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second international conference on the

IMAGE

26–27 September 2011, Kursaal Congress Palace, San Sebastian, Spain

WITH THE OFFICIAL COLLABORATION OF:

DONOSTIA ZINEMALDIA
FESTIVAL DE SAN SEBASTIAN
INTERNATIONAL FILM FESTIVAL

SAN SEBASTIAN
DONOSTIA 2016

SECOND INTERNATIONAL CONFERENCE ON THE IMAGE

KURSAAL CONGRESS CENTRE, SAN SEBASTIAN, SPAIN
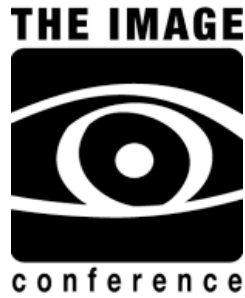## 26-27 SEPTEMBER 2011

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THE IMAGE

conference

COMMON
GROUND

TABLE OF CONTENTS

INTERNATIONAL CONFERENCE ON THE IMAGE

LETTER FROM PHILLIP KALANTZIS-COPE

Dear Image Conference Delegates,

Welcome to the Second International Conference on the Image. This conference is a means by which we can come together to interrogate the nature and functions of image-making and images themselves. It aims to be a cross-disciplinary forum bringing together researchers, teachers and practitioners from areas of interest including: architecture, art, cognitive science, communications, computer science, cultural studies, design, education, film studies, history, linguistics, management, marketing, media studies, museum studies, philosophy, photography, psychology, religious studies, semiotics, and more.

In addition to organizing The Image Conference, Common Ground publishes papers from the conference at www.OnTheImage.com/Journal. We encourage all conference participants to submit a paper based on their conference presentation for peer review and possible publication in the journal. We also publish books at http://OnTheImage.com in both print and electronic formats. We would like to invite conference participants to develop publishing proposals for original works, or for edited collections of papers drawn from the journal which address an identified theme. Finally, please join our online conversation by subscribing to our monthly email newsletter, and subscribe to our Facebook, RSS, or Twitter feeds at http://OnTheImage.com.

Common Ground also organizes conferences and publishes journals in other areas of critical intellectual human concern, including diversity, museums, technology, learning and the arts, to name several (http://commongroundpublishing.com). Our aim is to offer new forms of knowledge community, where people meet in person and also remain connected virtually, making the most of the potentials for access using digital media. We are committed to creating a more accessible, open and reliable peer review process. Alongside opportunities for well-known academics, we are creating new publication openings for academics from developing countries, for emerging scholars and for researchers from institutions that have historically focused on teaching.

Thank you to all who have contributed a phenomenal amount of work into preparing for The Image Conference. A personal thank you goes to our Common Ground colleagues who have put such a significant amount of work into this conference: Tamsyn Gilbert, Emily Kasak, Stephanie Turza and Kathryn Weisbaum.

We wish you all the best for this conference, and hope it will provide you every opportunity for dialogue with colleagues from around the corner and around the world.

Yours Sincerely,

Phillip Kalantzis-Cope

Director, Common Ground Publishing
Editor of *The International Journal of the Image*

IMAGE CONFERENCE AND JOURNAL INTERNATIONAL ADVISORY BOARD

- Tressa Berman, California College of the Arts, San Francisco, USA; UTS-Sydney, Australia.
- Howard Besser, Tisch School of the Arts, New York University, New York City, USA.
- Sean Cubitt, The University of Melbourne, Melbourne, Australia.
- Owen Evans, Edge Hill University, Ormskirk, UK.
- Tamsyn Gilbert, The New School for Social Research, New York City, USA.
- Dina Iordanova, Provost, St Leonards College, University of St Andrews, St Andrews, Scotland.
- Douglas Kellner, University of California, Los Angeles, USA.
- Phillip Kalantzis-Cope, The New School For Social Research, New York City, USA.
- Gunther Kress, Institute of Education, University of London, London, UK.
- Emanuel Levy, Professor/Author/Critic, University of California, Los Angeles, USA.
- Mario Minichiello, Birmingham Institute of Art and Design, Birmingham, UK.
- Colin Rhodes, Sydney College of the Arts, University of Sydney, Sydney, Australia.
- Becky Smith, School of Theater, Film, and Television, University of California, Los Angeles, USA.
- Marianne Wagner-Simon, Director, Freies Museum Berlin, Berlin, Germany.

CONFERENCE SECRETARIAT

- Tamsyn Gilbert
- Emily Kasak
- Stephanie Turza
- Kathryn Weisbaum

SUPPORTERS

- San Sebastian Film Festival, San Sebastian, Spain
- Departamento de Comunicación Audiovisual y Publicidad – Ikusentzunezko Komunikazioa eta Publizitatea, Universidad del País Vasco – Euskal Herriko Unibertsitatea

2011 IMAGE CONFERENCE PLENARY SPEAKERS

Owen Evans

After completing his BA and PhD in German Studies at Swansea University, Owen Evans worked as a *Lektor* in the English Department of the Johannes-Gutenberg-Universität Mainz before his appointment to a lectureship in German at the University of Wales Bangor in 1995. He returned to Swansea in January 2005 to teach in Media, with particular emphasis on Film Studies, before moving to the Media Department at Edge Hill University in February 2011 where he is Senior Lecturer in Film and Television.

His research interests embrace German film, literature and culture, European cinema, autobiography, and the representation of history and cultural memory. He has published on German literature, especially work from the former GDR and autobiography. His most recent monograph is entitled *Mapping the Contours of Oppression: Subjectivity, Truth and Fiction in Recent German Autobiographical Treatments of Totalitarianism* (Rodopi, 2006). His cinema work includes articles and chapters on topics such as *Run Lola Run, The Lives of Others, Sophie Scholl: The Final Days*, German film comedy, the role of the film festival in Europe, and on the influential British film publication *Sight and Sound*. He has recently finished a major chapter entitled 'Memory, Melodrama and History: The Return of the Past in Contemporary Popular Film in Germany' for a collection on cultural memory in post-1989 Europe, and is currently working on a monograph on German cinema since 2000. He has won major grants from the Arts and Humanities Research Council, the British Academy and the DAAD (German Academic Exchange Service).

