

8 Abstracts

Thursday

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

8

Thursday

Room

G6 LT

KEYNOTE

Patrick Sutherland

Professor of Documentary Photography
University of the Arts London

Undertaking documentary practice: some perspectives on the photographic essay.

There is a clear relationship between documentary practices and visual anthropology, especially in the area of ethnographic film. Still photography, however, seems less well established within visual anthropology.

This presentation will describe the reportage / photo essay approach to making documentary photography projects. It will describe this very specifically from the perspective of a practitioner making images about specific subjects and usually over extended periods of time. The presentation will deal with some of the methods and mechanics of this approach: learning how to shoot individual photographs, how to edit from these frames, how to think in terms of larger projects involving groupings, sequences or series of images and how to construct photo essays.

These methods are as much about understanding how photographs work, how they emerge, understanding the subject being documented and about developing confidence and essential social skills as they are about choices of technology.

Whilst this presentation does not attempt to describe the wide spectrum of documentary practices, reference will be made to several significant bodies of work as well as to the speaker's own photographs.

8

Thursday

Room

G6 LT

Room

B30

Archive

Aleksandra Powierska

Institute of Audiovisual Arts, Jagiellonian University, Kraków
aleksandra.powierska@uj.edu.pl

Archiving Life – Facebook as the Personal Archive of Photos and Experiences

Short Abstract: The aim of proposed presentation is to analyze photos posted on Facebook in the category of archive including a content analysis focused on image. This perspective allow to examine and describe the role of Facebook interface in creating images and archives.

Long Abstract: Facebook is one of the most popular social media sites in the world, which counts over one milliard users. People - who created their profiles – are connected with other users and can share photos or videos. Those visual materials become the part of their virtual identity and self-presentation. But these materials are also collected and segregated into albums, galleries or carousels of photos. They create a personal archive. Oliver Grau said during the Transmediale 2016 that Facebook is the largest archive in the world. I agree with this statement, but I would also like to emphasize that every single profile is a specific form of the archive. In this case, the owner of the concrete account is not only the user or the creator of the archive but also becomes the curator. User collects both own photos and those taken from other users. They are part of self-creation and storytelling. But the function of the curator is not only limited by the interface of Facebook - it is also shared with it. Facebook becomes the curator of our archives and can shape our memory. Timeline movies or Facebook year in review” are the example of such situations, where our photos are compiled in a way which could not have been imagined before. The algorithm of Facebook gives them new meaning.

The main aim of proposed presentation is to analyze Facebook profiles in the context of the archive and the role of curator (i.a. Constant projects). This perspective includes types of collections and photos - both those arising from the interface of Facebook, as well as those that result from the trends in social media (selfie and Museum of selfies for example).

Ana Paula Motta

Institute of Archaeology, University College London
ana.motta.14@ucl.ac.uk

(re)visiting the cemetery: the multiple realities behind the ‘shooting’ of photographs at the San José de Flores cemetery (Buenos Aires, Argentina)

The aim of this paper is to address how photographs were view according to two distinct types of actors: the Directorate General of Cemeteries and the social researcher. The following research was carried out as part of an archaeological project concerning mortuary practices developed during the Late nineteenth and Early twentieth Century on the San José de Flores cemetery (Buenos Aires, Argentina). Focusing on the iconographic elements present at the cemetery mausoleums, photographic images were implemented to record these features. Photographs, from this perspective, were considered as a visual support for the post-fieldwork analysis. However, during the survey, staff members of the cemetery manifested a concern of the implications that photographing the mausoleums may have, since they are responsible for their conservation. As one of the most abandoned and looted cemeteries in the city, actions were taken against the recording of the deplorable state of this cemetery. This manifested a second perspective on photographs: as testimonies of institutional neglect and the expansion of deprived neighborhoods in the area. Contrary to the belief of the non-interventive character of photographs, the frustrated attempts to detained the act of photographing the vaults led to the exploration of new enquires regarding what goes on at this cemetery.

Carole Edrich

Member of the NUJ Photographers Council and British Photographers Council UK
opkikkertje@gmail.com

How to ensure mass digitisation is an academic opportunity rather than a ruinous mistake

My research is intended to establish best practice in the use and dissemination of archival photographs in mass digitisation. An important aspect of the work of large academic institutions, this is a necessary step in the process of opening up magazines and other publications in archives to wider academic use.

Initial investigation into the benefits of digitising media that is no longer in circulation may lead those considering it to believe that creating online archives is both beneficial and simple to do. Full stakeholder analysis and consideration of the many copyright issues involved will reverse that impression, leading those involved to wonder if the risk-benefit equation makes the project worth doing at all. This paper discusses my current findings in research that takes a deeper look at the risks and opportunities inherent in the digitisation of images from print media and how this differs from words.

By establishing best practice my intent is to provide a selection of possible ways forward that will best satisfy all parties while providing the rich research material represented by publications in print over the last 200 years and indicate why such material has not so far been digitised.

A risk manager turned photojournalist, I have been working on the maintenance of photographers' rights in the British Library's digitisation of Spare Rib over the last 18 months (and peripherally with other commercial and non-academic projects too). I have applied a structured business analysis methodology to create a first-cut generic SWOT analysis within which I will describe the points that any organisation looking to undertake mass digitisation using images would do well to consider.

Colin Sterling

Royal Institute of British Architects
colin.sterling@riba.org

Towards an Embodied Politics of Heritage Photography

Like most social domains, heritage is saturated with photographic imagery. From archives and museum displays to conservation records and tourist itineraries, photography is deeply embedded in the processes, practices and ideas of heritage. Understanding the moral, ethical and political ramifications of photography across these diverse contexts has become an increasingly urgent task, both for heritage researchers and for those engaged in the production and use of said imagery. The corporeal dimensions of these activities and encounters are however poorly understood. Responding to this gap, this paper focuses on the embodied moment of photographic creation and interpretation across a range of material-discursive environments, taking in touristic engagements with historic sites, the exhibitionary use of photographs by diaspora communities, and the production of new images that seek to question and destabilise the very category of 'heritage' photography. Drawing on ethnographic research and applied practice across the heritage sector over the past five years, the paper critically examines the affective resonances of photography and heritage as a means of generating an 'embodied politics' that builds upon rather than overturns the politics of discourse and representation usually prioritised by heritage researchers. What role photography itself can play in unraveling the intensities of embodied experience is crucial to this debate, and the paper concludes by questioning the extent to which the inherent stillness of photography can adequately address or illustrate notions of corporeality and affect, which are so closely tied to movement and the continual becoming of human engagements with the past in the present.

