

9

Abstracts

Friday



International Conference:
**PHOTOGRAPHY IN
ACADEMIC RESEARCH**

8 - 9 September, London

Conference hashtag: #photographypluscontext
events.reyes-cortez.com

**International Conference:
Photography in Academic Research
8 - 9 September 2016**

UCL, Institute of Archaeology (Heritage Studies)
31-34 Gordon Square, London, WC1H 0PY in G6 LT, ground floor

9

Friday

Room

G6 LT

KEYNOTE

Carlos Reyes-Manzo

Associate Research Fellow

Birkbeck, Department of Politics, University of London

Social documentary photography as a medium of representation

Throughout history societies have represented themselves and their social environment in symbols and images. The image as a visual language of representation has played an important role in the development and transformation of society.

From the moment the image in the square box was fixed, photographers began expressing ideas through their work. A portrait reflects the social class of the person, and more importantly, the social vision of the photographer.

Social documentary photography is a mediator between time and history, society and the personal. Photography is the spirit of memory and the philosophical materiality of the history of society.

Photography is political and ideological affecting social consciousness and creating public opinion. Who represents, who is represented, and why are they represented? Images have been used to impose, transform, or keep the hegemonic ideology of the elite. Regardless of ideology, art plays a social role in society to deny or reassert a social reality.

Some of the questions I will address are: how can social and economic injustice be represented by social documentary photographers? Can photography be an instrument for social change? Should ethics be at the heart of social documentary photography?

9

Friday

Room

G6 LT

Room

B30

Andreia Alves de Oliveira

Artist and independent researcher in photography, London
alvesdeoliveira.andreia@gmail.com, www.andreialoliveira.net

Between Documentary and Social Science: Photographing Migration

Paper presenting a photographic project that I am developing about immigration from Portugal to London. Through interviews, portraits and photographs of places, the project investigates the experience of migration in relation to notions of m/displacement, with the aim of intervening in the politics of visibility of migrants' experience.

Portugal has the highest emigration rate in the EU and one of the world's highest. Since 2011 and coinciding with an IMF bailout, emigration has peaked once again. As a Portuguese national and an e/immigrant myself, I felt compelled to witness and to understand this phenomenon through my practice.

The paper will present and discuss the project A Place Called Diaspora, which by means of interviews with Portuguese e/immigrants in London, portraits and photographs of places, aims to investigate experiences of migration and create a representational space where these experiences can be conveyed and accessed.

In spite of the cyclical character of emigration in Portugal, the question of why do people emigrate and what does (mass) emigration say about life and society has not received sufficient attention from scholars there. Socially and historically, the emigrant is mostly represented as a figure of contempt if not derision, or then as a victim. In today's world of flows, where geographical movement is facilitated by the collapse of spatial distance, various reasons motivate the need to and/or the will to emigrate, a process which in turn leads to questioning about received (and enforced) notions of border and identity defined in relation to Nation and nationality.

The project aims to learn about these motivations but also to intervene in widespread representations of migration – hence its epistemological hybridity, proposing both an approach and an outcome that sit between visual ethnography and documentary photography, aiming to bridge the gap between these forms of respectively formal and informal knowledge. Research methods derived from ethnography such as the interview, oral history and participant observation are adopted and adapted to the codes and affective potential of the photographic image in order to produce a scripto-visual static portrait that aims to arrest the flow of migration and offer the viewer not only knowledge, but also and moreover the elements enabling them to recreate through thought and emotion the experience which is being conveyed.

Annchen Bronkowski

Institute of Archaeology, University College London
annchenbronkowski@gmail.com

Shooting Afrikaners: Considering the Problematics of Photographic Representations of Afrikaners

This essay will investigate the implications of photographing a people, considering the way in which Afrikaners are perceived via photographic representation by critically analysing and comparing the work of David Goldblatt's *Some Afrikaners Photographed* (1975) and Roelof Petrus van Wyk's *Jong Afrikaner* (2012), and revealing the uncomfortable tension between essentialism and representation.

The discussion of the problematics and politics of ethnographic photographic representation must be framed within a larger discussion of photography as a creative medium and the notion of 'truth' as developed by Sonntag, Wells, Berger, et. al., the implications and meanings of context (and the inevitable lack thereof), and the notion of the reader as translator, as defined by Gayatri Spivak.

Ultimately, photographic representations of Afrikaners have belie the realities of a shifting sense of hybridity - a cultural complexity that is constantly in flux and forever changing what 'Afrikanerness' means or looks like. The point of this essay is not to suggest that there is one, or any, correct way to truly depict this culturally hybrid people. It serves as an investigation into what the representations of Afrikaners are not showing us - a warning against the inherent flaws of photographic representation that must always be taken into consideration when viewing a photograph of a cultural people in general, and of Afrikaners specifically.

Benjamin Rubloff

Artist, Berlin
brubloff@gmail.com

Painting the News: An Artist's Response to the Photographic Archive of Conflicts in the Middle East

An artist talk about painting as a means of engaging with media images of violence.

The group of paintings, *Dispatches*, is based upon recent media images from the Middle East. The series began as a way of addressing the biopolitics of the war on terror as I became interested in how we, as western viewers, have become spectators in the disciplining of suspect bodies, first in Iraq and Afghanistan with images of presumed insurgents, and later through images of "the arab street" during the uprisings of the Arab Spring. The paintings engage in a process of willful omission—the identities of figures are erased and the narrative details are obscured—creating a void of specificity while bringing attention to the language and motifs that recur in press images from these conflicts. I am interested in questions about what it means to bear witness, to be a spectator of distanced violence, and the possibilities for painting to shift the meaning and affect of photographic source material.