He is co-founding director of the European Cinema Research Forum (ECRF), as well as co-founding editor of the international journals *Studies in European Cinema* and the new *Journal of Popular European Culture*, both published by Intellect.

Dina Iordanova

Originally from Bulgaria, and having worked later on in Canada, the US and England, Professor Iordanova's background is in philosophy and aesthetics. She joined St. Andrews as the University's first Chair in Film Studies in 2004 and led the start of that Department's dramatic climb up the research league tables to the best score achieved by a department in Scotland in the 2008 Research Assessment Exercise. She is the founder of the Centre for Film Studies and the publishing house St Andrews Film Studies. After chairing the Film Studies department and serving as a Director of Research for the top performing School of Philosophical, Anthropological and Film Studies, the University asked her to serve as a Provost of the ancient St. Leonard's college, with responsibility for doctoral students.

Professor Iordanova has published extensively on transnational cinema, global film industries, and film festivals, as well as on Eastern European and Balkan cinema. In her work, she investigates film history in its socio-historical and mediatic context, paying particular attention to issues of comparative critical analysis of cross-cultural representation, cultural sensibilities and diverse identities. Lately she pioneered research into international film festivals and the dynamics of global film circulation. She is active on the international speakers circuit, has been a distinguished visiting professor at universities in the USA and across Europe and Asia, and is a recipient of multiple Rockefeller, Leverhulme and Carnegie Trust awards. Iordanova's work has been translated into twenty languages and has been adopted for teaching around the world.

Mario Minichiello and Solon Papadopoulos

Hurricane films are the invention of Solon Papadopoulos and Roy Boulter. Each partner has a wealth of experience from their highly successful individual careers. Sol conceived and directed two landmark television series for Granada and PBS America – broadcast in over forty other countries.

Roy enjoyed a successful music career as a member of The Farm. Roy turned to scriptwriting, gaining over a hundred and forty television writing credits including the BAFTA winning – series of Jimmy McGovern's 'The Street' for BBC One.

For their social history series 'MY WAR' – Hurricane films approached Professor Mario Minichiello an award winning international practitioner and academic – Minichiello's work for 'MY WAR' produced a unique series of narrative imagery. The critical research that lead to this work reflects how drawing remediates the experiences and narratives of others.

The value of this imagery is that it simultaneously borrows from the experiences of the storyteller and the artists own imaginative response.

This use of a drawing language as the primal, direct form of expression to remediate experience, places the viewer at the heart of the narrative. This form of narrative drawing in journalistic contexts operates as a means to convey what might not be captured photographically or with text.

It is this experience that forms the plenary and workshop at this conference with both Mario and Sol.

Marijke de Valck

Marijke de Valck studied Theatre, Film and Television Studies at Utrecht University. She graduated cum laude with a thesis on transmedial storytelling in film, television and new media. After having worked two years for an internet company, she joined the University of Amsterdam to conduct her PhD on international film festivals, which she completed cum laude in 2006. Afterwards she taught courses in the film programme and the MA programme Preservation and Presentation of the Moving Image at UvA, while working on a CMI-studies (communication, media and information) project for the Royal Netherlands Academy of Arts and Sciences. Marijke now works as an assistant professor in the department of Media Studies. In 2009 she received the Boekman Disseratieprijs for her PhD.

Together with Skadi Loist, Marijke founded the Film Festival Research Network (FFRN). The FFRN is a lose connection of scholars working on issues related to film festivals, and aims to make festival research more available and connect diverse aspects and interdisciplinary exchange between researchers. A subgroup of the FFRN is the Film Festival Research Network work group within the European Network for Cinema and Media Studies (NECS). Together with Skadi, Marijke compiled and published the first annotated, themed bibliography on film festival research available online.

GRADUATE SCHOLAR RECIPIENTS

Ariel Body
Ariel Body is a former desert dwelling photographer, designer, and coffee drinker. Having earned a BA in Design Studies in Digital Visualization in her homeland at Arizona State University, she is currently pursuing an MA Multidisciplinary Design from the University of Ulster in Belfast, Northern Ireland. With this background and passion for graphic design and photography, she is self employed as a freelance visual communicator, exploring new and innovative ways of visual storytelling. Currently, her postgraduate work and research explores the future of the photographic medium by investigating the relationship between the real and imagined by challenging the traditional techniques of photographic imaging, particularly in relation to the use of computer generated imagery and digital manipulation.

Sabrina Cavins
Sabrina Cavins is a dance artist, film-maker and scholar currently completing her MFA at the University of Colorado at Boulder. Sabrina received her BA in dance from Columbia College Chicago and remained in Chicago for 11 years pursuing her dance career. She has performed with several choreographers and companies including Darryll Jones, David Dorfman, Atalee Judy, Michelle Ellsworth, Erika-Wilson Perkins, The Dance COLEctive, and RTG Dance. Her critically acclaimed choreography has appeared throughout the United States and has received special honors, residencies, grants and awards. Most recently Sabrina has entered the world of dance for camera where her films have been presented at the Foursite Film Festival and San Souci Film Festival. In addition to her artistic endeavors, Sabrina is also a graduate instructor of dance at the University of Colorado teaching modern dance and ballet.

Marina Kassianidou
Marina Kassianidou is a practicing artist that lives and works in Limassol, Cyprus, and London, UK. She is a PhD candidate in Fine Art at Chelsea College of Art and Design, University of the Arts London. Her research, which incorporates practice and theory, develops ways of thinking around relationships between mark and surface through painting, drawing and collage. In 1998 she received a CASP/Fulbright scholarship to study in the USA. She graduated from Stanford University with a BA in Studio Art (with Distinction) and a BS in Computer Science (with Distinction). Upon graduation, she was awarded the Arthur Giese Memorial Award for Excellence in Painting by the Stanford University Department of Art and Art History. She obtained a MFA from Central Saint Martins College of Art and Design, University of the Arts London. She has participated in group exhibitions in the UK, USA, Cyprus, Israel, Germany and France and has had solo exhibitions in Nicosia and London. Her writings have appeared in the arts journals Arteri (Cyprus, UK) and ArtSEEN (Florence, London, New York).