Deborah Schultz

School of Creative and Liberal Arts, Regent's University London
deborahschultz7@gmail.com

Representations of the Family in Photography

Family photographs often begin as intimate private images but may be transformed into public sites. They form the starting point for the viewer's understanding of wider questions of identity, representation, history and society.

In recent years the 'biographical turn' has developed in the social sciences, the use of narrative has been foregrounded in history, and oral history is now an established discipline. The lives of ordinary individuals, as opposed to major figures, are perceived as of significant value in our understanding of history and society.

Photography plays a special role in this shift of focus from major figures to ordinary people. It has dual functions in recording and constructing memories, both individual and collective. This paper explores the ways in which family photographs begin as intimate private images but may be transformed into public sites of history. Photographs form the starting point for the viewer's understanding of wider questions of identity, representation, history and society. Rather than perceive family photographs as providing the key to individual narratives, they may be viewed as constructed images that 'are most useful when they symbolize socially shared concepts or beliefs rather than present new or unfamiliar information' (Griffin 1999; 147). This paper explores this notion of the 'socially shared' in relation to Jean-Luc Nancy's study of contemporary community and the social, *Être singulier pluriel* (1996). This paper studies the assumed naturalness of the photographic image and how this may be seen to foster our relationship with others. Examples are drawn from family photographs produced in the late 19th and early 20th century.

Ewa Majczak

University of Oxford
ewa.majczak@wolfson.ox.ac.uk

Mobile images in (im)mobile social worlds, Yaounde (Cameroon)

Marriage is the key way for young Bamileke to achieve social adulthood. Yet in today's Cameroon paths to personal and social mobility through marriage are restricted. It is increasingly difficult to find a suitable candidate - one from the same ethnic group, preferably from the same village, of the same religion and with sufficient wealth to afford enormous bride wealth payments. Therefore, many of my Bamileke friends are stuck in a state of youth, experiencing personal immobility, excluded from a myriad of social privileges that adulthood bestows.

Yet my friends constantly search for new ways to overcome this state of immobility. One of them is to engage in a playful performance in front of the camera, dressed up as successful stars, models on the catwalk and as respected and wealthy big women (married). Still images that come out of such performances materialise their desired future aspirations. When displayed at home these images mobilize my friends' imagination, allowing to maintain daily hope that "the best is still to come" in a context where the reality negates such hopes. The mobilization of imagination also translates in physical mobility when they undertake concrete actions to achieve desired aspirations. Such actions involve images, which in a literal way become mobile - they move across space for example when sent through internet to a man abroad as a part of courtship. But these images can literally move you, not only as you are lifted out of personal immobility through marriage, but also if a man takes you to live with him abroad.

Frederico Câmara

Sydney College of the Arts, The University of Sydney
frederico.camara@gmail.com

Viagem Filosófica: Nova Zelândia (Philosophical Voyage: New Zealand)

Views of Paradise is a photographic atlas of the artificial environments of zoological gardens in Oceania (Australia, New Zealand, Papua New Guinea and Fiji) that reveals the complex relationship between humans and the natural environment in the past and present, and a vision of its future. In this presentation I will show and analyse the images from New Zealand.

In this philosophical voyage through New Zealand to photograph 25 of its zoos, I saw their representations of local and foreign natural environments, and this country's natural, rural and urban landscapes. My travels happened through space, but also through time, enabling me to understand aspects of the human relationship with its natural environment in the past, the present, and have a glimpse and think of its future. From the past I found the Maori and European colonisations and their consequences, and the traditional connection of the zoo with the models of the museum and the geographical atlas. From the present I observed the shift in the museological model of the zoo, from exhibiting the exotic to preserving the familiar, and the contemporary issues such as pollution and consumerism, afflicting the animals those zoos are trying to save. I foresee the future in the reduction of the zoo apparatus in favour of an experience that is less artificial, reconnecting the zoo with the image of the Garden of Eden: a walled garden where animals and humans live harmonically. The future can also be a thought: How can we do things differently? To view images of Views of Paradise, please visit my website: www.fredcamara.com

Inês Gil

Universidade Lusófona de Humanidades e Tecnologias, Lisbon, Portugal
ines.gil@ulusofona.pt

LOST FACE: more than a photographic novel

LOST FACE is a "photographic story" in the form of a short documentary/fiction film about an encounter between two women in a Gypsy camp, in the early 1980's. In this work, we will analyse how the crossing among different media is clearly a contemporary practice of photography hybridization.

Today, photography is living a strong tension between the classical idea of indexicality and the abstract arché of the digital image. The photographic field is getting each time more porous between fiction and reality, still image and moving image, document and art, etc. The apparatus of exhibition is also in transition: the traditional image on paper is now perceived on a digital screen or can be part of a mixed media installation. To illustrate this photography in becoming (as Gilles Deleuze concept) we will show the example of LOST FACE, a photographic project about an encounter in a Gypsy camp between a prostitute, physically abused by her pimp and a young photographer who got shocked by her face marked with violence. Since the images are thirty years old, they can be considered as "archive photography". The project isn't concluded yet because it will involve animation, contemporary film shooting and an elaborated sound design to fill the gaps of a continuous narrative. Through a few concept as multitime photography and Jacques Rancière naked image, we will analyse how it is

possible to turn a true story with dramatic images into a discrete journey of a human soul that goes beyond the traditional photographic novel.

