounters: Performative Acts in Recent Portrait Photography, *Vered Maimon, Tel Aviv University, Israel*

Duchenne's Frontispiece and the Double-Portrait of Photographic Portraiture, *Wiebke Leister, London College of Communication University of the Arts London, UK*

Photography and the Politics of Heritage: The Case of Cypriot Studio Photographic Portraits, *Despina Pasia Cyprus Ministry of Education and Culture, Cyprus*

10:30 – 11:00   **Coffee Break**

11:00 – 12:30   **TOURISM AND PHOTOGRAPHY**

Chair: **Nicolas Lambouris**, Frederick University, Cyprus
[Room: Gallery]

Tourism and Politics: Photographic Representations of Athens in the 1960s, *Evi Papadopoulou, Aristotle University of Thessaloniki, Greece*

Picturing Monuments: Digital Photography, Truth, and the Tourist Gaze, *Kristin M. Barry, The Pennsylvania State University, US*

Viewing Platforms: Experimental Modes of Documentary Making, *Kristian Häggblom, La Trobe University, Australia*

PHOTOGRAPHY AND PERFORMATIVITY II: HERITAGE, "PORTRAITS" AND AFFECT

Chair: **Elena Stylianou,** European University Cyprus, Cyprus
[Room: Auditorium]

Inherited photographs and the formation of cultural identities, *Alan Cusack, Institute of Education, University of London, UK*

The Politics of Screen Gesture in Japanese "Purikura" Photography, *Mette Sandbye, University of Copenhagen, Denmark*

12:30 – 13:00   **CLOSING REMARKS**
[Room: Gallery]

NICOSIA MUNICIPAL ARTS CENTRE [NiMAC]
Associated with the Pierides Foundation
Nicosia, Cyprus

The Nicosia Municipal Arts Centre, Associated with the Pierides Foundation, was inaugurated on January the 14th in 1994 and operates according to the cooperation agreement between the Nicosia Municipality and the Pierides Foundation. The Arts Centre is housed in the old Power Station building, granted by the Electricity Authority to the Municipality of Nicosia. This building had been the first Power Generating Station in Nicosia. It had been deserted for almost 20 years until the Nicosia Municipality, during the majoralty of Lellos Demetriades, made an agreement with the Pierides Foundation, during the Demetris Z. Pierides presidency, for the transformation of the complex into the Nicosia Municipal Arts Centre. Thus, the building, a typical example of industrial architecture in Cyprus at the beginning of the 20th century, was restored in its original form, while complying with all the prerequisites of a contemporary museum and exhibition centre. In 1994 the Centre was awarded with the Europa Nostra Award for its sensitive restoration. During the seventeen years of its operation, the Centre organized and presented more than 70 exhibitions of contemporary art from Cyprus and abroad. Many of them were organized in cooperation with other Museums, Cultural Centres and Foundations.

Contacting the Nicosia Municipal Arts Centre:
Tel: +357 22797400, Fax: +357 22432531, info@nimac.org.cy

Address:
19, Palias Ilektrikis Street, 1016 Nicosia, Cyprus

December 5th

12:30 – 13:00
Museum Tour
Free

12:30 – 14:00
Lunch at Aes Yiorgis Tavern, Nicosia
Free

19:30
Launch of Special Issue of *Photographies 7(2): Museums, Artists and Photography* **and of the book** *Photography and Cyprus: Time, Place and Identity*
Reception
Free

December 6th

12:30 – 13:00
Museum Tour
Free

12.30–14.00
Lunch at The Old PowerHouse, Nicosia
Free

19.30
Dinner: Zannetos Tavern, Nicosia
Cost: €25

(*please RSVP during registration if you haven't already)

Friday, December 5, 2014

09:00 – 10:00
EVERYTHING AND NOTHING: POWER AND PHOTOGRAPHY REVISITED
[Room: Gallery]

KEYNOTE: **Professor John Tagg**
Binghamton University, State University of New York, US

The paper revisits the question of power and photography, insisting that, if there is such a relationship, it has to be understood not on the basis of some presence in the photograph or even the presence of the photograph itself, but rather on the unwelcome ground of the encounter with utter absence out of which the power effects of photography must be made to arrive.

10:30 – 12:30
COLONIAL VIEWS: SHAPING EVIDENCE, TRUTH AND IMAGININGS
[Room: Gallery]

William Ellis and the Politics of Photography in Madagascar 1853–1863
Alison Fletcher, Juniata College Huntingdon, US
fletcher@juniata.edu

In 1854, William Ellis, foreign secretary of the London Missionary Society, visited Madagascar to persuade Queen Ranavàlona to allow missionaries to return to her kingdom. Ellis was the first British missionary to realize that a camera could be as productive a missionary tool as a Bible. At a very early stage in expeditionary photography, Ellis anticipated that producing images would facilitate his negotiations with elites at court, and help him to contact Malagasy Christians. Once he returned to Britain, Ellis claimed an evidentiary status for his photography, which was used to make the wood cut illustrations for his book Three Visits to Madagascar. Exploring how Ellis used a new western technology is a useful way to highlight how the choices and actions of an individual shaped the way the British Empire was imagined, developed, and challenged.

James Henry Breasted's archaeological photography and the American imperial imagination in the Middle East, 1919-1920
Elizabeth K. Wolfson, Brown University, Rhode Island, US
elizabeth_wolfson@brown.edu

This paper draws on photography theorist Ariella Azoulay's theories of the event of photography and the photographic encounter in order to examine the political register of the photographic archive produced by American Egyptologist James Henry Breasted during a seven-month archaeological survey expedition through the former Ottoman territories in the Middle East in the months following the end of World War I. By locating and recognizing within this archive the claims of former Ottoman subjects to the right to self-determination in the face of European and, increasingly, American imperial encroachment, this paper thus explores photography's ability to serve as both evidence of past political and social relations, and as a means to imagine new relations in the present.

Colonial Eyes, Colonial Views. Photography in the 1930s Norwegian-Danish Greenland Dispute
Marthe T. Fjellestad, Picture Collection, University Library of Bergen, Norway
photomarthe@gmail.com

Photography is a way of seeing, knowing, and possessing the world. The focus of this paper is the photograph as mechanism and metaphor for colonization. I discuss two distinct sets of photographs from North-East Greenland, an area occupied by Norway in 1931. The images are aerial mapping photographs and snapshots of Norwegian trappers' huts. Two parallel notions are at stake. First, the figurative land grab of the camera; second, the colonial powers' literal land grab executed as a capturing of the land. Through the North-East Greenland photographs, I reveal the importance of photographic landscape representation in a previous Arctic territorial dispute, foreshadowing the extensive use of landscape photographs in today's battle for Arctic land and resources.