Pamela Mullins
Pamela's work examines the concept of Africana art within museums and academic writings from the late 1800's to present day. She is interested in looking at how Africana art is described and displayed and what the role of colonialism, race, global economy and national systems are in the Western representation of Africana objects on Western Stages. She graduated from the Goldsmiths University of London in cultural studies where she wrote on the objects found within the British Museum. Her current research focuses on the earliest collection of Africana objects in the U.S. and how they were collected and displayed.

Kristina Nasi
Kristina Nasi is a Master's candidate in Spanish at the University of Colorado Denver. Her academic work has focused on Latin American Studies and Women's Studies and her Master's Thesis looks at the changing role of Eva Perón in Argentina, from her rise to notoriety in the 1940's to her most recent treatment in Argentina during the Bicentennial celebrations in 2010. Kristina's interests involve the ways in which women are portrayed in society and how those images contribute to women's self-construction. More specifically, the research she has done on Eva Perón has led her to investigate further the role of women in Argentine political culture as well as the importance of physical appearance for women in power. Kristina enjoys integrating her background in Spanish language and literature with her passion for contemporary women's issues. .

ABOUT THE CONFERENCE

SCOPE AND CONCERNS

The International Conference on the Image, *The International Journal of the Image*, The Image Book Publisher and The Image Online Knowledge Community are sites for interrogation of the nature and functions of image-making and images. These are cross-disciplinary forums, bringing together teachers, researchers and practitioners from areas of interest including: architecture, art, cognitive science, communications, computer science, cultural studies, design, education, film studies, history, linguistics, management, marketing, media studies, museum studies, philosophy, photography, psychology, religious studies, semiotics, and more.

THE DEFINING IMAGE
The foundations of our species being, and the narratives of species history are marked by imagery—the parietal, megalithic art and body art of first peoples, the iconography and symbology of religions, the graphic-representational roots of writing. We are, uniquely in natural history, the symbolic species. And within our peculiar species history, the development of capacities to image parallel speaking and precede writing.

Since the beginnings of modernity, however, we have increasingly focused our attention on language as our species-defining characteristic. However, after half a millennium where the power and prestige of language has held sway, we may be in the cusp of a return of the visual, or at least a multimodality in which image and text are deeply inveigled in each other's meanings. This can in part be attributed to the affordances of the new communications environment. As early as the mid twentieth century, photolithography put image and text conveniently back onto the same page. Then, since the mid 1970s, digitized communications have brought image, text and sound together into the same manufacturing processes and transmission media.

THE IMAGE OF TRANSFORMATION: PROPERTIES OF CONSEQUENCES
The image has several properties of consequence. The first is their empirical connection with the world–telling something of the world, reflecting the world. It re-presents the world. How does it do this? What are its techniques? What are its mediations? What kinds of 'truth' can we have in images?

At a second property of consequence, the image has a normative loading. No image can ever solely be a reflection on the world. It is also a perspective of the world. This is because it is the incidental outcome of an act of design. An interested image-maker takes available resources for meaning (visual grammars, fabrication techniques and focal points of attention), undertakes an act of designing (the process of image-making), and in so doing re-images the world in a way that it has never quite been seen before. Agency is central. Interests and perspectives are infinitely varied. For viewers, too, every image is seen through available cultural and technical resources for viewing, seen in a way particular to their interest and perspective. The act of viewing transforms both the image and its world. From a normative perspective then, how do interest, intention, motivation, perspective, subjectivity and identity intertwine themselves in the business of image-making? And what is the role of the viewer in reframing and revisualizing the image?

And a third property of consequence, the image is transformational. Its potentials are utopian. We see (the empirical). We visualize (the normative). We imagine (the utopian). There is a more-than-fortuitous etymological connection between 'image' and 'imagination'. Images can be willed. Images speak not just of the world, but to the world. They can speak to hopes and aspirations. The world reseen is the world transformed. What's in the imagination for now, can become an agenda for practice and politics tomorrow. Imagination is the representation of possibility.

THEMES

THEME 1: THE FORM OF THE IMAGE
- The grammar of the visual.
- The image as text.
- The Image as Art.
- Image techniques.
- The cognitive science of perception.
- Visualization.
- Technologies and techniques of representation.
- Multimodality: image in relation to language, space etc.
- Moving images: cinema, television, video, animation.

THEME 2: THE IMAGE IN CONTEXT
- The image in media and communications.
- The image as commercial artifact.
- The image in architecture.
- The image as information.
- The image as propaganda.
- The past, present and future of the image.
- The role of the viewer.

THEME 3: TECHNOLOGY AND MEDIA IN THE SERVICE OF THE IMAGE
- Visual arts practices.
- Photography.
- The moving image.
- Aspects of vision: viewpoint, perspective, interest.
- Digital capture and manipulation of images.
- Security and surveillance.
- Discovering the image: databases, social media, tagging, folksonomy, taxonomy.

THEME 4: LEARNING IMAGES
- Learning to represent in images.
- Images in the service of learning.
- Reading and interpreting images.

THEME 5: THE IMAGE INDUSTRY
- The mass media.
- The 'new', digital and social media.
- Cinema, traditional and new.
- Television, traditional and new.
- Corporations in the image business.
- Selling the image.
- The amateur artist or photographer.
- Branding, logos and advertising.
- Artist or image-maker as professional.
- Commercial galleries and art dealers.
- The arts community.
- Digital image libraries.

STREAMS

- Arts Theory and Practice.
- Media and Communications.
- Technologies and Practices of Representation.
- Education.