Christian Vium

Camera as Cultural Critique research group, Aarhus University Denmark
cvium@cas.au.dk, www.christianvium.com

TEMPORAL DIALOGUES: Archive-based photographic dramatization as a collaborative research method in anthropology

With a point of departure in an analytical comparison of two ethnographic cases (one from Central Australia, 2014 and one from the Brazilian Amazon, 2015), I elaborate on the methodological framework of my ongoing research project. Through a discussion of project components such as archive mining, photo repatriation, and in particular collaborative photographic dramatizations and re-enactments of historical photographs produced during the colonial era, I sketch out how my interventionistic approach evolves into a collaborative dialogue centered around the enactment of a space of playful interaction that engenders particular forms of embodied reflexivity. Hence, the paper asks how we may establish more co-creative and open-ended forms of research and knowledge-production registers that invite for a critical re-contextualisation of the historical source material and the ways in which cross-cultural and cross-temporal juxtaposition may provide an analytical avenue for novel forms of cultural critique.

The presentation will include photographs and audio-visual excerpts.

'Temporal Dialogues' is an award-winning comparative research project integrating critical research into colonial archives, interventionistic and co-creative visual research strategies, and exhibition-making in between the disciplines of anthropology and visual arts. Parts of the project have been exhibited in among others Amsterdam, London, Paris, New York, San Francisco and Tokyo.

Dean Sully and Dinah Eastop

Institute of Archaeology, University College London
Dean Sully; d.sully@ucl.ac.uk. Dinah Eastop; d.d.eastop@soton.ac.uk

Making objects into things with Reflectance Transformation Imaging (RTI)

The shift in authority from the producer of data about heritage objects to the consumers of that data, requires a transition in the communication tools used by heritage practitioners. The detached gaze upon the static presentation of a completed object can be transformed into interactive encounters supported by virtual technologies. The use of Reflectance Transformation Imaging (RTI), an increasingly widely used photographic technique, has the potential to realign heritage practices by placing the power of the viewer to manage the virtual encounter and interrogate emergent understandings of the presented object. This has the potential to transform the stabilised proper places and objects of heritage into active, informal spaces and things in the life of people involved. Several case studies will be presented to consider the potential of such technologies to destabilise authorised heritage accounts of particular past lives. This expands the type of people, tools, techniques, actions, performance, and ritual that is appropriate for us in managing, caring for, talking about, and understanding heritage places and objects.

Alternatively, it needs to be considered whether these encounters with objects merely construct a façade for enquiry that further detach the gaze of the viewer as a subject separated from their interconnectedness in the formation of the world.

Dermot Hodson

Department of Politics, Birkbeck College
d.hodson@bbk.ac.uk

Social Documentary Photography: Two Views From Political Science

Photographs can almost certainly influence politics but what about photographers? This paper offers two views from political science, drawing on theories about the role of advocates and experts in the international arena. The implications of these theories for perennial debates in the study of social documentary photography is discussed.

Photographs can almost certainly influence politics but what about photographers? Taking a political science perspective, this paper explores two ways of thinking about the potential political influence of the social documentary photographer. The first sees this photographer as a member of a transnational advocacy network who uses photographs to convey shared normative beliefs. Here the photograph becomes a medium of information politics in the service of transnational social justice. The second sees the photographer as putting his or her expertise at the service of an epistemic community, such that the photograph serves as a kind of visual hypothesis. These related, but conceptually distinct, points of view offer competing perspectives on two perennial questions in the study of social documentary photography: What purpose does such photography serve? Who does the photographer speak for? Through what means do photographers seek to affect political change? These questions – and possible answers to them – are explored with reference to the work of Dorethea Lange, Sebastião Salgado and Matt Herron among other social documentary photographers.

Diana M. Natermann

University of Hamburg, Germany
diana.natermann@eui.eu, diana.miryong.natermann@uni-hamburg.de

Decolonising Colonial Photographs. An Interdisciplinary Approach to Colonial Photography at the Ethnological Museum, Hamburg

This paper argues that the supposedly “neutral eye” of photography played an important role in the (re-)enforcement of racial ideas amongst Europeans traversing Africa in the early twentieth century. Consequently, I demonstrate that these patterns often affirmed and nourished prejudices in Europe that exist until today. I show the importance of applying post-colonial theories, with a particular focus on gender, race, and the subaltern, to colonial sources. Lastly, I stress the importance of visual sources for the analysis of modern history in general and Germany’s colonial heritage in particular. Ultimately, this post-colonial historiographical approach, operating in dialogue with cultural anthropology and relying on the knowledge and expertise of photo archivists aims to “decolonise” the archive.

Susan Sontag pointed out that photographs teach their viewer a new “visual code”¹: the sender decides which images are worth remembering and leaves the receiver no choice but to accept this selection. I will problematise this process by re-evaluating “typical” German colonial photographs that portray peoples, landscapes, and cultures from central Africa.² The goal is to discuss the importance of photographic sources for both the research and the teaching of twentieth-century colonial history.

The almost 3,000 archival objects that form the basis of this project were created in sub-Saharan Africa during an imperial expedition in 1910/11 under the leadership of Duke Adolf Friedrich Mecklenburg and his eight team members. Over one hundred years later, both the glass negatives and the developed positives have still not been scholarly analysed.³ By undertaking this task, I intend to uncover if and how the compliance with a photographer’s product influenced a society’s view of the African colonial other, and I address the question how to present the results of such an enquiry to a contemporary academic public. Which lessons can we draw from a photographic collection? Can traces of former ways of thinking and viewing cultures still be found in today’s photography?

1 Susan Sontag, *On Photography* (London: Penguin Modern Classics 2008).

2 The Research Center “Hamburgs (post-)koloniales Erbe” at the University of Hamburg and Hamburg’s Ethnological Museum joined forces to apply an interdisciplinary approach to the study of the Mecklenburg expedition’s photographs. The longer-term goals of this project are to outline the collection’s social and public importance to Germany’s colonial history as well as the digitalisation of the objects into an online database.

3 Overall, almost 3,000 objects are preserved at the Ethnological Museum in Hamburg and a selection of circa 200 photographs were published in Mecklenburg, Herzog Adolf Friedrich zu, *Vom Kongo zum Niger und Nil. Berichte der deutschen Zentralafrika- Expedition 1910/1911* (Leipzig: Brockhaus, 1912).