CONTESTED LANDSCAPES AND PHOTOGRAPHY: TRAUMA, VIOLENCE, POLITICS
[Room: Auditorium]

The Act of Pointing: Landscape Series # 1 by Nguyen Trinh Thi
Anna Rådström, Umeå University, Sweden
anna.radstrom@arthist.umu.se

Nguyen Trinh Thi's Landscape Series No. 1 from 2013 investigates "landscapes as quiet witnesses to history" (http://nguyentrinhthi.wordpress.com/2012/09/29/landscape-series-1/). The five-minute video installation shows looping Vietnamese press images collected from the internet and addresses archives of individual as well as collective memories. All images show people pointing at something invisible yet significant in a landscape. What might this act of pointing mean? It comes across as communicative but something remains elsewhere. The landscapes, it seems, are witnessing threats and conflicts while concurrently being injured. These (traumatic) sceneries are contemporary but the images are shown as if they were part of an old-fashioned slide show. The notion of older days is also emphasized

when twenty-four images are turned into sepia coloured postcards implicating a colonial past. On each postcard a French translation of a Vietnamese newspaper heading can be read. The artist remediates and translates. What is carried across?

Violence and Light | Richard Mosse's Infra (2010) series
Carmen J. Victor, Ryerson and York University, Canada
cavictor@yorku.ca

In 2010 photographer Richard Mosse travelled to the Eastern Congo and produced a series of photographs using Aerochrome III Infrared film titled Infra. Aerochrome film stock was developed during the Cold War era by Kodak in conjunction with the US military. Aerochrome causes vegetation normally perceived as green to appear in highly saturated hues of pinks and reds and would expose human settlements hidden in vegetated areas. Infra evokes sublime landscapes nonetheless scarred by systemic violence prevalent in the region for nearly 400 years. The research situates Mosse's images in relation to critical theoretical concepts of violence and light by Giorgio Agamben, Jacques Rancière, Slavoj Žižek and Walter Benjamin. The discussion is interspersed with a historiographic account of the complex effects on the human population forced upon the Congolese due to internal warring factions, rippling effects of the 1993-4 Rwandan genocide and by periodic and sustained interventions by the West.

The burden of politics, The Temptation of Beauty: Mustafa Hulusi's Photographs of Contested Landscapes
Elena Parpa, School of Arts, Birkbeck, University of London, UK
elena.parpa@gmail.com

Despite recent debates concerning the post-medium condition of photography, artists still turn to its critical potential in their engagement with the political. Should we assume that such practices reinforce the now outmoded belief in photography's ability to deliver the truth or should we look for other parametres in the artists' choice of medium? This paper addresses these questions in relation to Mustafa Hulusi's Recollections of Underdevelopment (2014). Taken around the Karpasia peninsula in Cyprus, the photographs track the artist's itinerary in the landscape as he realizes that the region's natural beauty is nothing but the product of politics, war, economic underdevelopment and dematerialized militarization. As a response, he covers the photographs' surface with different grades of light, emulating the 'test printing' process of analogue photography in a deliberate intervention that effectively joins photography with the political by disrupting the aestheticization of his pictures and making us acutely aware of the way contested landscapes are never just innocent nature but a constructed entity bounded by political culture.

To Overcome Modernity: Takuma Nakahira and the Landscape Theory
Jelena Stojkovic, London College of Communication, University of the Arts London, UK
jelena.stojkovic@my.westminster.ac.uk

The landscape theory (fūkeiron) explores a featureless, heterogeneous landscape of the Japanese post-industrial capitalist society in the 1960s as a space in which the political agency faces with the ubiquitous state power. It unfolded in a process of a continuous dialogue that also included Takuma Nakahira, a photographer best known for his involvement with the historic magazine Provoke (1968-1970). This paper explores the points of encounter between Nakahira's work and the landscape theory, in order to integrate photography in the debates around a possibility of a politically effective means of practice in Japan at that time. Within a multimedial discourse of the image (eizō), it considers some of Nakahira's continuous interests, such as a tension between language and photography, vis-à-vis a potential of the medium to not only document but also induce the social and political change.

14:00 – 15:30
SUBVERTING THE COLONIAL GAZE
[Room: Gallery]

Sami people as seen through the early photographic work of Marcus Selmer (1819-1900)
Sigrid Lien, University of Bergen, Norway
Sigrid.Lien@lle.uib.no

The first photographer engaged in ethnographic mapping of the population and landscapes of Norway was Marcus Selmer (1819-1900). From his base in Bergen he travelled all over the country. In the mid-1850s Selmer also produced a series of daguerreotypes of Norwegian national costumes. This series, which include images of Sámi people, may thus be the first photographic representation of the indigenous population in Norway. As proposed by Elizabeth Edwards in relation to the British photographic survey movement, the photograph's ability to spur historical imagination precedes the actual production of images. Photography, she argues, is thus not only as a visual system, but a complex and embodied cultural process of which photographs are only the final outcome. Inspired by these ideas, this paper will discuss Selmer's work and his representations of Sámi people as an embodiment of experiences and historical imagination.

"Without any aid whatever from the artist's pencil". Politics, Religion and self-inscription in Persian Qajar photography
Mirjam Brusius, University of Oxford, Trinity College, UK
mirjam.brusius@history.ox.ac.uk

Until very recently photography collections in Iran, including the large Royal Collection at the Golestan Palace in Tehran, have been largely neglected by researchers in the history of photography, though their content is remarkable for two reasons: first, because photography in Iran arrived shortly after its invention had been announced in Europe, making the collection particularly rich in its holdings of early photographs of the Middle East; second, because it was the Shah who actively promoted the medium and became a photographer himself. This makes the royal collection a visual source reflecting contemporary interests of politics, ideology, power and hegemony, especially in terms of the Shah's interest in diplomatic relationships with Europe. In exploring these political, religious and philosophical debates and drawing on notions of photographic "self-inscription", this paper asks if and how photographs were considered a threat in a culture in which images were not unconditionally accepted.

A Crisis of Conscience: Photography as Pharmakon in the Work of Contemporary North American Indigenous Artists
Reilley Bishop-Stall, McGill University, Canada
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Engaging with ongoing debates surrounding photography's shifting ethics, aesthetics and ontology in the digital age, this paper considers the increasingly common assertion that photography is in crisis. Focusing specifically on the medium's ambiguous ethics, I investigate photography's employment in the service of 19th- and 20th-century North American colonial powers and the subsequent interrogation of this history by contemporary Indigenous artists. Used for the production of both romanticized ethnographic portraits and promotional photographs celebrating the success of the governments' assimilationist missions, and exploited for its assumed indexicality and objectivity, photography played an integral role in the colonial project's contradictory program of preservation and eradication. Examining the work of contemporary artists who confront this fraught history in their own work, I argue that photography functions somewhat like the ambivalent character of Plato's pharmakon: both the remedy and the poison, with an equal capacity to heal as to cause harm.

PHOTOGRAPHY AS EVIDENCE? WAYS OF PERCEIVING
[Room: Auditorium]

Weapon for revolution or medium of memory Political applications of photography in 19th century Poland
Witold Kanicki, University of Arts in Poznań, Poland
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19th century Polish photographers often used their medium as a reactionary weapon. Photographs taken during important political manifestations were

distributed across the country strengthening insurgent and independency movement. For example post-mortem portraits representing victims of tsarist army taken by Karol Beyer, with unveiled wounds were reproduced in thousands of copies in the two years before January Upraising (1863), influencing public memory. In this context photography connects functions of booster of anti-Russian atmosphere or tool of political change with its role as an evidence of political crime. Another political involvement of photography could be observed in portraiture studios, where people often ask for photographs showing them dressed in Polish historical costumes, underlining their national identity. Also insurgents, before joining forces, used to attend photographer's studio. Consequently, the paper presented during conference explores further connections between photography and politics in 19th century Polish culture.