SESSIONS

SESSION GUIDELINES

CHAIRING OF PARALLEL SESSIONS
Common Ground usually provides graduate students to chair all of the parallel sessions. If you wish, you are welcome to chair your own session, or provide your own chair or facilitator for your session. The chair's role is to introduce the presenter and keep the presentation within the time limit.

PROGRAM CHANGES
Please see the notice board near the conference registration desk for any changes to the printed program (e.g., session additions, deletions, time changes, etc.). If a presenter has not arrived at a session within 5 minutes of the scheduled start time, we recommend that participants join another session. Please inform the registration desk of 'no-shows' whenever possible.

SESSION TYPES

PLENARY
Plenary sessions, by some of the world's leading thinkers, are 30 minutes in length. As a general rule, there are no questions or discussion during these sessions. Instead, plenary speakers answer questions and participate in discussions during their Garden Conversation sessions (see below).

GARDEN CONVERSATIONS
Garden Conversations are unstructured 60-minute sessions that allow delegates a chance to meet plenary speakers and talk with them informally about the issues arising from their presentation. When the venue and weather allow, we try to arrange for a circle of chairs to be placed outdoors.

PAPER (30-minute)
Thirty-minute paper sessions provide participants the opportunity to make a formal 15-minute presentation on their intellectual work (be that research, theory, practice or aesthetic work), followed by 15 minutes of audience interaction. The formal, written paper will be available to participants if accepted to the journal.

WORKSHOP (60-minute)
Sixty-minute workshop sessions involve extensive interaction between presenters and participants around an idea or hands-on experience of a practice. These sessions may also take the form of a crafted panel, staged conversation, dialogue or debate – all involving substantial interaction with the audience. A single article (jointly authored, if appropriate) may be submitted to the journal based on a workshop session.

COLLOQUIM (90-minute)
Ninety-minute colloquium sessions consist of five or more short presentations with audience interaction. A single article or multiple articles may be submitted to the journal based on the content of a colloquium session.

VIRTUAL PRESENTATION
Virtual presentations are papers submitted without the participant attending the conference in person, but are eligible to be refereed and published (if accepted) in the journal. A virtual presentation allows participants to join the conference community in the following ways:
  • The conference proposal will be listed in the Session Descriptions of the conference. Acceptance of a conference proposal for a virtual participant is based on the same criteria as that for an attending participant.
  • The full paper may be submitted to the journal. The journal paper submission will be refereed against the same criteria as attending participants. If accepted, the paper will be published in the same volume as conference participants from the same year.
  • Online access to all papers published in the journal from the time of registration until one year after the conference end date.

TALKING CIRCLES
Talking circles are meetings of minds, often around points of difference or difficulty. They are common in indigenous cultures. The inherent tension of these meetings is balanced by protocols of listening and respect for varied viewpoints. From this, rather than criticism and confrontation, productive possibilities may emerge.

The Purpose of Talking Circles in this Conference
The purpose of the Talking Circles is to give shape to a conference that is wide-ranging in its scope and broad-minded in its interests. They also give people an opportunity to interact around the key ideas of the conference away from the formalities of the plenary, paper, workshop and colloquium sessions. They are places for the cross-fertilisation of ideas, where cycles of conversation are begun, and relationships and networks formed.

Talking Circles are not designed to force consensus or even to strive towards commonality. Their intention is, in the first instance, to find a common ground of shared meanings and experiences in which differences are recognised and respected.

Their outcome is not closure in the form of answers, but an openness that points in the direction of pertinent questions. The group finally identifies axes of uncertainty that then feed into the themes for the conference of the following year.

How Do They Work?
The Talking Circles meet for two 45-minute sessions during the conference, and the outcomes of each Talking Circle are reported back to the whole conference in the closing plenary session. They are grouped around each of the conference streams and focus on the specific areas of interest represented by each stream. Following is the Talking Circles outline that is currently in use, but we welcome feedback and suggestions for improvement from participants.
- Talking Circle 1 (45 minutes): Who Are We? What is our common ground?
- Talking Circle 2 and Closing Plenary (45 minutes): What is to be done and Circles report back.

It is important to note that each Talking Circle may be organised in any way that members of the group agree is appropriate. They may be informal and discursive, or structured and task-oriented. Each Talking Circle group has a facilitator.

The Role of the Facilitator
The facilitator must be comfortable with the process of thinking 'out of the square' and also embracing multiple and diverse scenarios. The process is one of creating a kind of collective intelligence around the stream. The facilitator should shape a conversation that is open to possibilities and new lines of inquiry or action; they should embody a spirit of openness to new knowledge rather than the closure of advocacy. The facilitator is required to keep a record of the main discussion points. These points need to be summarised for the closing plenary session at the conference.

Possible Session Contents - Suggestions to Assist Facilitators
Talking Circle 1 (45 minutes): Who are we?
- Orientation: members of the group briefly introduce themselves.
- What could be the narrative flow of the Talking Circle sessions?
- What could be the outcomes of the work of this group and its contribution to the closing plenary session, the journal and the conference as a whole (including the themes for next year's conference)?
- Assessing the landscape, mapping the territory: What is the scope of our stream? Do we want to rename it?
- What are the burning issues, the key questions for this stream?
- What are the forces or drivers that will affect us as professionals, thinkers, citizens, and aware and concerned people whose focus is this particular stream?
- Where could we be, say, ten years hence? Scenario 1: optimism of the will; Scenario 2: pessimism of the intellect.

Talking Circle 2 and Closing Plenary (45 minutes): What is to be done and Circles report back
What are our differences?
> The setting: present and imminent shocks, crises, problems, dilemmas - what are they and what is the range of responses?
> What are the cleavages, the points of dissonance and conflict?
> What are the dimensions of our differences (1)? Politics, society, economics, culture, technology, environment.
> What are the dimensions of our differences (2)? Persons, organisations, communities, nations, the global order.