Inessa Kouteinikova

art-and-architectural historian

Independent researcher on the early colonial photography, international orientalism
inessa@xs4all.nl

Hunting & Collecting

This article tries to capture photographic memories constructed around the Belgian preoccupation with hunting and collecting in the Congo Free State. It highlights the photographic work by the Belgian commandant, explorer, zoologist-turned photographer, Henry Pauwels (1880-1932), whose scientific mission was to integrate African rare and common animal species into a single collection that he subsequently passed to the Museum of Belgian Congo, presently known as the Royal Museum for Central Africa in Tervuren. Pauwels's Photographic Album is an intensely researched study that dissects the Belgian rule in Congo from the diverse viewpoints of the King Leopold's functionaries, which reveals how political, scientific, cultural, and demographic shifts altered the nature of this colonial community from the late 19thC to the outbreak of the WWI.

During the Leopold's rule over Congo, Belgium became a place where goods and memories have been collected. "Collecting mirrored in miniature the colonial process of surveying, classifying and gathering", explains Peter Osborne in his book on travels and photography. "It was a game of ownership and control", and not unique to Belgium - the problem in wider ethnographic practice has been much discussed in recent years. Charles Darwin's biographer Janet Browne explains that for men of his class "natural history, collecting and hunting were simply different expressions of a single urge for possession". The keen desire of having stuffed animals was a symptom of a desire to control time and decay through replication and imitation.

Almost hundred years later, a Congolese researcher, photographer and filmmaker Sammy Baoji has reconstructed a labyrinth of memories around the Belgian preoccupation with hunting and collecting in the Congo Free State in his compact exhibition in Ostende (September 2014).

By trying to reset the area of Pauwels's photographic and scientific activities back on the map, Sammy Baloji designed a series of photographic installations and photomontages marking personal identification with the Pauwels's mission to survey Congo's natural resources, its vast flora and fauna, rain forest, and human beings.

Miranda Pennell

artist filmmaker

contact@mirandapennell.com, mirandapennell.com

Film as an archive for colonial photographs: activating the past in the present

My recent practice has re-ordered, reframed and projected photographs from the archive of the Anglo-Iranian Oil Company (later renamed BP) through film. The merging of still and moving images has offered a way of addressing problems associated with blind-spots and habits of disavowal that pertain to colonial memory and its representations.

In this paper I focus on some of the ways in which photographs embedded within film produce an order of historical meaning that registers through affect and the experiential. I look at what photographs embedded within film 'do', and how they act on the viewer, and in particular, how they shape a viewer's experience of time, the past, and historicity. Crucially, I show how the dynamic between various actors – the photographic subject, the hidden figure of the photographer, the archivist, the archival researcher and a contemporaneous film viewer, can be made visible or palpable through the audio-visual performance of the photographic sequence. I argue that when these trans-historical relationships become animated, they confront the contemporary viewer with questions of responsibility that pertain to being an on-looker in a situation of radical inequality.

In my consideration of the reception of the photographic sequence, I show that the moving image has the power to continually re-position the viewer in relation to photograph, its subject, and to the past it purports to represent. I argue that this approach offers a potent way of engaging with our collective troubled pasts, and in so doing, models an ethics of remembrance.

Patrick Tubridy

pjtubridy@yahoo.co.uk

Is digitisation of the family album influencing cultural memory?

The research sets out to answer whether digitisation of the family album has influenced cultural memory within a family. The research looks at three generations of matriarchs' construction of their own family albums and its influences on their cultural memories. There is a discussion of identity and identification with regards to the shift to the digital image.

Methodology:

The research methods used were qualitative interviews through the use of photo elicitation. The method was chosen on the basis of the participant being able to take the leading role and direct the interviews so that a less biased analysis and evaluation could take place with regards to effects on cultural memory across generations in one family.

Findings: There were definite differences as to how the photo album was presented and constructed and how images were chosen. The first generation participant was very aware of the importance of cultural memory and the 'artefacts' that she had in her possession. Whereas the second generation participant had a more haphazard approach to her family album construct. Her notion of the album was more identification as opposed to identity; a fleeting glimpse of memories of her offsprings. Perhaps, time and posterity is needed as in the first generation. The third generation construct were of a different media. They were not physical images but media on a computer, carefully selected almost to create a cultural memory.

Conclusions:

Digitisation has had an effect on the construct of the family album and indeed cultural memory. It seems there is more of a cultural identification to previous generations' albums and the first generation having the age and wisdom to understand the importance of this. The research highlights the need to look further into lineage, age, generation and migration in terms of its correlation with digitisation in order to ascertain the full impact the shift has had on cultural memory.

Ram Ranjan Prasad

Greenpeace India, Hyderabad
ranjan.icwa@gmail.com

Beautiful Lies: Matchmaking Images in Patna, India

"Marriage first, love later" is the dominant culture in Bihar, India.

The process of matchmaking for arranged marriages makes for an interesting study. It involves different actors who perform different duties; parents of the girl and the boy, a professional photographer usually hired to make the 'perfect' picture of the girl for the 'marriage market', informal matchmakers who help in exchanging photographs, relatives who give their opinions. Photographs look 'convincing' if physical aspects (height, skin colour, facial features or Nak Naksh) of the prospective partners seem to complement one another.

In Bihar, the practice of exchanging photographs between families started in the 1980s. Photographs along with information on socio-economic status of the family constitute the most important tools of matchmaking. Matchmaking photographs provide an occupational niche for photographers who use present technology as editing tools to create a 'convincing' photograph.

Looking at the technological advancements in photography and the everyday practice of enhancing matchmaking images, this paper analyses the changing roles of matchmaking images in the city of Patna, Bihar alongside engaging with the popular debates by Goldstein (2009) on image manipulation and contemporary visual cultures. It probes the social practices around matchmaking, the unequal gender positions where the prospective groom is better placed than the bride to avoid professional photography and enhancements, and use casual photos instead. It develops on the themes of marriage and matchmaking as important aspects of India's visual culture.