Elisavet Tamouridou

Independent Artist, London College of Communication
elisavet.et@gmail.com, www.elizatamo.com

State of Things: A visual essay that reports on photography, post memory and genocide

During my postgraduate studies in Photography at the London College of Communication I developed a body of work entitled "State of Things". The work studied the dynamic of post-memory in relation to the genocidal policies and forced uprooting that the Greeks of the Black Sea (Pontic Greeks) were subjected to during the formation of the Turkish and Greek nation states in the early twentieth century. It documented a descendant's attempt to retrace her family's lost history and questioned the borders between the family album and the archive. The work looked into the power relations between knowledge, experience and truth that produce an archive and its role in forming identities and national history. The documentary photographic work was organized in two parts. Firstly I concentrated in studying the traces of the refugees' legacy in the urban landscape of Athens. Athens was one of the cities that received a large part of the refugees from Asia Minor and a vast number of the city's different neighbourhoods flourished from the refugee slums of 1923. Secondly in the summer of 2011 I travelled for the first time to the historical area of Pontus, in the southern part of the Black Sea, in an attempt to locate my own family memories and acquired knowledge within the specific geographical area. In documenting the process of capturing my family's history from Athens to Trabzon the past and present of Pontus blended with the one of Greece. The resulting work was a collection of documents that formed a 'Pontic Greek Family Archive' and showed how 'the family album' can be shaped in the events of a genocide and forced displacement.

Jason Bate

University of Exeter
Jason.bate@falmouth.ac.uk

This encountering archival photographs, renegotiating history

paper argues that the historical meaning of photographs can exceed the meaning that was intended within the historical context in which they were produced. This is because photographs exist in the present and therefore within 'the historical context of the viewer'. Material confrontations with historical evidence shape researchers' interpretations—and therefore affects what is taken to be "the past."

This paper examines photographs of facial plastic surgery cases from the First World War. Drawing on the assumption that a photograph's meaning comes from its use and the context in which we view it, and emerging from the archive experience and the affect that this encounter has on me as a viewer, I explore how the photographs elicit readings, affect my historical consciousness, and shape their content for me as a viewer. The study begins with a definition of Foucault's concept of medical discourse as a means of putting the photographs into their historical context. The use of photographs to illustrate and support surgical progress played a key part in shaping medical thinking and the dissemination of information on facial surgery. However, reading the photographs through medical discourse only takes us so far in understanding what they mean today. These photographs raise difficult questions about their function within, and potentially, across historical discourses. These surgical images problematize Foucault's claims to using coded ways of seeing to access the photograph's past. The surgical images are historical photographs, meaningful within the kinds of discursive frameworks Foucault proposed. And yet these surgical photographs can affect me—and not only me—in a way that seems to cut across time and cultural convention, that generates a spark of recognition, a connection—however brief—that cannot be discursively contained. The surgical photographs complicate, or even undermine, my own understanding of history. From one point of view, they are important historical documents, but from another they function in a completely different way.

John Hillman

Falmouth University
me@johnhillman.co.uk

The un-photographic subject

As a method of recording, documenting, reporting and giving testimony, photography is often one of the visual researcher's tools of choice. Arguably, photography may be thought to represent its subjects accurately and reliably. However, in this paper I examine the significance, not of photography's representational qualities – its ability to capture moments or to contain our memories – but how it specifically configures subjects of representation.

Photography - and with it contemporary cultural identity - assumes its subjects contain within them some thing photographically recognisable. The structuring characteristics of photographs are their fragmentary, accidental and incomplete in nature, traits also common to much of modern culture. Since our experiences of the world are mediated by our experiences of photographs, we might ask whether the world should be considered to be in some sense 'photographic.' The implication apropos to the configuration of subjects of representation is that their formation occurs, not unavoidably, through how we photograph what we photograph. Rather, subjects of representation are created through the systematic forces of

replication and distribution that underpin photographic practice. In this conceptualisation, a photograph cannot be presumed to be simply an inscription of an external subject; the photograph implicates and calls into being its subject through its own various modes of duplication, circulation and transmission.

Within any visual research, photographs presuppose a photographic subject of research. I suggest it may therefore be a pressing task of photography, within the context of academic research, to expatiate something of the un-photographic subject.

Jung Joon Lee

History of Art and Visual Culture, Rhode Island School of Design, USA
jlee54@risd.edu

Body as Site: The Geopolitics of Photography in Postwar East Asia

August 15, 2015, marked the 70th anniversary of the end of the Pacific War. The ways in which the event was commemorated varied: for example, Japan memorialized the end of World War II, while Korea celebrated the 70th anniversary of independence. Many of these commemorative efforts shared their use of visual media, even as they reproduce the disjunction between what is being remembered through the semiotics of the visual. For much of the region, the end of the Pacific War also ushered in the self-sanctioning of American military presence and activities. Not coincidentally, this particular context has consistently been rendered invisible in creating the memory of "the end of the war." However, U.S. military bases and camptowns in East Asia continue to be the space of intensifying everyday militarism.

Focusing on photographs of sex workers and military servicemen in camptowns that "host" the U.S. military bases in South Korea and Japan, this paper explores an 'alternative' methodology photography offers for the (art) history of postwar East Asia. The paper examines the body as a contested site of geopolitics through the late Korean artist Kim Yong'tae's installation, DMZ, which consists of over 130 portraits he collected from photography studios in South Korean camptowns; and Canadian photographer Greg Girard's ongoing photography series, Half the Surface of the World, made in U.S. military bases across East and Southeast Asia. These photographs expose what remains largely invisible in the history of postwar East Asia: service labor, sexual and affective, in camptowns and the Korean and Japanese governments' position(ing) in light of expanding American militarism.

Karen Fromm

Hochschule Hannover, University of Applied Sciences and Arts Faculty
Karen.Fromm@hs-hannover.de

Images make history - and with them, politics are made. On the Politics of Images in Photojournalism

The lecture puts a focus on photojournalistic images and makes the complex and multidimensional interrelations with politics visible. Therefore the lecture interrogates historical and current image production in photojournalism and demonstrates that images not only respond to political events but also play an important role in shaping them.

Deconstructing the idea of photojournalistic truth and the image as witness the lecture points out that not the truth of representation can be recognized but only its effects. Images today stand for many things, but they are not reliable witnesses of a world as it is. Nonetheless the journalistic convention in photography has relied on this narrative for a long time.