What is our common ground?
> Where are the moments of productive diversity?
> What are the bases for collaboration (1)? Politics, society, economics, culture, technology, environment.
> What are the bases for collaboration (2)? Persons, organisations, communities, nations, the global order.
> Alternative futures: outline several alternative scenarios.
> What are the forces that drive in the direction of, or mitigate against, each scenario?

What is to be done?
- What's been coming up in the parallel sessions in this stream since the last Talking Circle?
- What is the emerging view of the future?
- Can we foresee, let alone predict alternative futures?
- Looking back a decade hence, what might be decisive or seminal in the present?
- Scenarios: can we create images of possibility and agendas for robust alternative futures?
- Directions: conventional and unconventional wisdoms?
- Strategies: resilience in the face of the inevitable or creative adaptation?
- What could be done: review the scenarios developed in Talking Circle 1.
- Axes of uncertainty: working towards the right questions even when there's no certainty about the answers.

Closing Plenary: 15-minute contribution to the closing plenary by the Talking Circles Co-ordinator based on summaries provided by each Talking Circle.

THE IMAGE

conference

PROGRAM

SPECIAL EVENTS

CONFERENCE SOCIAL & COCKTAIL AT PEOPLE RESTAURANT
MONDAY, 26 SEPTEMBER 2011 - 7:00-8:30 PM (19:00-20:30)
Get to know your colleagues while you watch the sunset and enjoy typical San Sebastian, or Basque Country, hors d'eouvres plus local red and white wine, beer and soft drinks. People Restaurant sits on the water of Zurriola beach surrounded by gorgeous views of the Bay of Biscay and the Sea of Gros. Known for its exquisite cuisine, People makes a name for itself amidst the world-famous cuisine of San Sebastian.

If you have previously registered or would like to purchase a ticket for the conference social, please confirm or book your reservation at the conference registration desk.
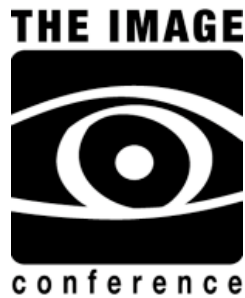
PLENARY SESSIONS AND GARDEN CONVERSATIONS

Monday, 26 September

Dina Iordanova, Provost, St. Leonard's College & Founder of the Centre for Film Studies, University of St. Andrews, St. Andrews, UK
PLENARY SESSION: 9:45-10:20
GARDEN CONVERSATION: 12:00-13:00

Owen Evans, Co-Founding Director, European Cinema Research Forum & Media Department, Edge Hill University, Ormskirk, UK
PLENARY SESSION: 10:20-10:55
GARDEN CONVERSATION: 12:00-13:00

Tuesday, 27 September

Marijke de Valck, Co-Founder, Film Festival Research Network & University of Amsterdam, Amsterdam, The Netherlands
PLENARY SESSION: 9:00-9:35
GARDEN CONVERSATION: 10:25-11:25

Mario Minichiello, Chair, Visual Communications, Birmingham City University BIAD, Birmingham, UK; **Solon Papadopoulos,** Hurricane Films, Liverpool, UK
PLENARY SESSION: 9:35-10:10
PLENARY WORKSHOP: 11:35-12:35
TITLE: Making Narrative Images for Film and Broadcast
FEATURING: **Solon Papadopoulos**, **Mario Minichiello**, and **Liz Anelli** (author/illustrator for books, magazines, advertising and websites, UK; recently collaborated with British Council to provide a Big Draw at the 2011 Venice Biennale)

SESSIONS: MONDAY, 26 SEPTEMBER

<table>
<tr><td colspan="3" align="center"><h2>Monday, 26 September</h2></td></tr>
<tr><td>8:00-9:00</td><td colspan="2">CONFERNCE REGISTRATION OPEN</td></tr>
<tr><td>9:00-9:45</td><td colspan="2">CONFERNCE OPENING - Phillip Kalantzis-Cope, <i>Common Ground Publishing, USA</i></td></tr>
<tr><td>9:45-10:20</td><td colspan="2">PLENARY SESSION - Dina Iordanova, <i>Provost, St. Leonard's College & Founder of the Centre for Film Studies, University of St. Andrews, St. Andrews, UK</i>
'Film Festivals: Space of Flows'
<i>* Garden Conversation from 12:00-13:00 (see conference notice board for location)</i></td></tr>
<tr><td>10:20-10:55</td><td colspan="2">PLENARY SPEAKER - Owen Evans, <i>Co-Founding Director, European Cinema Research Forum & Media Department, Edge Hill University, Ormskirk, UK</i>
'Images of a Nation at War: Humphrey Jennings and the Documentary'
<i>* Garden Conversation from 12:00-13:00 (see conference notice board for location)</i></td></tr>
<tr><td>10:55-11:10</td><td colspan="2">COFFEE BREAK</td></tr>
<tr><td>11:10-11:55</td><td colspan="2">TALKING CIRCLE (Streams listed below)</td></tr>
<tr><td>Room 1</td><td colspan="2"><i>Stream: Arts Theory and Practice</i></td></tr>
<tr><td>Room 2</td><td colspan="2"><i>Stream: Technologies and Practices of Representation</i></td></tr>
<tr><td>Room 3</td><td colspan="2"><i>Streams: Media and Communications; Education</i></td></tr>
<tr><td>12:00-13:05</td><td colspan="2">PARALLEL SESSIONS</td></tr>
<tr><td></td><td>12:00-12:30</td><td>12:35-13:05</td></tr>
<tr><td>Room 1</td><td>Making Embroidery Speak: Images and Words in Miao Embroidery
<i>Zhaohua Ho</i><i>, Textiles and Clothing Department, Fu Jen Catholic University, New Taipei City, Taiwan</i>
<i>Overview</i>: Central of this article is the interesting relationship between images and communication in Shidong Miao embroidery.
<i>Stream: Technologies and Practices of Representation</i></td><td>The Digital Design of Photography: Digital Photographic Manipulation and Its Representation of Reality
<i>Ariel Body</i><i>, University of Ulster, Belfast, UK</i>
<i>Overview</i>: This paper will present a discussion around the notion of reality within photography, emphasizing the role and effect of digital manipulation on the traditional definition of the medium.
<i>Stream: Technologies and Practices of Representation</i></td></tr>
<tr><td>Room 2</td><td colspan="2">Musical Analysis of a Movie Scene: A Practical Approach
<i>François R. Gauthier</i><i>, Theoretical Musicology Popular Music and Interdisciplinary Research, Université Laval, Quebec, Canada</i>
<i>Overview</i>: This workshop helps ponder what film music communicates in a movie scene and gives us a better comprehension of soundtracks' semantic functions.
<i>Stream: Arts Theory and Practice</i></td></tr>
<tr><td>Room 3</td><td>The Limits of Representation: William Wells Brown's Panoramic Views
<i>Sergio Costola</i><i>, Theatre Department The Sarofim School of Fine Arts, Southwestern University, Georgetown, USA</i>
<i>Overview</i>: This paper analyzes the panoramic views created by William Wells Brown (1814-1884) to address slavery and query representative modes not traditionally inclined to consider the other(s) of history.
<i>Stream: Arts Theory and Practice</i></td><td>The Persistence of the Hispanic Rite in the Twelfth-Century Sculpture at the Abbey Church of Santa Maria de Ripoll
<i>Jamie Teich</i><i>, Art History, Tufts University, Somerville, USA</i>
<i>Overview</i>: Monastic expression and continuation of indigenous practices via sculptural programming.
<i>Stream: Arts Theory and Practice</i></td></tr>
<tr><td>Room 4</td><td></td><td></td></tr>
<tr><td>Room 5</td><td colspan="2">The Art and Science of Color Correction: A Fast and Accurate Color Correction Workflow Demonstration
<i>Dr Taz Tally</i><i>, Kachemak Bay Campus for the University of Alaska Program Director for the Digital Print Production Program at Sessions College of Professional Design, University of Alaska and Sessions College of Professional Design, Homer, USA</i>
<i>Overview</i>: This is a demonstration of a color correction workflow, utilizing image evaluation, histogram analysis, numeric sampling and analysis, and nondestructive editing that allows you to work quickly, accurately and consistently.
<i>Stream: Education</i></td></tr>
</table>