Simon Menner

Artist based in Berlin, Germany
simon@simonmenner.com, www.simonmenner.com

What does Big Brother see, while he is watching? Deciphering surveillance through the images it creates.

Over the course of three years, I was able to research at the archive left by East Germany's notorious secret police Stasi in search of visual memories of Big Brother. I would like to address images I found at this and other archives and discuss the way they can reveal inconvenient stories.

Our deep rooted fear of surveillance comes in part from a visual nature, surveillance seems to have. It might be the case that the Orwellian Big Brother is listening to our conversations, the really scary aspect nevertheless seems to be the fact that

he might be able to watch us. But unfortunately there is very little visual material available that could help our understanding of the nature of surveillance in this regard.

Over the course of three years, I was able to do some in depth research at the archive left by East Germany's notorious secret police Stasi in search of visual memories of Big Brother. During the same period, I tried to get access to similar material from West German archives, and the fact that I got almost no results from this side is almost as telling as the material, I was able to find in the Stasi archives. I would like to show a selection of images I did find at both archives and try to explain the insights I got through access to these images and the way these documents reveal stories written texts sometime manage to hide.

Sofía Natalia González-Ayala

Group of Afro-Colombian Studies – National University of Colombia
sngonzaleza@gmail.com

(In)visibility and visual documentation: the social life of images and names of Afro-Colombians at the National Museum of Colombia

In the paper I will present the visual methodology that I employed in my PhD, an ethnography of the National Museum of Colombia, focused on the major exhibition *Velorios y santos vivos* [Wakes and living saints] (2008) and its travelling version (2009-2014), which portrayed Afro-Colombian funerary rituals and patron saints devotions using an extensive photographic and videographic archive, of which I was one of the producers. During my PhD fieldwork and writing up period (2012-5), I followed the exhibition as it circulated in webpages, books, banners and DVDs, and approached it using Halpern's (2014) notion of 'visibilities' as accumulations, densities, sites of production, apparatuses and spaces that, in this case, included 'voids,' 'silence,' misrepresentations, stereotypes and absence.

Capturing screenshots became the means to visually document, present, and analyse these accumulations, which included myself and other local anthropologists as Colombian, non-Afro, visual documentarists. The distinctions between who was able to document, was documented, and was acknowledged for documenting, enact the positions that Afro-Colombians, non-Afro local anthropologists, Museum staff and the National Museum occupy in structural hierarchies of geography, knowledge and race in Colombia. I thus disassembled exhibition *Velorios* to analyse how 'Afro-Colombian, Black, Raizal and Palenquero communities' were given to be seen in its different versions, reinforcing a stereotype of Afro-Colombians as exotic 'others' in the multicultural Colombian nation, while offering tools for the legitimization of anti-racist agendas.

Teri F. Brewer

The Kumeyaay Land and Values Project (Recuerdos Research)
archaeoikon@me.com

Back in Time, Back in Context: The Visual Ethnography of Constance Goddard DuBois

This paper explores challenges in the adaptive reuse of early ethnographic photography as an asset in digital video projects using archival holdings from the work of ethnographer Constance Goddard DuBois (1869 -1934) as a case study in the recovery of intent and context. Goddard worked with small American Indian communities in the southern California back country over a period of about 10 years from 1899. Her field notes and photography reveal a much broader enquiry than hermits of her published work indicates, as well as giving a better sense of the lives of her hosts and her relationship with and concerns for the lives of families and individuals in these communities. The challenges of recovering context for early ethnographic photography are discussed here.

Constance Goddard DuBois (1869-1934) was an early 20th Century ethnographer and novelist who worked amongst American Indian communities in southern California between about 1899 and 1910, documenting their traditions, but also the very difficult circumstances of their lives at that time as she sought to bring these to the attention of politicians and the public nationally.

She was a thoughtful and prolific photographer who candidly documented general living conditions as well as capturing individuals, landscapes and activities in several Kumeyaay (Diegueno) communities in the San Diego back country of Southern California in particular. The separation of her field notes and correspondence from her photographic records and sound recordings after her death obscured some of the information in her photographs for later researchers, but a recent digitisation project and collaboration between museums, archives and the Kumeyaay themselves are now restoring context for an important but under-utilised and little understood collection.

Some of the issues encountered in work with the DuBois collections are representative of challenges facing work with other historic visual archives and field research materials, for a range of purposes but in this paper issues referenced are discussed in relation to the use of historic ethnographic photography in developing digital video projects,

8

Thursday

Room

101

Education

Allan Grainger

Goldsmiths, University of London
mail@allanrainger.com

Crossing Lines: Depicting the Psychogeographical Encounter

Can a Psychogeographical encounter with ethnographies of a place, by way of a *dérive*, be shown in a single image? By creating a visually constructed tableau it is possible to bring together a narrative of space, time and memory within a single frame. The result is an excavation of place for discovery by the digital layering from the palimpsest of urban events.

The depiction of place as a Psychogeographical encounter using the photographic medium causes a dilemma for the artist. How can an essentially peripatetic form of engagement with the urban landscape, which at present is best served by an established literary lineage, be represented in a single photograph and yet retain the quintessential experience of the *dérive*.

The methodology I have used to address this problem is the constructed tableau form, wherein a sense of place is maintained and not lost, as in sequential or disparate types of images. The tableau is a reconstructed form that brings together a visual narrative of space, time and memory within a single frame. By layering multiple images together that were taken over a significant period of time, a kind of reverse excavation of a place, and associated memories are presented to the viewer for discovery. The Psychogeographic narrative that results from this unearthing is negotiated by a form of visual meanderings within a fixed frame.

By transporting the *dérive* via the camera to the computer screen a kind of postproduction revisiting occurs that opens up imaginative/memorative signs from the documented urban encounters: the scholar and artist Svetlana Boym, writes of "memorative signs" creating a correspondence between an inner landscape and the external world; these signs find a realisation in this methodology.

In conclusion the use of a digital methodology, can create a tableau that holds evidence in an informative and poetic way that brings back the visual from outside an ideological or social platform.