Capturing '74: Considering the polysemous nature of Doros Partasides's photographs of the Turkish invasion of Cyprus
Maria Hadjiathanasiou, The University of Bristol, UK
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This paper argues that Doros Partasides's photographs of the 1974 Turkish invasion of Cyprus, accommodate multiple personalities, their condition allowing a number of photographic identities to emerge, each constructing its own pattern of interaction with the viewer. Usually, they appear to be credible documentaries on the invasion, persuasively weaving the Cypriot people's collective conscience. On other occasions, they are read as visual fables nevertheless 'inspired by true events'; furthermore, as fine art photography, created in accordance with the vision of the artist as photographer. The symptoms which influence and navigate the interpretative process and compose the viewing experience, such as the photographs' evocative nature and communicative force, and also the viewer's emotional apparatus and cultural knowledge, are investigated here. Some conclusions are finally drawn, such as that attempting to find a treatment for the photographs' condition, for example to bring their identities into a single functioning persona, proves ineffective.

The Greek Depression: Aesthetics and ideology in the representation of crisis in Greece
Penelope Petsini, University of Western Macedonia, Greece
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This paper aims to present how Greek photography has kept pace with global financial crisis, not only by chronicling it, but also trying to interpret it. To do so, it suggests we may distinguish between three different approaches to the crisis: Documentation, Interpretation and Historicization. Documentation refers to the direct recording of the effects of the crisis: Either focusing on decadence

and dispossession or exploring social upheaval and fascism, these projects offer contrapuntal narratives, and order multiple perspectives giving aesthetic expression to fundamental ideological challenges of Depression-era Greece. Interpretation involves less direct ways of representation which employ several contemporary strategies, such as postmodern pastiche, parody, appropriation or seriality, namely practices aspiring to attain the status of a critical art. Historicization involves works which reflect on the crisis from an ankle, trying to put it in perspective and consider it within a larger historical and political context which is not limited to the current one.

16:00 – 17:30
POST-COLONIAL PERSPECTIVES: PHOTOGRAPHY AND "GLOBAL" ECONOMIES
[Room: Gallery]

Mishka Henner's Landscapes of Capital
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This paper examines relationships between online satellite imagery, contemporary geopolitics and neoliberal economics through the lens of Mishka Henner's, 'Libyan Oil Fields', an art project consisting of satellite photographs sourced from popular websites such as Google Earth and Bing Maps. It addressees three possibilities: considering Henner's work as an intervention in debates around the 'War on Terror' and its representation by artists; as an act of performative counter-surveillance directed against the increasingly technocratic nature of state power; and as an exploration of the commercial imperatives that underpin the production and online circulation of satellite imagery. In doing so, the paper highlights the significant ways in which Henner, and others, have begun to redirect established conceptual and appropriation art strategies towards specific instrumental ends.

Copper Geography: Photography and the Politics of representation of the mining industries
Ignacio Acosta, University of Brighton, UK
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This paper examines the dynamic relationship between photographic representation and the extractive industries. It explores the uneven political geography of the Chilean-based copper mining industry, as a point of departure for a series of questions. How can environmental and political struggles arising from natural resource industries be mediated through photographic representation? In the context of the series of images presented on this occasion, how can photography be used to re-articulate the relation between the local and the global, the national and the transnational? The photographs aim to extend understanding

of the transformation of the remote ecologies of the exploitation of resources in the Atacama Desert by the mining industry and make visible the global circulation of copper, through a series of links to the centres of financial control, such the City of London, the world's principal hub for the trading non-ferrous commodities.

From Hellenism to Balkanism: Cultural Hegemonies and Representations of Greece in the 20th century
Nikos Panayotopoulos, Dr Penelope Petsini, University of Western Macedonia, Greece
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This paper aims to take a deeper look at the framework in which the image of Greece is constructed, interpreted and finally represented by examining how Greek photography has evaluated and represented its domestic environment, and the degree to which such an operation has been determined or influenced by dominant western culture. In order to frame our topic of interest, we have taken into consideration the photographic works of Nelly (Elli Seraidari), whose work spanned the 1920s and 1930s and reflected an Arcadian account of Greece, and then turned to Konstantinos Manos and Nikos Economopoulos, who are both examples of how this representation developed further during the 1960s and 1990s respectively, either reinforcing the notion of Greekness by focusing on the 'authentic' and picturesque, as in the case of Manos, or cancelling it by placing Greece into a homogeneous Balkan territory, as in the case of Economopoulos.

FRAMING CULTURAL IDENTITY: PHOTOGRAPHY AND ARCHITECTURE
[Room: Auditorium]

'Busybody and Partisan': Irish Dissident Photography in the Land War, 1890
Feargal Fitzpatrick , National College of Art & Design, Ireland
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This paper is a critical reading of photographs taken in Tipperary town during the 'Land War' in 1890, when tenants from the local Smith-Barry estate left their homes, businesses and farms, to move into a newly-built town, called 'New Tipperary', constructed nearby – funded by an international campaign which was led by Ireland's National League as part of its attempt to revolutionise land-ownership in Ireland. Local priest and New Tipperary leader, Rev. David Humphreys, was 'shadowed' and photographed by police. The police surveillance was documented and publicised by an Irish member of parliament, Mr. Patrick O'Brien, using his own new Kodak camera. Simultaneously, a renowned commercial photographer, Robert French, photographed New Tipperary under construction. The complex intersecting politics of land, labour, capital, territory, nation, empire, culture and identity are reconfigured through these spectral manifestations of a pivotal moment in Irish colonial history.

Photographing Cypriot Heritage in the 1950s
Christina Roditou, Science and Technology in Archaeology Research Center (STARC) The Cyprus Institute, Cyprus
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In the 1950s, a period of political instability and social unrest for Cyprus, photographers used aspects of the island's heritage to frame its cultural identity. This paper will examine how the photography of monuments and archaeological sites contributed to the documentation of the Cyprus experience and the dissemination of images that reflected conflicting ideologies. More specifically, the colonial government authorized representations that promoted Cyprus as a touristic destination while limiting those that would directly connect Cyprus to Greece. A different view was promoted by local and visiting photographers who expressed their interest for the Cypriot landscape and its antiquities connecting the island with its Hellenic past. Greek photographers gave a more clear perspective. They used the island's architectural legacy as a stage that framed Cyprus as part of the Hellenic world of the Eastern Mediterranean. Among them Apostolos Ververis, George Papademas, Maria Chrousaki and visitors like George Seferis and Athena Tarsouli.