In many discourses on photography frequently the power of images is invoked, but the power of images is limited. In particular the so-called power cannot be attributed to the images solely. Even more important is the fact that every image is integrated in a wide range of medial and political correlations. Images do not mirror reality but fashion their own reality from the means at their disposal. Without a doubt images make history, but with them and the processes and discourses they are involved in politics are made.

Taking in mind the structures that determine what and how things fall into the field of the visual the lecture also examines artistic works in particular which reference the convention of photojournalism to sharpen the question how images can be used to take a critical stance on politics.

Nicola Brandt

Visiting Artist and Scholar, University of Oxford
nicola.brandt@rsa.ox.ac.uk

Other Landscapes, Other Lives

Nicola Brandt weaves together divergent genres including landscape, documentary realism, scripted and found stories. In her recent work, Brandt travels through deceitfully beautiful, derelict landscapes in Namibia that contain places of historical

violence linked to the German-Herero-Nama War of 1904-1908. The artist, as a Namibian of German-English origins, critically reflects on the difficult issues of representation and the politics of the camera as they pertain to her own artistic practice, especially when attempting to record these sites photographically. She asks what role and what right does she have to engage with these complex legacies of colonialism and how can innovative documentary practices address and critique an aesthetic tradition that is closely linked to the "colonizing camera". Image credit/details: Nicola Brandt, *Spectre*, Namibia, 2013

Paula Horta

University of Lisbon Centre for English Studies (ULICES), Portugal
paulahorta@clix.pt

The Nelson Mandela Digital Archive: Image and Text at the Intersection of Memory and Emotion

In 2012 the Google Cultural Institute launched the Nelson Mandela Digital Archive (available at <http://archive.nelsonmandela.org>), classifying it as "a storytelling platform". The online archive consists of artifacts, documents and audiovisual materials curated into seven interactive exhibits covering Mandela's early life, his years in prison, the negotiation for democracy, the presidential years and his retirement. The focus of this paper is the exhibit titled "My Moment with a Legend", which, unlike the other exhibits, relies on photographs and personal testimonies to produce a narrative of Nelson Mandela's human and political qualities by juxtaposing photographs of Mandela and the photographed person(s)' oral and/or written testimonies of the experience of meeting or working with Mandela. Drawing on Paul Ricoeur and Geoffrey Batchen's narrative and memory theories, I reflect on the intersection between memory, emotion, photography and narrative and examine the role of photographer, photographed person and viewer in narratively constructing an emotional memory of Nelson Mandela's public life. I wish to argue that the weaving of emotionally charged images and text produces poetic configurations of events of Nelson Mandela's life and drains the images of political meaning.

Raffaele Gallo

Department of Political and Social Sciences, Freie Universität Berlin
raffaele.gallo@fu-berlin.de

Imaging Crisis: Photography and the Representation of Natural Disasters

This paper explores how photographs of natural disasters undergo global distribution as iconographic motifs and influence the public's perception of these events. The visualization of natural disasters is one of the most significant parameters by which the perception of hazards and risk are socially constructed. During the last two decades, mostly due to media coverage, awareness of natural disasters has been growing worldwide. Currently discourses around natural disasters are overlapping with those around climate change. The impact of this media coverage has produced distinct changes in the perception of natural disasters. The increasing circulation of the images transforms the processes of interpretation and elaboration both during and after a catastrophe. Nationally and internationally, images are becoming a set of repertoires to glean from – topoi that form a collective imaginary of catastrophes. Building on a historical selection of natural disasters visualization and the global media flow of images depicting major international catastrophes, from the 2004 Indian Ocean Tsunami to the 2011 Great East Japan earthquake, this paper discusses how the global spreading of common iconographic motifs generate processes of semantic synthesis and the designation of political responsibility.

Ronnie Close

Journalism and Mass Communication Department
American University in Cairo
rclose01@aucegypt.edu

Parallax Error: Paradigms of Photographic Image Censorship in Egypt

This article sets out to examine the intersection between dominant Western histories of art and Arab visual cultural sensibilities read through a series of found images in photographic books in Cairo. The images come from various popular photographic compendium publications available across the world. However in Egypt they are subject to a state run censorship process, similar to other Muslim countries, as a governmental body monitors image distribution. In Egypt, all such publications must be approved before sale by the governmental organization, The Censorship of Creative Arts (Al Riqqaba Ala El Musanafat El Fanneya), who adjust materials ahead of general public consumption. The process involves hand painting each photographic image in each book edition to conceal parts of the human figure that could be considered ill suited to Egyptian society. This research article proposes that these doctored photographic images, the byproduct of the government directed censorship process, question the ideological role of intervention on the image surface. Moreover, this local governmental agency operates within a rapidly changing globalized image paradigm where such interruptions are fundamental political acts. The article employs the writings of French philosopher Jacques Rancière on what is permissible

to examine the intersection and surface tension created between the censor action and the original photographic works. This rethinks the cultural encounter and explores notions of collaboration through image production.

Ruthie Ginsburg

Minerva Humanities Center, Tel Aviv University
ginsburg_ruthie@gmail.com

Citizens' photography as knowledge production: a comparison

This paper, while focusing on "citizens' photography," offers a dialogue between social research and other fields of knowledge that are engaged with photography, both creatively and critically. In the last two decades, ordinary people are photographing and filming events and circulating the images as public concerns. In that way, citizens actually participate in forming knowledge of the public sphere through photography. This transformation in knowledge production is due to technological developments, yet it is also celebrated, I will argue, as a socio-political neo-liberal tendency. By comparing the role of citizens' photography in three fields of knowledge where production of knowledge is usually preserved to experts like in media, human rights, and social science, I strive to understand the nature of citizens' photography and why it is so much widespread other than the accessible technology. Thus, in the presentation I will ask: What kind of knowledge does citizens' photography deliver? What are the mechanisms and norms of this mode of knowledge production in the different fields?