Alys Tomlinson

SOAS, University of London
alys@alystomlinson.co.uk, www.alystomlinson.co.uk

Developing the image: re-evaluating contemporary photographic practice

What value does using text and research bring to long-term photography projects? Taking a practitioners' perspective, in this paper I examine my ongoing work in Lourdes – which combines traditional photographic methods, phenomenological theory, and ethnographic 'thick description' (Geertz) – in the light of changing approaches to what constitutes photography and what the role of the photographer is (neutral-observer, auto-ethnographer, socio-political agitator). Contemporary photographers (Liz Hingley, Alec Soth, Taryn Simon, and Broomberg and Chanarin) are using social anthropology and academic research methods and theories to deepen the understanding of the human condition and religious experience, re-imagining and re-contextualising the photograph in so doing. What does the increasing use by these practitioners of installation pieces, critical text, historical documents, soundscapes, and found objects mean for stand-alone photography? As photographic work begins to leave behind the model of a sole or prime focus on the production of images, how far does this represent a shift in the status of photography from a purely visual language towards a multi-disciplinary practice? Comparing and contrasting my own experience in Lourdes over the past three years with the work of other practitioners who are exploring faith and religion through the merging of image with ethnography and research, I will argue that the visual language of photography is increasingly and productively interacting with other discourses as traditional approaches to photographic projects are re-evaluated.

Arturo Soto Gutierrez

Fine Art, University of Oxford
arturo.soto@rsa.ox.ac.uk

Guileful Words for Common Spaces

One of the characteristics of documentary-style photography lies in its perceived truthfulness and authenticity, a notion that becomes even more entangled when the images are inscribed into a conceptual framework. This paper offers a critical analysis of Zoe Leonard's *Analogue* (1998-2009), focusing on the way its deceptively simple title shapes the discursive significance of a very large number of photographs taken in dissimilar locations (USA, Mexico, Cuba, Uganda, Poland, etc.) and of an equally diverse subject matter (store fronts, hand painted signs, of informal commerce, etc.). *Analogue* is an artwork designed to frustrate viewers through its fragmentary representation of reality so that they do not achieve any sense of narrative closure. Leonard's title aligns with the postmodern logic that characterized the Pictures generation. While her strategy is intellectually stimulating, the factual and social value of the subject matter resists her forced taxonomy. I argue that Leonard missed a chance of making a more affective commentary that revealed her sustained experience of New York City, instead of concentrating on dismantling the conventions of photographic seriality, which end up rendering *Analogue* as an emotionally ineffective display of formal codes; a shallow commentary on international trade as experienced by the fashionable life of the global artist.

Debanjali Biswas

King's India Institute, King's College London
debanjali.biswas@kcl.ac.uk, debanjali.biswas@gmail.com

Finding one's own place: Photo-ethnography in Imphal

For most of 2015 I lived in Imphal for fieldwork for my doctoral research. It is a city where the everyday is punctuated with conflict due to indigenous struggles for self-determination, insurgency and counterinsurgency measures by the Indian armed forces where the latter has been known to have established a monopoly of violence and coercion. Imphal should continue to remain in the mainstream media but it disappears as it questions the oppression yielded by the State to contain the dissenting citizens. Over the course of the year, I have met a group of diligent young photographers methodically documenting each corner, crevice, rituals and revolutions in the city. In the absence of national media, these images stand alone as informed insider images. From the plethora of images distributed across social media and exhibitions in small arts festivals it is evident that the youth deploy their available resources with a rebel consciousness. The familiarity of many images convey an energy that reflects an 'impulse for change' and marking the silences and opacities of dominant discourses. (Lorenzo & De Gemes 2016; Ram 2015). This photo-essay follows the work of three photographers who continue to document protests and through their image-making critique contemporary society in Manipur, India. I explore how their individual vernacular photo-ethnography addresses indigenous issues and sense of one's own society, thereby weaving threads of resistance and hope in the fabric of complexity that lays over the Imphal.

Del Loewenthal

Director of the Research Centre for Therapeutic Education
Department of Psychology, University of Roehampton
d.loewenthal@roehampton.ac.uk

Photography instead of evidence-based rituals in the research and practice of psychotherapy

The paper describes the use of photographs in facilitating phenomenological approaches to both the practice and evaluation of talking therapies in two settings: schools and prisons. This will be contrasted with the rituals of evidence-based practice, which uses RCTs and measures of anxiety and depression as legitimising measures.

This paper, in exploring the psychological therapies as cultural practices, reports on the use of photographs in providing talking therapy in two projects: one, with young people in schools in England; and the other, with inmates in European prisons. Here, clients choose photographs that call to them, enabling them to speak of what might otherwise be considered 'repressed'. The process of the therapy is explored in terms of the changing photographs clients choose with the particular unique contexts they describe. This is contrasted with current attempts at evidence-based practice in the psychological therapies which use such approaches as randomised control trials despite their use in the psychological therapies being scientifically questionable. Consideration will also be given to some of the political processes, within for example the National Institute for Health and Care Excellence (NICE), that have led to the imposition of concepts such as depression and anxiety with their own apparent measures, all of which are argued can be regarded as legitimising rituals rather than science. The imposition, and potential violence of, such external criteria in research will be contrasted with the use of photographs which are considered to enable more a phenomenological approach where research and evaluation criteria emerge from the therapy itself.

Luc Pauwels

Professor of Visual Research Methods, University of Antwerp
luc.pauwels@uantwerpen.be

The Photo Essay as an Expressive Academic Format: a discussion of characteristics, opportunities, expectations and impediments

This presentation will argue that the social and behavioral sciences should prudently embrace more experimental, expressive and experiential forms of data production and communication, such as the scholarly photo essay. It will try to come up with an outline of what this implies, what impediments are on the way and how they can be addressed concretely.