Archit-Prop: Photography and ideology in Red Vienna
Harald R. Stuhlinger, ETH-Zurich, Switzerland
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With the rise of socialist parties in urban centres across Europe after World War I, the political as well as the ideological foundation was laid for new housing strategy. Vienna was besides several German cities a metropolis to impress with an ambitious housing program. More than forty slim brochures on selected housing complexes presented the advancement of living conditions and amelioration of infrastructure in Vienna under the socialist rule. The usage of photographs in them is as unpretentious as the graphic and visual language of the brochures. I will emphasize on the relationship between the buildings and their propagandistic representations, the bias of traditional and almost anachronistic presentation methods and furthermore I will stress the differences between these Viennese publications and those of selected German cities. The main goal is to come to an interpretation for this obvious traditionalist strategy of propaganda.

17:45 – 18:45
IMAGES OF VIOLENCE AND MOBILIZING AFFECT
[Room: Gallery]

Affective transactions and faces of horror: portraits of children in humanitarian imagery and in press coverage
Marta Zarzycka, Utrecht University, The Netherlands
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In both media and NGO aid initiatives, photographed faces of children in need are primary signifiers of issues such as economic inequality, disease, famine, and war. Children invariably stand at the top of the operative ordering 0f who in the world is most deserving of protection and least culpable for violence; their images are deployed to create remorse among aggressors, dialogue among policy-makers, and empathy among global audiences.

Acknowledging the cultural fascination with photographs of children, my talk focuses on the strategies of persuasion set in motion by a photographed face and foregrounds its affective workings, shaped both by humanitarian aid regulations and by the demands of corporate media. Along with their powers of interpellation, I consider how these images foster the identities, ideologies, and social order of transnational capitalism that sustains paternalistic relations between the safe and affluent and the endangered and the poor.

Citizen Journalism? Violent Spectacles and the Image Economy in Mexico's 'Drug War'
Paula Brailovsky Ruiz, University College London, UK
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When former Mexican president Felipe Calderón started a so-called drug war in 2006, drug related violence in Mexico spiralled to unprecedented levels. This government attempt to crackdown the activities of drug cartels has cost at least 65,00 deaths and has resulted in a spectacular demonstration of violence, one that cartels have actively publicised, and largely carried out in public spaces. With over 80 journalists being murdered, this conflict has been notoriously dangerous to report on.   The controversial news website El Blog del Narco, that depends entirely on stories and photographs submitted by members of the public, was launched in 2010 in order to, so the two founding members claim, counteract this information censorship. Focusing on images of public executions posted on this blog, this paper will assess the numerous ways in which photography has been instrumentalised in this conflict and address the public's motivation to bear witness to these crimes.

THE POLITICS OF CONTEMPORARY PHOTOGRAPHY
[Room: Auditorium]

Photographic Practices of Homeland: Re-presentations of Home, Location and Identify
Maria Photiou, Independent Researcher, UK
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This paper explores the photographic practices of Palestinian artist Alexandra Handal, Lebanese artist Andrea Shaker and Greek Cypriot artist Katerina Attalidou,

who engage in questioning and challenging issues on homeland, culture, borders, history, citizenship, identity and migration. It aims to reflect on artists' experiences of borders (both physical and psychic), location and narrations of homeland (both 'lost' and existing). This paper will enquire how the idea of homeland – real or imagined – is represented in photographic works and will investigate how the usage of images can challenge the concept of homeland through an inter-disciplinary analysis of the concepts of nation and identity. Through the discussion of images this paper will consider how the act of photographing serves as a reminder of exile and constructs a cultural identity of memory, remembering, longing and understanding of homeland.

The "civic" contract of photography: Considerations on staging the "event of photography" in Northern Ireland
Sarah Tuck, Brighton University/Belfast Exposed Gallery, UK
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This paper presents an account of staging the 'event of photography' in order to test ideas about the civic contract as an agonistic process that provides the discursive conditions for the recognition of a public 'truth'. A cohort of co-researchers across disciplines (literature, architecture, law), the arts (curators, writers, visual artists) and communities (loyalist, nationalist) responded to the work of six photographers John Duncan and Kai Olaf Hesse; Paul Seawright and Malcolm Craig Gilbert and; Mary McIntyre and David Farrell. Part curatorial and part dramaturgical this dramatisation of the 'civic' contract located the images in the circumstance of the time and place of Northern Ireland post the Good Friday Agreement in an attempt to speak of the complexities of decentring the memories of the past as the politics of the future.

09:00 – 10:00
WALKTHROUGH
[Room: Gallery]

KEYNOTE: **Prof. Walid Raad**
The Cooper Union (New York), US

Since 2007, Raad's work has been concerned with the history of art in the Arab world, exploring the recent emergence of large new infrastructures for the visual arts in and around the Middle East. These developments, when viewed alongside the geo-political, economic, social and military conflicts that have consumed the region in recent decades, shape a rich yet thorny ground for creative work.   In Walkthrough, Raad presents several 'chapters' from this ongoing project. He concentrates in particular on the history of the visual arts in Lebanon; the emergence of new museums, art galleries and cultural foundations in Abu Dhabi and elsewhere in the Gulf; technological innovations in the areas of statistics, data mining, and finance as well as their manifestations in art databases and art funds; the development of the high-tech sector in Israel in the past two decades; and the books and concepts of Jalal Toufic, especially his understanding of "the withdrawal of tradition past a surpassing disaster.

10:30 – 12:30
VERNACULAR PHOTOGRAPHY: ATROCITIES AND THE CONSTRUCTION OF VISUAL MEMORY
[Room: Gallery]

Photography on the margins of war: displaying World War II photographs of Thessaloniki
Iro Katsaridou, Ioannis Motsianos, *Museum of Byzantine Culture, Thessaloniki, Greece*
irokatsaridou@hotmail.com, motsianos@gmail.com

Byron Metos is a Greek collector, whose collection comprises photographs of German soldiers taken in Thessaloniki during the years of the Nazi occupation (1941-1944). These photographs mainly consist of amateur snap-shots of the city's monuments or popular beauty spots, German soldier portraits taken by itinerant photographers in front of local sight-seeings and every-day life scenes. In this miscellaneous photographic material, Thessaloniki's image recalls a "tourist destination" city, a place where, at least for the soldiers in picture, everyday life was not distracted from the atrocities of war and the Nazi crimes to humanity. On the occasion of exhibiting this collection, the paper examines the theoretical and ethical problems as well as the challenges

encountered. Acknowledging the difficult and ambiguous character of this photographic material, it seeks to introduce politics in its display and to present possible ways of presenting life on the margins of war without appeasing the subject.

Personal photographic archives in the aftermath of genocide
Armenoui Kasparian Saraidari, University of the Arts London, UK
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Traditionally, it has been argued that the shared visual memory of mass atrocities relies heavily on the hyper-mediating experience offered by photography. Since the outbreak of the Armenian Genocide in 1915, documentary evidence of the massacres has been extensively used to publicise the Armenian plight. Furthermore, far removed in place and time, the personal photographs of the Armenian Diaspora offer references to the experience of exile. Personal photography entails performative practices of setting, shooting, distributing and displaying that provide insights to the Armenian experience beyond representation. This paper introduces the discrepancies and the connections between personal and public archives and their impact in postmemory, memory, trauma and forgetting of the Armenian Genocide and Diaspora. It focuses on the politics of private photography in the aftermath of a historical event and finally, suggests personal photography as a device for remembering and forgetting.