Sabine El Chamaa

Lebanese American University
sabine.elchamaa@lau.edu.lb

This does not look like war

"Are you purposefully hiding the atrocities? This is outrageous! People in your photographs look relaxed!" The interlocutor in question had just seen a display of photographs I took of displaced refugees whose neighbourhoods had been targeted by Israeli air raids during the July 2006 war on Lebanon. Photographing people who refused the camera lens the privacy of pain was deemed unacceptable. I had a body of images of war without war. Photographs had to exist as documentation, as proof, and as a record of the proximity to death that demanded blood as proof of truthfulness and of the reality of war. An inherent (mis)conception of what counts as 'the real in war' disallows different photographs of war to be recognized as such. But war is not a photograph, nor were my photographs meant to be representative of the complex multiplicities of (told and untold) experiences accumulated during that war. Existing images of war as a spectacle of suffering manufacture expectations of what a social reality of war should look like. The recognition of a partial and mediated reality becomes dependent on its recognition within a dominant image. In this context to be realistic, to represent truthfully a war meant following prescribed "how to do's": hand-held cameras of photos taken on the run amidst screams, cries, and destitution. A reality once fixed within a photographic representation that becomes the referent to the topic of war in the 'Arab world'.

Sandra Plummer

Slade School of Fine Art, University College London
sandraplummer@gmail.com

Derry Camerawork: Documentary and Lived Reality in the Northern Ireland 'Troubles'

This paper investigates the archive of Derry Camerawork - a community photography project that ran from 1982 to 1992 in the city of Derry~Londonderry. By 1982 Derry had become one of the most photographed cities in Europe. The birthplace of the Northern Ireland 'Troubles', Derry had endured the Battle of the Bogside, internment without trial, Bloody Sunday and Operation Motorman. Yet British media representations were subject to increasing censorship and perpetuated a consensus that affirmed social order while portraying the nationalist community as terroristic. Derry Camerawork was initiated by local young people -predominantly working class women from both communities- who wished to counter the dominant stereotypical representations of their city in the British mainstream press. Camerawork began documenting Derry in the immediate aftermath of the 1981 Hunger Strikes and includes pictures of Republican funerals, Unionist parades, protests and riots, and the confrontation between the nationalist community and the British Army. Comprising over 30,000 images, the (recently digitised) archive also provides unique insight into the political and social reality of life in the last decade of the Troubles. The archive is significant not merely as historic documentation, but as the output of a divided community whose lived experience of the Troubles far outweighs the transitory encounters of visiting photojournalists. In Free Derry, Camerawork informed, empowered and liberated its members; collectively they embraced freedom of speech and freedom of expression. This community photography project will be examined with particular regard to how 'amateur' representations of everyday life can challenge dominant media consensus.



International Conference:
**PHOTOGRAPHY IN
ACADEMIC RESEARCH**

8 - 9 September, London

Conference hashtag: #photographypluscontext
events.reyes-cortez.com

Sarah Kerr

Institute of Education, University College London
Sarah.Kerr@nottingham.ac.uk

Making wealth speak – photography as a critique of neoliberalism

Social policy was brought into being as a way of managing 'the poor'. Through its transition from the 'Vagabonds and Vagrants Acts' of the 1400s to the social mobility commitments of The Coalition, the substantive focus has been on disciplining and regulating 'the poor'. The poor have been identified as the problem, the exiled, the outsiders, whose re-integration has been facilitated through diverse 'technologies of power' (the workhouse, the 'dole', job-seekers' allowance inter alia).

This Foucauldian analysis of social policy, looks at how photographic images of poverty can entrench or challenge policy 'objects' (the deserving and undeserving poor, for example). It looks to introduce a new concept – visual interpellation – to individuate the particular way that images help to make certain identities possible, and the way in which they can be used to suggest metonymic relationships between individual images and whole social groups/ classes.

New critical photographers who engage explicitly with neoliberalism and attempt to make it speak, effectively mobilise photography as critique. They are focusing on wealth and the wealthy, and on the geographies of wealth (tax havens) to either explicitly or implicitly critique the extreme wealth accumulation that characterises neoliberal states.

This paper combines images with analysis to position critical photography as a discrete form of social critique that can be mobilised in fields such as policy sociology to provide new insights into contemporary policy subjects and objects.

9

Friday

Room

101

Education

Matthew Sowerby

University of Stirling, Scotland
matthew.sowerby@stir.ac.uk

Researching the role of the visual in educational settings using non-representational methodologies

This paper will offer perspectives on qualitative research employing visual methods and non-representational theory in a relational-materialist enquiry into how everyday communication and meaning-making through digital photography can be harnessed in educational settings.

The ubiquity of cameras in mobile, networked devices is placing the apparatuses of cultural production into the hands of its participants. These changes have far reaching implications for long-standing structures of power and control. The effects are being felt acutely in education, where curricula and pedagogy can no longer be anchored to the knowns of teachers' pasts. How can everyday meaning-making and communication through the practice of digital photography be harnessed in educational settings?

In this qualitative enquiry, the visual is both the empirical focus and the methodological orientation. Auto-driven photography, photomontage and photo-elicitation interviews afford teachers and young people time and space to reflect on their agency and the potentialities for visual praxis. A non-representational theory of photography does not refute representation per se. Rather than simple go-betweens reflecting some a priori order waiting to be unveiled, decoded or dispelled, photographs are apprehended as performative presentations; as doings. In research, the focus shifts beyond normative categorisations of 'what' is represented, to a relational-materialist analysis of 'how' is meaning stabilised within the on-going dynamic formation of the social? Furthermore, these non-cognitive, (in large part) non-verbal, practical visual accomplishments elude 'representation' through verbal codes and ontologies traditionally favoured by academics as the primary representational form. How then, can they be included within research? This enquiry is presently enmeshed in fieldwork, but beginning to formulate working plans for conveying raw data, vignettes, accounts of non-judgemental witnessing, and photographs 'in' - or perhaps 'as' - the final form of the PhD submission.

Mariano Andreani

Iuav University of Venice
mariano.andreani@gmail.com

The Territory of Photography. Explorations on the Water and Asphalt Infrastructure in the Veneto Central Area.

Among the researches dedicated to the study of the territory, it seems to emerge an interstitial space, a field of non-exclusion among disciplinary speeches, to which the practice of photography may have access, once recognized appropriate conditions of existence and a specific level of cognitive effectiveness.