An emerging practice in many venues, 'expressive' scholarly products such as the photo essay, received relatively little explicit theoretical and methodological attention. As a result individuals seeking to create such potentially exciting products are largely left out in the cold with respect to: how to select/produce and combine images or other types of visual materials, how to make them work in tandem with the textual parts (titles, main text, captions...), how to sequence them, how to construct an argument or experience through a thoughtful combination of images, typography, lay out and text (and possibly spoken text, music and ambient sound), and finally how to meet the disciplinary expectations. For indeed, in addition to the 'multimodal' and medium related challenges, scholars also have to come to terms with the scientific communities which usually are unfamiliar with this line of work and as a result often dismissive towards approaches that are implicit rather than explicit and that use expressive means other than words and numbers to convey insights. A 'visual' social science worthy of that name should not only try to investigate or deconstruct the visual, but also try to become more 'multimodal' in its way of 'communicating' its findings and insights. This presentation will argue that the social and behavioral sciences should prudently embrace more experimental, expressive and experiential forms of data production and communication. It will try to come up with a clear outline of what this implies, what impediments are on the way and how they can be addressed concretely.

Margit Saltofte Nielsen

Aalborg University, Denmark
margit@learning.aau.dk

Learning Fieldwork by Using Photos: Analysing Techno-Anthropology students' portfolio reflections

Techno-anthropology students at Aalborg University have introduced the use of photography for different purposes in the course "Portfolio in Anthropological Work" during fieldwork. The students' use of photos has led to documentation of new forms of data that reflect increasing familiarity with photographing as an everyday documentation technology than with written field notes. For instance, photos is used as a memory device, a sort of "jottings" (Bernard 1996), a way of creating a (shared) reflexive distance of contexts and situations that are otherwise difficult to express in words. A photo can help the researchers remember details of places and situations better than written notes. Furthermore, learning processes and knowledge creation in fieldwork practice are supported by using and reflecting on photography in the students' field diaries and learning portfolios. In the student's portfolios photos as representation lead to reflection on learning and knowledge production. Visual images of learning processes can also document important meanings created from and about fieldwork. Photos can open the way for abstractions and hidden knowledge which may otherwise be difficult to formulate in words.

At the bachelor programme in Techno-Anthropology at Aalborg University you use anthropological theory and methods to study how technology is used, and how it influences users. The programme combines competences in carrying out anthropological studies of techno-science cultures with technological insight.

Steven Nestor

Institute of Art, Design and Technology, Dublin
Steven.Nestor@iadt.ie

To a Presence in Absence

To a Presence in Absence is an examination of the photographs of the ancient world by Herbert List and Joel Sternfeld via the writings of Martin Heidegger and Jacques Derrida. In this essay I explore the desire to capture and commune with the ancient pasts of Greece and Rome through photography and philosophy.

Practitioners of photography seeking to record the past are faced with the physical barriers of place and time as photographers can only record what is before the lens. However, when a photographer insists on photographing and engaging with the past - that which cannot exist before the lens - then the endeavour would seem quixotic as the past cannot be the ruins of a fallen temple.

In investigating the attempts to capture the past photographically I concentrate on two major works by photographers Herbert List and Joel Sternfeld. While List's and Sternfeld's seminal works *Licht Über Hellas* and *Campagna Romana* are principally

cited, they should be seen in broader, more inclusive terms; emblematic of a great many other photobooks in existence. I examine the effectiveness of their presentation and re-presentation of the past and seek to understand the reasons for their perceived success, or lack of against the writings and explorations of antiquity by philosophers Martin Heidegger and Jacques Derrida. The fundamental question is how it is possible to successfully engage with a location that, in the words of Derrida, 'belongs neither to the voice nor to writing' as it exists 'between speech and writing'.

Toyoko Sato

Department of Intercultural Communication and Management
Copenhagen Business School
torinomune@gmail.com

Insurrection: Visual Transgression of Verbal Hegemony in the advertising works of Eiko Ishioka

This paper examines the photographic advertising works of Japanese art director Eiko Ishioka. Observing the linguistic and visual strategies, the paper explores and analyses insurrections between visual and verbal representation.

According to Barthes, images may indicate multiple meanings as well as interpretations. Images are often used with text, which functions to fix the meaning of the image to an extent as anchorage. Despite anchorage effects, insurrection of the visual against the verbal does occur as this study demonstrates. The study concerns the when, how, and why of insurrection as it arises through an examination of the photographic advertising works of art director Eiko Ishioka. I argue that one of the critical factors of Ishioka's international acclaim was her excess and transgression of the visual, which crosses linguistic borders. This paper is the first of a series, which will next study two photographers, Takuma Nakahira and Seiji Kurata.

patriot and pedagogue, and as such offer a chance to examine early interrelations between textual and visual discourses. Images and texts by Mencarini will be presented to underscore the import of context and media, and the instrumentalization of such interrelation for private enterprise imperialism.

Zainabu Jallo

Universität Bern, Switzerland
Zainabu.jallo@students.unibe.ch

Documenting a Peripatetic Economic Culture: My Street Economics

The use of visual inquiry has become progressively widespread throughout the Humanities. In adopting visual data as material for conversations on social reality, My Street Economics (an on-going project), explores everyday lives of the "supposed" majority who live under a USD a day.

The indices of poverty happen to be multi-dimensional and extremely relative therefore what I strive to achieve with this project is a balanced, (hopefully) two dimensional reportage accompanied with text from brief interviews with characters who economists, social scientists and the likes have labelled as "poor". The focal point of this project lies in the self-identification of the individuals within the socio-economic settings of their various societies in comparison to scientific indexes that represent their social statuses. As it were, a majority of the situations/ moments I shot were of women, up and about with healthy doses of determinism to make daily income from trading, crushing stones, and cooking in the open with no form of shelter. In speaking to some of these women, My Street Economics came into being; faces and capsules of stories. As Douglas Harper writes "I used photographs in several different ways: to document history; to elicit interviews; and to make arguments about social change" ("Framing Photographic Ethnography" 245). My paper presents my own work and its accompanying questions; How far can photography go in eliciting any kind of change? What is the level of involvement required of a researcher in stimulating any change(s)?