SCALING THE MILITANT IMAGE: Photography and geopolitics
Peter F. Hermans, Independent Researcher, Germany
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Against the background of, one the one hand, the proliferation of (digital) imaging technologies, and how photographic practice on this account has come to increasingly overlap with "seeing" in instantiating the production of actuality and political subjectivity through the global circulation of images and, on the other hand, the intertwinement of image-making networks with the gaze of warfare and surveillance, this contribution addresses the relation between photography and politics as renegotiating the relation between the concrete and the abstract. Hence, it shifts away from tying the politics of the image to its narrative capacity as a witness or case study, bound to a degree of concreteness and localism. Informed by artistic practice and drawing from various examples of the multifarious nature of the contemporary gaze and its violent narratives, it locates the contemporary production and dissemination of photography as constituted by the infrastructure of power and the yet sees in its unstable, accelerated, contingency the capacity to question the apparatus of representation, to form political subjectivity and militant imaginations within the realm of the abstract.

Eyes on the Ground and Eyes in the Sky: Satellite and Participatory Surveillance Photography in Sudan
Jan Babnik, University of Primorska, Slovenia
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The presentation will focus on two photography projects currently ongoing in the border region between Sudan and South Sudan – on the project of participatory surveillance (The Ears and Eyes of God, 2009 – ongoing), and on the satellite surveillance project (The Satellite Sentinel Project, 2010 – ongoing). The presentation will examine the notion of democratization of photography (global access to production, distribution, and evaluation) and liberal representational strategies (adequacy of representation leads to advocacy), revealing the representational logic of both projects. It will address and analyse the power of photography to deter, advocate and provide evidence. Furthermore, the presentation will examine the seemingly straightforward ontological relation between the reality of the events and representational strategies employed. It will argue that to understand the role of photography in contemporaneity one should turn away from the questions of re-presentation and focus more closely on the logic of photographing itself (the act of photography) and its ability of structuring reality.

THE "SEEN" AND THE "UNSEEN": ONLINE ARCHIVES AND CONTESTED VISIBILITIES
[Room: Auditorium]

Archival Violence: Showing and hiding atrocity in the new media ecology
Andrew Hoskins, University of Glasgow**, and Ben O'Loughlin,** Royal Holloway University of London, UK
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Despite the apparent digital free-for-all of recorded atrocity acts, news media is trapped in a paradox of showing and hiding. Television news gives publicity to violent acts while simultaneously pushing them away as 'shocking' and 'brutal'. Through comparative analysis of still and audio-visual images of atrocity in the 1990s in the Balkans, Iraq in the 2000s, and Syria in the 2010s, we demonstrate that what news media condemn, they also facilitate and normalize. The sheer mass of images – still or moving – remains filtered by mainstream gatekeepers such that attention focuses on a few shown images. We compare how photography and video atrocity images provoke subtly differing discussions of sanitization, witnessing and attention, but discussions that have altered little across the preceding decades. We ask how shifting media ecologies shape these continuities and paradoxes anew, and what prospects there might be for mainstream media to represent violence differently.

Photographs of a March: Looking for Movement in Stillness
Anne-Marie Proulx, Artist and Curator, Montreal, Canada
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A photographer stands at the side of a protest march and takes pictures of the crowd. Still alongside the collective movement of bodies, she is one photographer among many others and in turn she is among the many being photographed. This paper investigates the role of the individual photographer in political events. Among the countless photographs taken during the 2012 Québec student movement is one of the artist Raymonde April: an image that blurs her roles as subject and photographer, and which serves as a starting point for reflecting on photography's role in experiencing and archiving history. Considering that April's work does not show events of great historical significance, this paper questions what this photograph means for the understanding of her art, what the artist's gaze means in the context of a social movement, and what defines a photograph or the act of photographing as artistic, documentary, journalistic, or vernacular.

Negotiating History: Sami grass-root blobbers' use of Historical Photographs
Hilde Nielssen, University of Bergen, Norway
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The blog called saamiblog shows multiple photographs connected to the Sámi area and culture. Historical photographs dominate the page, among them images originating from Roland Bonaparte's scientific expedition to Sámi areas in 1884, where he and his team aimed to photograph and anatomically measure the Sámi population. The blog exemplifies a striking feature of many of Sámi cultural activist blogs, namely the extensive use of photographs, particularly historical photographs. What happens when grass-root bloggers make use of the colonial visual legacy in new ways? How do they deal with photography as an ambivalent domain: on the one hand marked by imagery of stereotypical otherness and on the other hand as a powerful source of imagery vital to the configuration of Sáminess and indigeneity? Which themes and issues are addressed? The paper is based on the recently started NRC-funded research project Negotiating History: Photography in Sámi Culture.

Non-indexical photographs in online news
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Recent uses of photographs in (Slovene) online news making indicate a move from indexical toward symbolic representation of events in which images are increasingly used as visual commentaries or mere illustrations. As website content management systems require the use of at least one image per news item, the search for indexical images that would either confirm ("an image") or dramatise ("the image") the event is replaced by a frustrating search for visual illustration ("any image"). The use of non-indexical photographs indicates a significant contraction, a hollowing out of news reporting as these symbolic photographs, usually generic motifs, are abstracted from recognisable social context or setting, are inherently replaceable, and provide no information value to the news item they accompany. This in turn has implications for the normative and empirical foundations of journalism as cultural practice as well as for visual news consumption.

14:00 – 15:30
PHOTOGRAPHY AND NARRATIVE: TEXT AND IMAGE
[Room: Gallery]

Looking Around Margaret Bourke-White's A Moneylender's House (1947)
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Between 1946 and 1948, American photojournalist Margaret Bourke-White traveled throughout India while on assignment for Life magazine. This project produced a photograph of the interior of an Indian moneylender's home, which subsequently appeared in the May 19, 1947, issue of Life magazine as part of the photo-essay titled "The Caste System." Since this initial appearance, another version of the photograph—now known as A Moneylender's House (1947)—has appeared in exhibitions at the George Eastman House, Worcester Art Museum, and Art Institute of Chicago. While the initial iteration of Bourke-White's photograph in Life promotes the images as "documentary," its Orientalist motifs and exhibition contexts question this classification of the image as "document" and elucidates the complex network of meaning constructed by display. This paper presents the exhibition contexts of The Moneylender's House as a case study to examine the photograph as an unfixed "document" within art historical and museum practice

Photography and its Implications: TEN.8 Photography Magazine and the politics of representation in practice
Laura Guy, Art, Goldsmiths College, University of London, UK
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TEN.8 Photography Magazine (1979 – c. 1993) was generated by an interest shared amongst a group that included photographers but also community activists, journalists and academics, in publishing photography and engaging with its associated debates. That the first editorial suggests these individuals held disparate opinions as to the agenda of the magazine is representative

of the ways in which the field of photography was contested across various social, cultural and political spheres during that period. Attempting to recognise the divergent positions of the individuals who had purchase on TEN.8, as well as the position that the organisation occupied between the independent and education sectors, this paper rereads the periodical as a site of struggle; one that attempted to reconcile practice with theoretical insight in order to invest in photography as a social and political tool in the context of those decades. This paper thus attends to the politics of representation as it becomes legible through TEN.8's commitment to both "pictures and ideas", at one intersection between practice and theory in the recent histories of British photography.