The research was developed from a theoretical and methodological apparatus derived from his- torical and contemporary "artistic" photography, which at the same time defines the tools for realizing a photographic survey of the territory. Those linguistic devices have been focused on two key themes of the Veneto central area: the water regime and the mobility.

The work starts from a line cutting the Veneto central plain (an extensive area of two thousands square kilometers) which is fed back to an oblique cross-section. The line position and orienta- tion intercept areas and topics relevant to the researches and to the reading of the whole territory.

In a later phase, the results of the fieldwork were organized in "path units". Those units simultaneously define the scale and extension of the sampling and exploration and they support the spatial distribution of the pictures on the map. The selected sequences of photographs are the visible part of a set of rules that configure the largest corpus of the archive: on one side a denotative logic, on the other side a syntactic and narrative logic

Miguel Santos and John Wainwright

Department of Geography, University of Durham
Miguel Santos; miguel@santosmiguel.com. John Wainwright ; john.wainwright@durham.ac.uk

River(s) Wear: A Photographic Investigation

River(s) Wear was developed during a Leverhulme Trust artist in residency programme in the geography department at Durham University. The project investigated the relationship between local populations in the River Wear catchment area and their environment. The residency resulted in a photographic work that was produced during daylong walks and considering a variety of social, economic and geomorphological forces.

Photography, specifically, the photographic act, was used as a research tool demanding a unique form of attention to the subject of the investigation while requiring the physical presence of the artist/researcher. The photographic work was contingent to a phenomenology of walking while engaging with local memories and heritages and with the manifestations of social and economical forces (e.g. environmental and community groups, mining industry, tourism or farming practices). This photographic ethnography promoted an immersion in the local environment and an understanding of some of the implications of living in the area (e.g. the impact of reduced public transport or the importance of the industrial revolution's heritage) and unveiling traces of human activities that otherwise would have gone unnoticed: ventilation shafts of disused mines, hidden but fully operational quarries, foresting and farming practices.

The project addressed some of the different perspectives and interests of the local populations in relation to their environment, suggesting the existence of various understandings (and uses) of the river rather than a single and unifying view. This presentation will present the photographic work (<http://santosmiguel.com/Site/Wear.html>) while discussing the crucial role of photography in relation to the overall project.

Olívia Da Silva

Media Arts and Design School, Porto, Portugal
oliviamarquessilva@gmail.com

Feelings, Likeness and Place

Feelings, Likeness and Place is about explores the photographic act, objectivity and subjectivity of representation. It is about collaborative project between the photographer and the photographed combines the subjectivity of a moment of pause in a known place of Asprela (At the University Campus of Porto) campus to build a fictional scenario, with the active participation of the individual who agrees to share with the camera the emotions and feelings they have for Asprela (University Campus in Porto City).

For the photographer, documentary photography implies the interaction of knowledge and affection, of the intelligible and sensible. First of all, the image in documentary is esthetics and ethics. These two aspects are inseparable to consider the reflection as a documentarist. Unlike an uncompromising vision and "modeled" of reality, documentary organizes his speech and builds his rhetoric where key relationships must be established between the photographer and the photographed.

The documentary photography works as the testimony of a certain reality and that it refers to the photographers who document, reflect and intervene as well as to show new ways to rethinking the media. Feelings, Likeness and Place is a documentary photography project, is about explores the photographic act, objectivity and subjectivity of representation. It is about collaborative project between the photographer and the photographed combines the subjectivity of a moment of pause in a known place of Asprela (At the University Campus of Porto) campus to build a fictional scenario, with the active participation of the individual who agrees to share with the camera the emotions and feelings they have for Asprela (University Campus in Porto City). Asprela 's located n an old neighborhood with an elderly population and receiving the university center. This work reflects the integration and feelings of same.

Feelings, Likeness and Place represent without doubt the fact that photographic practice in portraiture is essential for the photographer. Through photographic practice opens a set of shares to find a narrative between the photographed and place. Thus the subjects participated in an interesting interplay with the photographer, being the possessors of the emotions, feeling and thoughts, which embodied their image before it was made frozen by the camera. Various social and psychological aspects have been achieved with this contemporary approach through the portraits that result from a continued demand through hotoographic practices.

Photographs: Sandra Hasanefendic, Dener Henrique, Mobina Alemi, Joana Lacerda, Daniela Grams, Mates Basic, HugoVaz, Filipe Figueiredo



International Conference:
**PHOTOGRAPHY IN
ACADEMIC RESEARCH**

8 - 9 September, London

Conference hashtag: #photographypluscontext
events.reyes-cortez.com

Raul Valdivia

School of Arts, Birkbeck, University of London
rvaldi01@mail.bbk.ac.uk

Photography and Self-Representation at the Margins

This paper is an overview of my doctoral research (in progress) which explores the relationship between photographic self-representation and the construction of identities and citizenship in a marginal space in Lima, Peru.

From 1986 to 1998, a group of residents from El Agustino took part in a participatory photography project called TAFOS (Talleres de Fotografía Social). The aim of this project was twofold, to create a channel of communication between local people and to promote community participation. These amateur photographers used film cameras to register different aspects of everyday life in their community.

I argue that these photographs were articulating institutional and discursive practices in El Agustino, and creating a visual narrative that could allow local people to re-imagine aspects of cultural identity, social relations, and citizenship, amongst others. At the same time, these images were regulating both subjectivities and bodies through a vision of what the photographer perceived as an ideal society.

Thera Mjaaland

UiB Global, University of Bergen, Norway
theramjaaland@yahoo.com, Thera.Mjaaland@uib.no

Photographic ambiguity and academic knowledge

My road to visual anthropology has been through my initial training and work as an art photographer. Hence, my art-background has constituted a position from where to challenge underlying presumptions within visual anthropology while, at the same time, insisting on a re-immersion of the visual into anthropology to counter the marginal position of the visual in 'mainstream' anthropological texts. Drawing on my methodological use of still photography in anthropological research I will, in this paper, situate my discussion in what I understand as tension between what the photographic image is and can do and what the academic field continues to require of visual representations in order to be scientific (enough). Based on the photographic series Evocative Encounters from Tigray, Ethiopia, and which I have utilised in my own anthropological research, the question that will be addressed in this paper is concerned with what role photography can play in social research if ambiguity – resulting from photographic images being situated in the tension between description and an expressiveness that evokes imagination – is approached as the most potent aspect of photographic representation.