8

Thursday

Room

105

Art

Carol P.H Chow, Paul Yeung and Wing Ki Lee

Carol P.H. Chow
School of Journalism and Communication, Chinese University of Hong Kong
carolchowpuiha@cuhk.edu.hk
Paul YEUNG
photographer and curator
pauyltm@gmail.com
Wing Ki LEE
Academy of Visual Arts, Hong Kong Baptist University
wklee@hkbu.edu.hk

Photography as Methods: Curatorial approach, creative applications and interdisciplinary debates

'Photography as Methods' is a curatorial concept and a collaboration of nine research-led projects in photography by academics, artist-ethnographer, photographers, designers and social sciences researchers and aims to explore and examine how photography is employed to investigate social issues, embark upon sociological imagination, critically examine the notion of time, identity, geo-politics and visual culture in Hong Kong and across the regions. These practice-led research projects include documentary photography, conceptual photography, found photography, participatory action research, experimental ethnography, photo-voice and visual topography. The curatorial concept situates photography and the use of such under interdisciplinary research, through contemporary art practices and in local and regional milieus to simulate discussion and debates of photography, cultural studies and social sciences in the 21st century. The scopes of research, also the subject matter, deal with multiculturalism, nationalism and diaspora, identity politics, urban studies and semiotics. This is an artist-curator's talk to introduce the projects and generate discussion and debate. The exhibition will take place in November 2016 at the Hong Kong Baptist University and is part of the Hong Kong International Photo Festival 2016. A publishing project is planned as a post-event project to include critical reflection and inform framework of research and creative methodologies.

Iñigo Cabo

Artist and researcher
Fine Arts Faculty. University of the Basque Country UPV-EHU, Bilbao. Spain
i.cabo@telefonica.net

Tra(n)sproject. The artistic research of the imaginal in the multiverse era. Discontinuity and co-presence (Sense + Nonsense): from the universal image to the dark (non-anthropocentric) multiverse.

The term tra(n)sproject was coined to research the possibility beyond the anthropic imaginal and sensical project (beyond factual or logical tansimmanence, beyond the chromomorphic contemporary / heterotopy and heterochrony of the co-presence: Sense + multiversal nonsense).

Once assumed by astrophysics, by Philosophy and Aesthetics the co-existence of the multiverse (composed of infinite extinguishing and generated universes) in which under other physical laws is not yet ponderable the univocal projection of the transcendental image of the human being as Sense of the whole, the architectural construction of a sensocentric reality centered on our vision of it; now is the turn of Art and its image. Beyond the extra-polatable Sense of the Being co-exists another dynamic where they meet today: the subjective -particular-, the pre-subjective natural impulse -species- (not bio-semiotic), and the objective of the Real, in all their -n- dimensions and possibilities.

Jack Clark

jackclark.solo@gmail.com
Photographer / Artist

Farmer

"Farmer" is a body of work that Photographer Jack Clark has currently been exploring based on the skateboarding subculture. Significantly revolved around one subject, he aims to capture not only the subject himself but any connections that add to his subject's identity (e.g. friendship, relationships and hobbies). By capturing his lifestyle, to the basics of the subculture itself, he wishes to portray a very personal study of the subculture from an individual skater's life, from his personal point of view. This is an ongoing project that Jack has been developing since knowing his subject "farmer" and developing extensively since starting university at Swansea College of Art (Trinity Saint David). Due to Jack and Farmer

being close childhood friends and remaining friends over the past 10 years, it's allowed him to access personal details of his subject's life with almost no boundaries pushing him to document this period of his subject's life and his lifestyle displaying close detail. By doing this it has enabled Jack to document minor details within his subject's life in order to make his project not only personal but exiting for himself and the audience, letting him produce a self-managed project that displays to him, an in depth personal documentary of the subculture. He has displayed the full project in the style of a book which links in with the common overview of skateboarding, using wood from a skateboard to create the covers for the book, he has also used his work to make a hand drawn promotional packs that include a zine, a disk with the trailer for the project and a no narrative video showing a mash up of clips while photographing his subject, stickers using images from the project and a small print of an image from his work which reflects his subject that he is documenting.

Karsten Bruno Rose, Artist

Munich, Germany
info@karstenrose.com, www.kabrun.com

Photography, painting with light: Do we really know what we are doing?

To paint means to show my view of things, my interpretation of reality. I argue that there is no truth in photography. Not even in documenting, reporting or in portrait photography. Field of view, perspective, focus, they do not show a reality in itself but my perception and my representation. Even the eye blocks out information that do not enter my conscious thinking. My education and experience influence the presentation of what I want to show; to "lie" is inevitable whether I want it or not. But is this "lie" deceitful? No, because I do not 'lie' deliberately. There is no alternative. I cannot do it differently! This insight let me to accept it and to incorporate it into my photographs.

If I observe and analyse people and situations, I wait for something, I expect something. Maybe I provoke it unconsciously. What? It depends. The present possibilities of photography, image processing, and presentation, of mixing the real and the unreal, of blending music and noise, allows the artist to enter unbelievable worlds of thoughts and emotions the artist did not know of himself and of his creations. This needs not end up in an abstract image. Documenting and reporting photography can take advantage of it.

In a traditional darkroom I could change the quality of light, contrast and its colour and shades. But now I use the digital raw data and structures of an image like building blocks, elements, and colours of a collage or a painting and create a new work of art.

Lais Pontes

School of the Art Institute of Chicago
lais@laispontes.com

Distribution and documentation of photographic social media art projects

My photographic research centres on exploring the manifold ways in which social media affects and informs identity construction in the digital age. Using photograph as main media and inspired by contemporary concepts in media theory and criticism (e.g. the writings of philosopher Zygmunt Bauman and communication theorist Marshall McLuhan), I investigate the notion of social media as an extension of the self, and the fluidity of identity in contemporary society. To this end, I not only use my own body and life to stage experiments, but also appropriate various social networking websites (including Facebook and Instagram) in the process of creation, which allows fellow users to become co-creators as they engage with the artwork. As a result of this participatory element, my art projects remain in a constant state of flux.