MON.	PARALLEL SESSIONS	
	12:00-12:30	12:35-13:05
Room 6	**Approaching "The Piano" via Theory and Practice** *Dr Lucy Bolton*, Queen Mary, University of London, **Athena Mandis**, *Department of Film Studies School of Languages Linguistics and Film, Queen Mary University of London, London, UK* *Overview*: This presentation will consist of a dialogue between a theorist and a filmmaker in relation to Jane Campion's 1993 film The Piano. *Stream: Arts Theory and Practice*	
GARDEN CONVERSATION	Dina Iordanova, Owen Evans	
13:05-13:50	**LUNCH**	
13:50-15:30	**PARALLEL SESSIONS**	

	13:50-14:20	14:25-14:55	15:00-15:30
Room 1	**The End of the Two-dimensional: Silicon, Sensors, Meta-Data and the Image in the Information Age** *Matt Wallin*, *The Department of Communications Arts, Virginia Commonwealth University, Richmond, USA* *Overview*: A critical examination and analysis of the effect of digital technologies on the definition of the image. *Stream: Technologies and Practices of Representation*	**The Numerical Image** *Dr. Valeria Guzmán-Verri*, *School of Architecture, University of Costa Rica, San Pedro, Costa Rica* *Overview*: This paper examines the function and use of numerical image in the production of knowledge in the nineteenth century. *Stream: Technologies and Practices of Representation*	**The Unofficial Photographer: The Cultural Work of Tourist Images** *Dr Emma Waterton*, *Centre for Cultural Research/School of Social Sciences, University of Western Sydney, Sydney, Australia*, **Dr Steve Watson**, *York St John University, York, UK* *Overview*: In this paper, we are concerned with the role of tourist photography in subtle reciprocity with official representations in the social construction of places. *Stream: Technologies and Practices of Representation*
Room 2	**Seeing is Believing: The Politics of the Visual** *Prof Rod Stoneman*, *Huston School of Film & Digital Media, National University of Ireland, Galway, Galway, Ireland* *Overview*: An exploration of scale and pervasion of the image system, the representations we live within: The realms of the social and the visual are connected, mutually interactive and reinforcing. *Stream: Arts Theory and Practice*	**'Gorchakov's Wish': Translating Elements of Andrei Tarkovski's 'Nostalghia' through Site, Image, Video, and Performance** *James O'Leary*, *Spaces & Narrations Research Group, Chelsea College of Art & Design, London*, **Kristen Kreider**, *English Department, Royal Holloway, University of London, UK* *Overview*: A documentation of our search for 'the film image' as theorised by Russian filmmaker Andrei Tarkovsky. The project explores issues of cultural, spatial and psychological displacement, referencing Tarkovsky's work 'Nostalgia'. *Stream: Arts Theory and Practice*	**The Black Madonna as Image: A Contemporary Artist's Exploration** *Barbara Simcoe*, *Department of Art and Art History, University of Nebraska Omaha, Omaha, USA* *Overview*: This paper is based on extensive research including a month of travel to major Black Madonna shrines in France and a sustained response to that experience in studio artwork. *Stream: Arts Theory and Practice*
Room 3	**Improvisation: What Dancers Can Learn from Jazz Music** *Sabrina Cavins*, *Dance Department, University of Colorado, Longmont, United States Minor Outlying Islands* *Overview*: Using jazz music for comparison,this paper explores the ways that concert dancers can find more ease as performers by developing their improvisational skills. *Stream: Arts Theory and Practice*	**The Fantasy World of A Girl: Guillermo del Toro's Pan's Labyrinth** *Dr. Keiko Kimura*, *English, Kobe Women's University, Kyoto, Japan* *Overview*: In Pan's Labyrinth by Guillermo del Toro, the fantasy world invented by a girl and the real world under the fascist government of General Franco is interwoven. *Stream: Arts Theory and Practice*	