9

Friday

Room

105

Art

Alfredo Cramerotti

MOSTYN and eCPR University of South Wales, UK
alfredoc@mostyn.org

The Hyperimage: towards a theory of expanded photography

We are all implicated in photography whether we like it or not, and whether we associate this visual language with a precise function or we use it to shape ourselves as individuals or communities, trading our existence in images. We refer to images and image-making in order to act socially, politically and culturally.

The established categories in which photography was once subdivided, practiced, understood and discussed have been reconfigured. It's as though our society has freed image making from previously articulated specific applications, blurring the boundaries between genres and functions of image-making, and rendering the photographic image as a free-floating subject on its own, detached from any function or relation specific to its origins; what we may term as the "hyeprimage".

The text aims to explore the fact that photography is a vocabulary, a language that is neither written nor verbal, but visual and digital. Using the curation of art as a method, and building on my previous body of research on the interaction and mutual influence between artistic and media work (*Aesthetic Journalism: How to Inform without Informing, Intellect, 2009*), I will attempt to grasp how photography has entered its adulthood, and how we can use it to understand and resolve some aspects that typify our visual information age.

Considering the work of theoreticians and artists that have addressed the digital realm in photography and visual culture, both those anticipating the information age (pre-digital thinkers) and those currently living with photography as a usable universal vocabulary, I will address the following main questions:

How are artists' and cultural producers' inquiries, values and justifications reconfiguring through the hyperimage? How do contemporary artists act as translators for such enquiries from one context to another, rather than representing them in one context?

Conversely, how does an overall "media age" which almost doesn't recognise different visual practices and approaches, inform cultural production including curating, exhibition making and displaying?

The answers to the above queries may bring to surface how this photographic moment in the history of image-making, distribution, staging and consumption is changing the organising as well as the production principle of current visual culture creation.

Andrey Milyayev

Artist/researcher, Odessa, Ukraine
andreymilyayev@gmail.com

Intersubjectivity in Photographic Method

Distortion in simulation is inevitable. When concerned with depiction of visual reality for further discourse in social sciences it is essential that one understands the inevitability of parallax. Neuroscientific evidence gives us an insight into visual perception as inseparable from the other identifiable sensory dimensions.

No perception is monosensory and the sensory equilibrium of the individual mind does not allow to constitute a universal approach to representation. It is this realisation of impossibility of subjectivity that should be informing the method one chooses to archive visions, the method of preservation, the method of responsible intersubjectivity formation.

When depicting the organic world, the preservation approach would benefit from inscription using a similarly organic medium. In the case of photography this means prioritising analogue (film) photography over digital photography. Laying the foundation for an image that will be of further use to social science one shall primarily think of the eye itself. The most appropriate aspect ratio, informed by the qualities of the eye's field of vision, is 4:3.

The lens that would preserve natural vision and inform the readers and researchers more integrally is a standard prime lens that would provide the least amount of distortion while maintaining the focal length necessary to fit the object in the frame at a given distance.

Lastly, the object's backdrop, as well as the lighting conditions informing the vision, must be reflective of its natural ecology. Despite all attempts at subjectivity, when doing photography for any social purpose one must always keep in mind that with every movement of the shutter intersubjectivity is being affected. This affect will at a point go beyond the control (context) of the creator.

Birgit Ruth Buergi

Asia Research Institute (ARI), National University of Singapore (NUS)
birgit.buergi@cantab.net

Framing the “nāga-snow prince” image neuroanthropologically

Adding descriptive analysis to the thought-provoking statement of the neuroaesthetics scholar Semir Zeki that artists are neurologists in their own right seeks to identify possible apertures for collaborative engagement to establish the neuroscientific relevance and significance of artistic understandings of the organization of the brain.

The neuroanthropological proposition to ‘focus on how the nervous system responds and adapts to social, material, and cognitive environments’, rather than treating ‘the nervous system as the medium for culture’s propagation’ (Downey 2012), is suggestive and worth pondering. In what (new) ways neuroanthropology may bring ‘a more intriguing set of research questions to cultural neuroimaging’ to aid the interdisciplinary brain sciences to ‘move beyond unproductive understandings of culture, including dichotomies between East and West’ (Downey and Lende 2012) is explored through artistic bi-stable imagery. Looking at the “nāga-snow prince” image, the viewer may see the semi-divine serpent-like figure in Buddhist, Hindu, and Jain iconography, and/or the imaginary consort of Andersen’s fairy tale ‘The Snow Queen’ (1844), or neither. What we discern depends on how our cerebral cortex translates the neural impulses of seeing this photographic artwork into the language we speak. Instead of framing the disputed barriers to the communication of qualia (Bartra 2015), involving cognition, memory, and the visual unconscious as a philosophical problem, I approach the aesthetic expressiveness of works of contemporary art that ‘trick’ the visual brain in dialogue with the Thai contemporary artist Piyatat Hemmatat, and author of the Titans collection. Aided by these analytical insights, we may be in a better position to discuss and, in time, decide the ethnographic potential and import of the artistic aesthetics of the bioarts for writing the cultures of the sciences and technologies, and ‘the imaginaries that inform new experimental discoveries’ (Fischer 2015) in the emerging ‘neuroworld’ (Whitehouse 2012).

Erin Solomons

University for the Creative Arts
erin.solomons@gmail.com

Organic attachment: How can the combination of photographs from the American Civil War, and human biological fluids, inform the reconstruction of human attachment?

In order to withstand trauma, emotional detachment can be activated. During intense experiences, such as in wartime events, a person can detach to survive the direct impact of trauma, like in battle, or to document the trauma of others, such as with photojournalists. At the time of the American Civil War, photography was still a relatively new medium. As a result, initially, photographers drew inspiration for compositions from painting and printmaking. However, the psychiatrist Dr. Bessel van der Kolk, who specializes in trauma, explains behaviours developed during trauma can be carried on after the traumatic event has ended.