Social media art projects encourage everyone involved to interrogate how such artworks are distributed and received by its viewers. Many online projects when presented in the physical environment alter its original meaning. Another relevant issue to be considered is its documentation. Several online platforms that were used to create early works have been deleted by their sources. Additionally, the artworks on virtual platforms are constantly changing and being recreated by online users who interact with the original work 24 hours a day, making the archival process a challenge.

Social media is a dominant cultural code that has led to significant political changes. It has transformed the ways people establish intersubjective connections with each other and with the world at large.

Lene Hald

KEA. Copenhagen School of Design and Technology AND The Royal Danish Academy of Fine Arts. School of Design
lhal@kadk.dk

Phone's blowin' up: diffractive perspectives, response-ability, ugly portraits, flawless selfies, and how to dance with images

Navigating the borderland between photography as ethnographic evidence and photography as artistic representation, this paper and visual presentation addresses the becoming of identity amongst a group of young Muslim girls in Copenhagen. Through photography made by the participating girls, photographic portraits and collage work by me, a designerly habit of mind, and the theoretical framework of agential realism (Barad 2010), I am exploring themes of response-ability and aesthetic imagination. In that way the girls' way of seeing, my way of seeing them, their way of seeing themselves, their way of seeing my way of seeing their way of seeing are visually explored. My presentation addresses the photographs as aesthetic and material objects aimed at being exhibited, as well as photography as a highly entangled, performative and participatory practice. Traces of the research process and my entangled intra-actions with the girls are embedded in the visuals produced. This diffractive and participatory approach seeks to bridge and further insights from conceptual photography and visual social research in a way that allows for various perspectives and multiple stories to emerge, while unmasking the many unnoticed and marginalized commonplace actions, skills, and activities of these young immigrant girls.

Laura Cuch

Department of Geography, University College London
laura.cuch.14@ucl.ac.uk

Spiritual Flavours: A multi-faith photo recipe book

Spiritual Flavours is a collaborative arts project resulting in a 'multi-faith' photo cookery book, which includes recipes that people from diverse faith communities in Ealing have cooked for the project. These recipes have been chosen because of their biographical and spiritual significance. The book visually explores the relationship between food, faith and home, by intertwining portraits, biographical narratives, visual interpretations of such narratives, pictures of the cooked dishes and the food preparation, home interiors and objects, and Ealing landscapes. This project forms part of my practice-based doctoral research, in which I use photography and film to comparatively explore the relationship between home and religion, by paying attention to domestic material culture, in particular that which is related to food, cooking and eating.

In this paper, I present some of the visual work from this project in order to reflect on my experience of using photography as research practice. I also explore how photography is particularly relevant for the study of material, embodied and affective religious experiences. I argue that visual arts practice (distinct from visual methods) contributes a performative understanding of religious culinary traditions in ways that are inseparable from the materiality and practices involved in the creative process itself. In conclusion, I draw on my experience as a photographer (www.lauracuch.com) and as a researcher to sketch out some of the challenges and opportunities of developing research at the intersection of geography, anthropology, documentary and fine art.

Sandi Harageones

silversandi@gmail.com
California State University, San Bernardino

Men Want to Be Looked At: A Look at the Male Nude in Western Photography

Responding to the politics of photography+(con)text and the social life of photographs, the interchanging of the male gaze and the new female gaze has influenced how men, both heterosexual and homosexual, see themselves as objects of desire--especially depicted in popular culture. If the male nude in photography were as commonly accepted as the female nude, would our culturally constructed gaze become more comfortable with him?

When most people think of the word "nude" in art, they think of the female nude. For nearly two thousand years, the male nude overshadowed the female nude since Greek antiquity. The beauty of the male body was honored and shown with pride and confidence until the 19th century when the male nude faded and the female nude became the central focus in art. Today, the male nude is mostly associated with homoeroticism. In this paper, I will examine the male nude in Western photography through my research on Herb Ritts' Tony with Shadow 1988, and Horst P. Horst's Male Nude (frontal, sitting) 1952, as well as my own photographic exploration in order to discover the changes in "the gazes" that may be leading to a transformation of the heterosexual toward the male nude.



International Conference:
**PHOTOGRAPHY IN
ACADEMIC RESEARCH**

8 - 9 September, London

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

Weronika Plińska

wplinska@wp.pl
University of Warsaw

Exploring The Role of Photographs in Managing Experimental Anthropology Projects

The aim of the Cargo/(im)materiality exhibition was to trace the enmeshed nexus of social relationships involving both human and non-human agents mediated by material objects (Gell 1998: 7, Cichocki, Plińska 2016: forthcoming). One part of the exhibition called The Grey Zone was prepared in collaboration with anthropologist and documentary photographer Marek M. Berezowski.

The Grey Zone was located at the lower corridor of the Institute of Ethnology and Cultural Anthropology, University of Warsaw, in the nearest vicinity of the most prominent government buildings. In the past, the corridor used to serve as a military canteen, and then it was rearranged for a student buffet (in 2014 already closed) and a cloakroom. The final shape of the exhibition illustrated some of the findings drawing from the collectively undertaken research on the so-called East European grey zones (Knudsen and Frederikssen 2015). The phenomenon in question was approached as a metaphor of collective resistance against the domination of global market economy. The exhibition was inspired by the methodological approach called ethnographic conceptualism proposed by Nikolai Ssorin-Chaikov (Ssorin-Chaikov 2013, Plińska 2012). Its main goal was therefore to open up a space for discussion. While being located at the lower corridor of the Institute of Ethnology and Cultural Anthropology, The Grey Zone was co-hosted by those University of Warsaw employees whose daily, physical labor of cleaning the surfaces and maintaining devices and installations guarantees daily functioning of the institution.

Contributors: Marek M. Berezowski, Julia Drąg, Teresa Kutkowska, Oskar Lubiński, Anton Nikolotov, Małgorzata Panasiuk, Weronika Plińska, Tamara Sawko, Magdalena Świątłoń, Julia Szawiel, Patryk Zakrzewski.