Narrative Text and Photographs: A Case for Ethnographic Research Poetry
Terry Ownby, Idaho State University, US
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Photography and ideology danced together since European and American practitioners crafted their earliest images. Capitalistic ideologies manifested in photographs created by famous photographers in their attempts to financially prosper at the expense of soldiers' deaths during America's Civil War. In the 20th century, Roosevelt's ideologies manifested in the famous FSA photographs of the pre-World War II era. The narrative of this nuanced dance is observed directly through denotative content in photographs, while at other times, it needs to be coaxed through connotations. How do we understand the visual/textual narrative and extract ideological meanings? This paper examines one methodology for explicating ideologies from photographs reliant on textual narrative: Ethnographic poetry. Using a case study based on one of my exhibitions, I demonstrate research methods used to extract cultural ideologies and its resultant ethnographic research poem. French poetry influenced by the Malaysian pantoum style effectively guides the photographic reader to underlying ideologies.

POLITICS OF REPRESENTATION: BODY AND RACE
[Room: Auditorium]

PhotograPhysical: If the Body Is a Battleground, then Who Is Not a War Photographer?
Jörg Scheller, Zurich University of the Arts, Switzerland
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This paper examines the implicit and explicit relationships between physical culture (here: bodybuilding and fitness), photography, and politics. Proceeding from the assumptions that a) "the body is a battleground" (Barbara Kruger)

b) body-related photography is therefore inevitably 'war photography', as it were c) the historic discourses on photography have – comparable to political discourses (cf. e.g. Hobbes' Leviathan) – often included physique-related notions and metaphors d) modern – built, shaped, refurbished – human bodies are photogenic or 'iconogenic' per se, I will argue that in order to assess the relationships between politics and photography, the history of – in this case: modern, western – physical culture must be taken into account as one of the most significant fields for the hypostases of power and ideology on the one hand side, the more subtle hypostases of the habitus on the other.

25 Years Later: Historicizing and Reclaiming Kobena Mercer's Queerly Raced Photographic Politics
Levi Prombaum, Courtauld Institute of Art, London, UK
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Kobena Mercer's essay 'Reading Racial Fetishism: The Photographs of Robert Mapplethorpe' (1989) created a space for ambivalent responses towards the artist's charged images of black men. Canonized and disseminated, Mercer's work is regarded as a moment hailing the beginning of the end of the 'positive-negative' image paradigm that dominated African-American and other minority cultural dialogues within the United States for the second half of the twentieth century. Yet the artworks by black practitioners that Mercer championed, attuned to various social violences underpinning queer desires, call into question this popular reduction. In returning to the development of Mercer's scholarship throughout the 1980s, and attending to the ideological critiques, indexical functions and historiographical self-consciousness of works by Glenn Ligon, Rotimi Fani Kayode, Lyle Ashton Harris and Isaac Julien, this paper argues that Mercer's seminal scholarship situated these fine art photographers as some of this era's finest social documentarians and cultural historians.

Political matter: photography and race
Tanya Sheehan, Colby College, US
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Since its conception, photography has been imagined as embodying racialized opposites: light darkens, or blackens, the white ground of a photo-sensitive surface. Manipulations under the skylight and in the darkroom have struggled to keep these terms in balance and thus served as metaphors for racial conflicts around the world. Photographic operations, moreover, remain predicated on the notion that a "normal" subject is a racially white body, necessitating technical adjustments for dark complexions. Photographers

continue to approach non-white bodies as posing technical difficulties—in professional portraits, family snaps, tourist photos, and fashion shoots. And so this paper asks: How might we think differently about photography as, in, or against racial politics in a global context? As manufacturers of photographic materials and contemporary artists reflect on photography's inability to see blackness, how can scholars approach the race-ing of the medium in new ways—reframing it not only as a technical problem with socio-political effects but also as a socio-political problem with technical effects?

16:00 – 18:00
PHOTOGRAPHY AS DISCURSIVE DOCUMENT: MEDIATION
[Room: Gallery]

Myth, Montage and Magic Realism: Rethinking the photograph as a discursive document
Liam Devlin, University of Huddersfield, UK
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The notion of a visual and aesthetic aspect to political debate is a founding rationale for the role of documentary or concerned photographic practice, relying initially on the images supposed veracity. However, there is now a much greater opportunity for photographic images to be used in the explicit and reflexive articulation of an idea, a point of view, rather than any claim to represent reality. What is called for is a photographic discourse that reformulates the role of documentary photography as a means to engage with the reader's imagination as an explicit challenge to perception. This new discourse re-frames the photograph as a vehicle for debate, as a discursive document. Acknowledging the photograph's ontological ambiguity, this paper will examine a possible social agency for the photograph in the address of hegemony, which creates space for political mobilization.

The Uses of Protest: Reflecting on Photographic Records as "Image Events"
Daniel Marques Sampaio, University of Hertfordshire, UK
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Between November and December 2010, students marched through Central London in protest against cuts in university funding and the rise in tuition fees. Photographs of the events articulated a narrative centred on damages to public and private property, and the ferocity of what has been described as "the generation of debt, precarity, and unemployment". Seized upon by the media, the images provided a focus for diverse interpretations of the nature and validity of the protests. In this paper, those photographs are discussed

in relation to the notion, introduced by DeLuca & Peeples, of 'image events' – images designed not simply to 'represent', but to 'be' events, and to project events beyond their immediate factual occurrence. The paper contrasts multiple uses and interpretations of those photographs, highlighting some contradictions posed by the production and dissemination of photographic records of political and social events, and reflecting on tactics used to surmount those contradictions.

Not Illicit, Not Optical: Examining the power of a prevented photograph
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This talk is about a kind of photograph that functions in terms of power - but not optically. It is not about notions of absence in photography. It is not about a photographer's moral or ethical decision not to take a picture. It is precisely about the presence, and the power, of a prevented image. Prevented photography encompasses that which is not 'taken,' in accordance with regulations, either by agreement or force. How can the activity of a non-optical photograph be assessed? Where is the power, and what is the cachet in illicit photographs? Contextualized in a historical-archaeological narrative, the subject will be looked at along with Giorgio Agamben's discussion of an «apparatus» (2009) and in relation to Paul Virilio's Administration of Fear (2012).

Evidence and relation. Photography and the representation of contemporary events
Roberta Agnese, Université Paris Est-Créteil, France
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The aim of this contribution is first to consider two main aesthetic approaches in documenting history through photography: 1- the paradigm of presence, where the referent (Barthes) stands out without any mediation, in a surplus of visibility; 2- the paradigm of absence, referred to an aesthetic of relation, where a lack of visibility implies the search for a system of relations between what we see in the image and its possible signification or meaning (Rancière). Secondly, within these two aesthetic paradigms that will be analyzed through different exemples, the issue to tackle will be the representation of contemporary events and more specifically, the investigation will concentrate on the concepts of « readability » of history (Didi-Huberman) and of « ethics of form » (Montani). What kind of aesthetic mediation is required to see and to show history?