MON.	PARALLEL SESSIONS		
	13:50-14:20	14:25-14:55	15:00-15:30
Room 4	**Pre-feminist Images from the Postfeminist World: Looking at Mad Men** *Dr. Katixa Agirre*, *Film Studies School of Languages, Linguistics and Film, University of Basque, Spain* *Overview*: This project explores the depiction of the prefeminist times proposed by the TV series Mad Men while looking into some postfeminist attributes also present in the show. *Stream: Media and Communications*	**Non-Violent Images and the Egyptian Revolution: Implications for the International Response and Egyptian Human Rights** *Kody Gerkin*, *Admissions, Qatar Foundation, Doha, Qatar*, **Ethar Ahmed Hassaan**, *Communication, Northwestern University in Qatar, Egypt* *Overview*: How did the non-violent images which emanated from Egypt affect the international response to the crisis, in thought and in action? *Stream: Media and Communications*	**Image-mediated Construction of Self: How Istanbul Travesties Learn the Craft of Womanhood** *Prof. Mary Robert*, *Department of Arts & Sciences, Richmond, The American International University in London, London, UK* *Overview*: The impact of media images on the construction of self-image under 'force-fed' conditions within a community of Istanbul travesties is the focus of this photographic and video presentation. *Stream: Media and Communications*
Room 5	**Bridging Visual and Literary Analytical Skills** *Mark Wynn*, *Intensive English Program, Center for English as a Second Language, Tucson, USA* *Overview*: A guide to using film analysis as a model for literary and linguistic analysis in academic composition courses *Stream: Education*	**Trickster Tactics: Ironic Play in Contemporary Canadian Aboriginal Art** *Carmen Norris*, *Department of Anthropology, University of Alberta, Edmonton, Canada* *Overview*: Analysing the work of contemporary Canadian aboriginal artists, this paper discusses the power irony holds for disrupting preconceived structures of representation. *Stream: Arts Theory and Practice*	**Slicing the Apple: Spatial Prospects of the Photogram and the Still Life** *Prof. Shelley Martin*, *School of Architecture + Design College of Architecture and Urban Studies, Virginia Tech, Blacksburg, USA* *Overview*: The relationship of photograms and still life paintings as revealed through section drawings that study conditions of surface, interiority, and spatial occupation. *Stream: Arts Theory and Practice*
Room 6	**Images in Anatolian Carpets** *Lect Ayla Canay*, *Fashion Design, Anadolu Univercity, Eskisehir*, **Kadir Sevim**, *Turkey* *Overview*: This discusses meanings in carpet motifs, but also tells the story of a ceramic artist who reinterpreted traditional imagery in her ceramic work. *Stream: Arts Theory and Practice*	**Evaluation of the Symbolic Expressions in Anatolian Seljuk Tiles and Ceramics in Terms of Clothing Culture** *Ece Kanışkan*, *Fashion Design Department Industrial Design School*, **Ece Kanışkan**, *Industrial Design School, Fashion design department, Anadolu University, Eskişehir*, **Zehra Cobanli**, *Fine Art Faculty, Anadolu Universitesi, Turkey* *Overview*: Symbolic expressions used in the long established ceramic culture in Anatolia have also contributed to modern Turkish ceramic art. *Stream: Arts Theory and Practice*	**Cinematic Experience by Contemporary Design Tools** *Osman Sisman*, *Department of Industrial Design*, **Atinc Ozdemir**, *Satelitte and Space Sciences Research Institute, Anadolu University, Eskisehir, Turkey* *Overview*: This paper attempts to analyze "designerly" experience 3D modelling software with the help of cinema theories. *Stream: Technologies and Practices of Representation*

MON.	PARALLEL SESSIONS		
	13:50-14:20	14:25-14:55	15:00-15:30
Room 7	**Publishing Your Paper or Book with Common Ground Stephanie Turza**, *Commissioning Editor, Common Ground Publishing, USA* *Overview*: In this session the Commissioning Editor of The International Journal of the Image and The Image Book Series will present an overview of Common Ground's publishing practices and philosophy. She will also offer tips for turning conference papers into journal articles, present an overview of journal publishing procedures, introduce The Image Book Series, and provide information on Common Ground's book proposal submission process. Please feel free to bring questions–the second half of the session will be devoted to Q & A.		
15:35-17:15	PARALLEL SESSIONS		
	15:35-16:05	16:10-16:40	16:45-17:15
Room 1	**Reading and Rewriting an Image** **Asst. Prof. Kuhn Park**, **Javier Gómez Alvarez-Tostado**, *College of Architecture, Texas Tech University, Lubbock, USA* *Overview*: Reading a Rothko 1951 painting in a digitized image, reanalyzing it and rewriting it through computational possibilities *Stream: Technologies and Practices of Representation*	**Reimagining Cinema Stars in Iranian Film Industry** **Dr. Khatereh Sheibani**, *School of English and Theatre Studies, University of Guelph, Guelph, Canada* *Overview*: This presentation studies the reappearance of stars in Post-revolutionary Iranian cinema and association of the stardom status with artistic authority rather than scopophilic and fetishistic approaches. *Stream: Technologies and Practices of Representation*	**Photographic Selves: Feminine Performativity in South Africa** **Dr. Stella Viljoen**, *Department of Visual Arts, University of Stellenbosch, Stellenbosch, South Africa* *Overview*: This is a theoretical discussion of the manner in which a selection of South African high school girls represented themselves and their contexts through photography. *Stream: Technologies and Practices of Representation*
Room 2	**Effacing Subjectivity in Contemporary Portrait Photography** **Eirini Kapsidou**, *Department of English Language and Literature, Aristotle University of Thessaloniki, Thessaloniki, Greece* *Overview*: The paper will examine the representation of the "face" as a non-signifier of meaning, in contemporary portrait photography, viewing in particular the work of Aziz and Cucher. *Stream: Arts Theory and Practice*	**Heaven and Vegas: William Klein's Messiah (1999)** **Dr Des O'Rawe**, *Film Studies, Queen's University, Belfast, Belfast, UK* *Overview*: This paper discusses William Klein's Messiah, a cinematic 'interpretation' of Handel's popular oratorio that juxtaposes music with a montage of diverse images depicting the history and politics of religious belief. *Stream: Arts Theory and Practice*	**Collage and Architecture** **Jennifer Shields**, *School of Architecture College of Art and Architecture, University of North Carolina - Charlotte, Charlotte, USA* *Overview*: Collage, as a means of investigating three-dimensional spatial and material potentialities in a two-dimensional medium, has exhibited its value in the creation of modern architecture from Corb to Koolhaas. *Stream: Arts Theory and Practice*