Within my visual research, I investigate how associations of authenticity between photographic images and bodily fluids can shift human value, which has been affected by dehumanizing experiences. During the Civil War, interactions between the body and hazardous chemistry became increasingly common, as humour theory, which was used in hospitals, became less prominent. My method in which I photograph the Wilderness historic site, a Civil War battlefield, and develop the images through the collodion process is intended to re-evaluate culturally permissible evidence of trauma.

The construction of a narrative can help an individual process trauma, which has been interpreted through the body. Through the expression of emotion, the potential for empathy can occur between individuals. Materiality, representation, and history are appropriated as a means to critically assess generational trauma. The goal of my project is to assess the healing potential of empathy in interpersonal relationships.

Leslie Hakim-Dowek's

University of Portsmouth
lhadowek@gmail.com, www.lesliehakimdowek.com

Displaced Communities and the Creation of Personal Archives

Following on from previous projects, photographic and academic* relating to the Middle-East, I will be presenting and discussing the development of a project focusing on Kurdish immigrants and the creation of 'personal digital archives' combining the representation of artefacts relating to an 'Intangible Cultural Heritage' and material memory. The international community lead by UNESCO has recently become conscious that ICH deserves international safeguarding as it represents the variety of living heritage of humanity as well as the most important vehicle of cultural diversity. For the participants, one important factor would be the self-identification of this heritage as an essential element of their cultural identity and this could encompass all immaterial manifestations of culture such as instruments, objects, artefacts and cultural spaces associated therewith. As most refugees / migrants would have faced a multitude of issues surrounding displacement and resettlement overcoming traumatic experiences, they most probably would have been able to take only a few artefacts with them which sometimes amount to a few photographs and/or personal mementoes (material memory). I therefore envisage that, through a collaborative process, many other items could be identified as being of personal significance and added to the 'archive' such as remembered songs, superstitions, myths, lullabies (ICH) as well as a storytelling account of their journeys (oral history).

Many histories of displaced communities from the Middle-East remain untold and in the case of the Kurdish people, theirs has been especially marked by continued persecution and suppression of their culture resulting in a strong oral tradition. In this paper, I will be reflecting on the value and challenges of a project at the intersection of the personal/history and of several disciplines such as fine art, documentary and anthropology. Art/Photography combined with text and audio, can therefore perform a social role in re-inserting a history and individual stories/archives can sometimes communicate more powerfully as well as speak of wider narratives about migration and identity.

I will be showing examples from previous projects and possible lines of enquiry would be: what is the role of personal archives when institutional ones do not exist? What is the impact of digital/online archives on displaced communities? Can they help with the recognition of a cultural heritage?

Monika Fischbein

Linköping University, Sweden
contact@monikafischbein.com

National Identity and Photography

The paper depicts the inherent curiosity to seek the knowledge as to where we come from. It also expands on rarely seen facets to the outside world, how dislocation affects the creative work produced and what role photography has into the topic of national identity.

We have less freedom of movement today, then in the beginning of the last century. The main motivation behind migration is economic, however the dislocation of a person concerned with so much more other than economic aspects. The question of migration is disparate; it cannot be defined in one single theory. According to Marx, it is largely connected to economic and political issues. (Hernandez, 2015) Personal aspects play a role in Everett Lee's theorisation, whereby "people will react differently to various combinations of internal and external factors". (Cited in King, 2012, online)

Displacement illustrates one's deprivation of culture, equally means new and exciting, a brand new version of one's identity amongst a whole new set of social and cultural codes. John Berger (1984) writes: "Without a home, everything was fragmentation. [...] but abandoning oneself to the unreal which is the absurd."(p56-57)

The re-invention of the self can mean a diminishing sense of nationality, therefore identity. This paper is an exploration of displacement and how does this affect self perception and the work produced? How can cultural identity be maintained and developed with a geographical shift that irrevocably shape vision and intellect. I intend to examine specifically how photography operates within this context and what impacts it has.

This research is focusing upon how the artistic identity is transformed by the sense of distance and isolation or freedom and approval. It also embraces objectives such as raising cultural awareness about immigration, globalisation, national identity and pride through the medium of photography.



International Conference:
**PHOTOGRAPHY IN
ACADEMIC RESEARCH**

8 - 9 September, London

Conference hashtag: #photographypluscontext
events.reyes-cortez.com

Paulo Catrica

Fundação Ciência e Tecnologia, Lisbon, at the Universidade Nova, Lisbon
paulo.catica@gmail.com

MEMORATOR: Departing from the photographs, research method and publication options

This paper aims to discuss the relation of artistic practices and academic research, evolving a visual historiography that proposes a theory of memory of the D. Maria II Theater in Lisbon, Portugal in the form of a book.

In the early hours of 2 December 1964 a violent fire destroyed the interior of the theater D. Maria II. The reconstruction works lasted fourteen years and when 'new' theater opened, in November 1978, was inaugurated by the political regime that emerged from the revolution of 25th April 1974, which reinstalled democracy. Thus this 'new' theater was the ultimate example of architectural 'historicism' a facet that guided the Portuguese fascist regime monuments since the late 1930s.

Starting from this tragic event, that instigates and cohabits the argument, the investigation rescued diverse genres and types of photographs of different historical times, from various archives. In particular photographs of the estate of the photographer José Marques, recently acquired by theater. Together with new photographs, shoot during the course of the project, a visual essay blends the 'new' and the 'other' theater using the fire as the start and the closing moment.

However this visual theory refuses to create an inventory or a summary, of dates and events, which could place the photographs as illustrations of the argument. Does not intend to illustrate the theater as exists today, or rebuild the one who disappeared consumed by fire in December 1964. The photographs unveil and confront micro-stories, issues, facts and events attempting to create a historiography that intersects and confronts its documentary role projecting an allegorical hypothesis.

Using Benjamin's arcades as reference, a booklet in the format of a pullout holds the photographs subtitles and text – interviews with actors, quotations and other information. Each photograph refers to other or others linking events and places. The (re) construction of this mnemonic edifice is up to the reader / viewer, depends on its degree of interest on the matter.