DOCUMENTARY PHOTOGRAPHY AND THE AESTHETICS OF PROPAGANDA
[Room: Auditorium]

Dissolves between art and reality – The painterly œuvre of Gyula Derkovits in the light of interwar Hungarian social documentary photography
Agnes Kusler, Merse Pál Szeredi, ELTE University Budapest, Hungary
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The œuvre of Gyula Derkovits mainly addresses social and political themes – his last period (1930–1934) was devoted to a quasi-topographic depiction of the everyday lives of the streets of Budapest: a sociological montage. The Munka [Work] social documentary photography group emerged during the same period under the leadership of Lajos Kassák, incorporating photographers such as Lajos Lengyel, Ferenc Haár, Sándor Frühof or Tibor Bass. They adopted the formal parameters of Neues Sehen, as did Derkovits with the aesthetics of Neue Sachlichkeit, but besides the formal similarities their ideological background also overlap. Through their detailed case-study we compare painting and photography as well as art and politics during interwar Hungary to mark formal and ideological dissolves between them and analyze how similar answers were given to the emerging sociological and artistic questions in the context of the Great Depression.

The Visual War: Photographic Documentation of Artworks by the German Military Kunstschutz (Art Protection) in Italy during World War II and Its Treatment in the Post-War Era
Almut Goldhahn, Kunsthistorisches Institut in Florenz – Max Planck Institut, Italy
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The propagandistic use of photographs plays an extraordinary role especially during times of political crisis. Yet the propagandistic effect tends to arise not so much from the photograph in itself as from its contextualisation. This process is evident in a group of photographs taken by the German art historian Hans Werner Schmidt documenting war damage to historical buildings in Northern Italian cities. This material was linked only recently to the photographer's activity for the Deutscher Militärischer Kunstschutz in Italy (1943-44). When it found its way into the Photo Library of the Kunsthistorisches Institut in Florence in the late 1960s, any reference to the Kunstschutz, and thus to the problematic context of its creation, was missing. The photographs were integrated into the Florentine holdings in terms of an architectural-historical status description. This raises the question how such complex material should be dealt with in art historical photographic archives. How much history does the art historian need? How much dynamics does the archive need? And what is to be done with the reconstructed biographies of such photographs?

Arbiters of Everyday Life: Ursula Arnold and Evelyn Richter's Photographic Tactics in the German Democratic Republic
Lauren C. Richman, Southern Methodist University, US
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The cultivation of documentary photography in Germany following the radical disillusionment of the Second World War rattled questions of representation and the future of photography's political concerns. Opposed to the experimental and abstract tenets of modernism, the German Democratic Republic embraced photography's more pedagogical traits and affordability as applicable for ideological conditioning. Freelance photographers, Ursula Arnold (1929-2012) and Evelyn Richter (b. 1930) explored the ways in which documentary photography could manifest a new dialectical function in the GDR's postwar moment. They not only sought to present images of work and leisure suitable for publication under the GDR's censors, but also images that questioned the zeitgeist of "socialist truth" through subversive compositional tactics and the appropriation of the aesthetics of governmental surveillance. These strategies allowed Arnold and Richter to successfully subsist beneath East Germany's hierarchical image production and offer glimpses of a less biased GDR not tainted with propagandistic acidity.

Modernizing Agriculture, Expanding the State: Uses of 'Soft Propaganda' in Canada
Samuel Gaudreau-Lalande, Concordia University, Montréal (Québec), Canada
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At the end of 1941, the government of Québec, a province of Canada, created its own information agency: the Service de ciné-photographie (SCP). The SCP essentially produced and distributed educational material that was commissioned by different ministries; it never produced wartime or nationalist propaganda. Were, then, the activities of the SCP strictly informational, or could they be considered political? This paper argues that the activities of the SCP are political because they are informational. It proposes the term 'soft propaganda' to describe information practices whose aim, beyond their specific content, is to provide a constant, low-intensity expression of their commissionner in order to increase its prestige. The analysis of rural life representations by SCP photographers will support this thesis: this paper will show how these photographs try not to present how rural life is, but how it should be, and how the state is the agent of these coming changes.

Sunday, December 7, 2014

09:00 – 10:30
PHOTO ALBUMS: PROPAGANDA AND POLITICS OF REPRESENTATION
[Room: Gallery]

Distance and Proximity: Propaganda Images of an Irish Catholic Mission in East Africa
Fiona Loughnane, Maynooth University, Ireland
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This paper examines the politics of representation in missionary propaganda, with reference to a series of albums, compiled by an Irish Holy Ghost priest, recording the Vicariate of Zanzibar in the early 1920s. Several photographs from these albums seem designed for inclusion in the order's magazine, The Missionary Annals. The images depict East African subjects, arranged around a series of signs, requesting aid and representing "an invitation to pity". However, the photographs also dissolve geographic and cultural distance, bringing Ireland and East Africa into an imaginative proximity and placing both subjects and viewers within the shared bonds of Catholicism. Building on Marianne Gullestad's discussion of missionary photography in terms of Hannah Arendt's distinctions between pity and compassion, and using Ariella Azoulay's concept of 'the event of photography', this paper hopes to overturn and challenge dichotomous readings of mission photography.

A Sovereign's Field of Vision: Evidence, Transparency and the Politics of Visibility
Zeynep Devrim Gürsel, Macalester College, US
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The photo albums of Ottoman sultan and Islamic leader Abdulhamid II (1876-1909) who dispatched photographers to four corners of his empire contain some 35,000 images. This visual archive documents state projects such as military and government buildings, hospitals, factories, massive engineering projects, schools, mosques and cityscapes, and includes a large collection of police photographs. However, the sultan's collection also contain albums sent to him by diplomats, heads of state and subjects; among these, for instance, is an album of the latest German photographic technologies – xrays – sent by a doctor seeking appointment to a newly vacant desirable post. This talk investigates a collection of xray images in the collection to rethink the depiction of political and military events. These albums provide not merely a window onto a particular collector's worldview but also act as a record of transitions in governmentality during a period of controversial modernization and democratization projects.

Photography, The Politics of Democratisation and the Photographic Book
Jonathan Day, Birmingham Institute of Art and Design, UK
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A consideration of the influence of the democratisation of technology on the perceived and preferred locations of photography, proposing a new bifurcation that parallels and replaces the gallery/archive duality. Contemporary discussions around online platforms have revolutionised our understanding of photographic destinations. In their great variety – between showcase platforms such as Flickr and curtailed sharing sites such as Snapchat, photography has been radicalised by these developments. The ready tendency of the internet to anonymise and occlude authorship leaves us with a question. If the internet is a mass of neo-anonymous output, structured and re-structured by algorithmic operations, then where now does the power/prescence of the author/artist lie? It seems to me that such a place has existed since the early 20th century and continues now more vital and important than ever before. It is not without problems of its own, but it offers a position from which to comment, to be individual, to say what you really want to. It is the book. The authored book/anonymous duality seems set to challenge and perhaps replace the traditional gallery/archive axis.

PHOTOGRAPHY AND PERFORMATIVITY I: HERITAGE, "PORTRAITS" AND AFFECT
[Room: Auditorium]

Unforeseen Encounters: Performative Acts in Recent Portrait Photography
Vered Maimon, Tel Aviv University, Israel
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This paper examines the recent shift in photography theory from an emphasis on the representational aspects of photography (the image relation to its referent) to its performative ones (the intersubjective relations between viewer or user and image). It argues that this shift has major epistemological and political implications for understanding the critical viability of photography in the current moment. As it is no longer in its status as a "document" or irrefutable form of evidence that photography acquires its prominent role within global visual culture, but in its capacity to foster belief in specific framings of the real. I examine this shift in relation to Efrat Shvily's series of portraits Palestinian Cabinet Ministers 2000 (2000), which rather than "representing" a historical or incomplete cabinet without a state, enacts an urgent persisting demand for political recognition and freedom.

Duchenne's Frontispiece and the Double-Portrait of Photographic Portraiture
Wiebke Leister, London College of Communication University of the Arts London, UK
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The French physician Duchenne de Boulogne undertook some of the first systematic experiments on facial muscle movement. For his atlas of emotional expressions (1862), he stimulated individual muscles with low voltage electrodes in order to decode their capacity to convey emotions by capturing the moving face simultaneously with medical electrization and with photography. Taking his depiction of false laughter as a starting point, my paper discusses the frontispiece of Duchenne's book as a leitmotif to raise questions about the complex politics between sitter and photographer in photographic portraiture: the double-portrait of a power-relationship between an expression-inflicting doctor and an emotion-enacting patient. Duchenne's photographic physiology therefore matters not only because it mirrors 19th century society, but also because it introduces a discussion on the model-photographer-viewer triangle in contemporary practice, which increasingly seems to evacuate the individual sitter from the portrait.

Photography and the Politics of Heritage: The Case of Cypriot Studio Photographic Portraits

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This paper examines Cypriot studio photographic portraits as an unappreciated and understudied cultural expression on the island. The paper explores the politics of cultural heritage in Cyprus as it is articulated in official and popular discourse, whereby nationalist aesthetics and politics set the agenda. This exploration provides the analytical tools in order to comprehend the status of studio portraits as non-heritage, even photographic. I, therefore, seek to articulate an alternative approach to the study of studio portraits by bringing to the forefront the politics of time and space in which studio shootings are materialised. Following Latour, I consider studio portraits in terms of hybrids and networks, aiming to draw attention to analytical directions concerning this photographic genre that stretch well beyond the hegemony of official heritage frameworks, such as consumability, tactility and affect

11:00 – 12:30
TOURISM AND PHOTOGRAPHY
[Room: Gallery]

Tourism and Politics: Photographic Representations of Athens in the 1960s

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The aim of this paper is to situate tourism representation politically, by examining the photographic imagery of the Greek capital in the 1960s published in illustrated guides, in particular investigating what is included and what is excluded. In order to consider the discourse of Athens as a tourist destination, I relate it to hegemonic discourse and the "regime of truth" of

the era, as well as to the theoretical reception of the photographic medium by contemporary art critics and amateur photographers, many of whom collaborated with the National Tourism Organization. Furthermore, I attempt to define how photographic representations of a modern urban landscape illustrated the structural economic changes taking place in Greece and served the construction of a new image of the country, a collective identity and memory in the wake of a long and bloody civil war.

Picturing Monuments: Digital Photography, Truth, and the Tourist Gaze

Kristin M. Barry, The Pennsylvania State University, US
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As a popular travel souvenir, personal photography of historic monuments has rocketed tourism imagery into modern social media culture. Monuments such as Izzet Senemoglu's Trojan Horse (1975) at the Archaeological Site of Ancient Troy that can be photographed as whole objects dominate images produced, and are shared with the world through social media and other popular outlets. This adds to the promotion particular places, but can create an inauthentic dialogue when the monument being distributed memorializes or is associated with a controversial historical event, now proliferated through widespread photo-sharing. As personal images have eclipsed professional photography of monuments, history, therefore, can and is manipulated even if unintentionally. This paper will explore the phenomenon of I was here tourism photography as it relates to historic sites, particularly Ancient Troy, Turkey, and Chichén Itzá, Mexico, where tourists images have influenced how the greater public understands the associated visual, social, and political truths.

Viewing Platforms: Experimental Modes of Documentary Making

Kristian Häggblom, La Trobe University, Australia
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Viewing Platforms: experimental modes of documentary making is paper that extends on my PhD research and explores relationships that are played out in the Australian landscape between tourists and remote destinations. It contextually examines methodologies employed by other photographers that extend on documentary making that include mining archives, discursive narratives and experimental photobooks. The paper will outline methodologies employed to produce Viewing Platforms and position these approaches in the context of recent expanded documentary. It will elaborate on how the project was created from within the mechanisms of tourism to create a journey narrative that is celebratory and critical of tourism. A particular interest underpinning the project is how photography empowers tourists and reveals other avenues of exploration beyond the ocular. Viewing Platforms will conclude with an outline of how photography acts as an agent to fulfill touristic desires that are often made in highly politicised and choreographed landscapes.

PHOTOGRAPHY AND PERFORMATIVITY II: HERITAGE, "PORTRAITS" AND AFFECT
[Room: Auditorium]

Inherited photographs and the formation of cultural identities
Alan Cusack, Institute of Education, University of London, UK
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This paper explores how collected and inherited photographs have become important objects in the formation and articulation of teenagers' culture and identity. It challenges the fixed nature of their meaning and opens new interpretations in order to better negotiate the unstable pluralist setting to which their owners now belong. Through presenting a case study involving first and second-generation migrant teenagers in an inner-city London school, the paper poses questions around myth, memory and heritage. Using the students' inherited photographs, this research-led art project will engage the participants in a dialogical inquiry into the commonalties of interpretation. It will explore ways in which meaning can be made and shared to produce new narratives. In addition, it examines how collected family photographs, which have informed fictional narratives of selfhood in London teenagers, can hold the potential for important pedagogical and narrative research.

The Politics of Screen Gesture in Japanese "Purikura" Photography
Mette Sandbye, University of Copenhagen, Denmark
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This paper addresses vernacular or everyday photography as a possible locus of subtle gender and identity politics. Purikura photography is a widespread phenomenon in contemporary Japan. It is a kind of manipulated photo box sticker photography made by almost all female teenagers. Inspired by recent anthropological studies of photography as gesture and social exchange, a renewed art historical interest in vernacular photography between the private and the collective and cultural studies in general I want to take a closer look at "the screen gesture of purikura". Is purikura a sign of conformity and adjustment to both the machine and the group mentality – or is it the opposite: can we speak of a free, creative and highly gestural play with identity, gender, sexuality etc.? What is the social value of this kind of photography and which kind of affect does it produce?

12:30 – 12:00
CLOSING REMARKS
[Room: Gallery]