MON.	PARALLEL SESSIONS		
	15:35-16:05	16:10-16:40	16:45-17:15
Room 3	**Public and Private Space: Image and Social Narrative** *Ronald Joseph Left, School of Art + Design Faculty of Design and Creative Technologies, AUT University, Auckland, New Zealand* *Overview*: A discussion on new forms of social narrative in relation to public and private spaces. *Stream: Arts Theory and Practice*	**The Imagery of Zhang Yimou's Films of Social Criticism and His Humanism** *Prof. Dr. Man Hung Stephen Sze, Department and Graduate School of Media Arts College of Creative Media, Kushan University of Technology, Tainan, Taiwan* *Overview*: This paper investigates the art of imaging of Zhang Yimou in his socially critical films. *Stream: Arts Theory and Practice*	
Room 4	**Money Talks: Images on Currency: Art, Interpretation, and Imagination** *Rukmini Dahanukar, Nirmiti, Mumbai, India* *Overview*: Images on money; cultural artifacts lost in economic transactions, handled by billions around the world everyday but completely unnoticed. The canvas is small but the imagery is varied and imaginative. *Stream: Media and Communications*		
Room 5	**The Destination Image and the Touristic Relevance of Contemporary Architecture** *Jan Specht, Tourism Department, University of Girona, Girona, Spain* *Overview*: The research investigates impacts of contemporary architecture on destination images, while proposing methods to measure the touristic relevance of architecture within destinations. *Stream: Arts Theory and Practice*	**Rivero Gil's «Aleluyas de la defensa de Euzkadi»: Comic Strip Images of Spain's Civil War and the Education of a New Citizenry** *Donna Southard, Department of Spanish and Portuguese, University of California at Berkeley, Berkeley, USA* *Overview*: Rivero Gil's comic strip-like «Aleluyas de la defensa de Euzkadi», created in support of the Basques after the bombing of Guernica, trains new readers while promoting oral and visual tradition. *Stream: Arts Theory and Practice*	**Representing the New Frontier: Colonization and Cowboys in the Congo in the Late 1800s** *Pamela Mullins, Virginia Tech University, Blacksburg, USA* *Overview*: This session is an investigation of race, Africana art objects, and the collection of Africana art in the U.S. though the story of the U.S. collector Carl Steckelmann.* *Stream: Arts Theory and Practice*

MON.	PARALLEL SESSIONS		
	15:35-16:05	16:10-16:40	16:45-17:15
Room 6	**Help! There's a picture in my novel! An investigation into the imaginative possibilities of pictures in contemporary literature** *Joris Vermassen, Doctoral School of Arts, Humanities and Law / University College Ghent, Faculty of Fine Arts – KASK, Hogeschool Gent, School of Arts, Gent, Belgium Overview*: The reconciliation between text and image in contemporary literature: an artistic and theoretical research project. *Stream: Arts Theory and Practice*	**Database Documentary: From Authorship to Authoring in Re-mediated / Remixed Documentary** **Prof. Hart Cohen**, School of Communication Arts, University of Western Sydney, Hazelbrook, Australia *Overview*: The shift towards database documentary challenges the concept of the auteur and relies on re-mediation techniques that re-calibrate documentary media within new distributive networks supported by the web. *Stream: Technologies and Practices of Representation*	
19:00-20:30	**CONFERENCE SOCIAL & COCKTAIL**		

SESSIONS: TUESDAY, 27 SEPTEMBER

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Tuesday, 27 September	

9:00-9:35	**PLENARY SESSION - Marijke de Valck,** *Co-Founder, Film Festival Research Network & University of Amsterdam, Amsterdam, The Netherlands* **'Producing Global Art Cinema: How Film Festivals Support the Film Industry'** ** Garden Conversation from 10:25-11:25 (see conference notice board for location)*
9:35-10:10	**PLENARY SESSION - Mario Minichiello,** *Chair, Visual Communications, Birmingham City University BIAD, Birmingham, UK;* **Solon Papadopoulos,** *Hurricane Films, Liverpool, UK* **'The Drawn Image as Visual Communication'** ** Plenary Workshop from 11:35-12:35 (see conference notice board for location)*
10:10-10:25	**COFFEE BREAK**
10:25-11:30	**PARALLEL SESSIONS**

	10:25-10:55	11:00-11:30
Room 1	**Roles of Visual Image References in the Choice of Building Materials** *Nathalie Tornay, LRA (Laboratoire de Recherche en Architecture) LMDC (Matériaux et Durabilité des Construction), ENSA – École Nationale Supérieure d´Architecture and INSA – Institut National des Sciences Appliquées,* **Dr Frédéric Bonneaud,** *LRA (Laboratoire de Recherche en Architecture), ENSA – École Nationale Supérieure d´Architecture,* **Prof. Luc Adolphe,** *LMDC (Matériaux et Durabilité des Construction), INSA – Institut National des Sciences Appliquées, Toulouse, France* *Overview*: This paper focuses on the roles of image in the scale of materials (brick, wood, concrete, etc.) for making a design support tool based on an image-based search engine. *Stream: Technologies and Practices of Representation*	**"Body Modifications": Towards a Verbal-Visual Semiotic Analysis of New Corporeal Images** *Dr Michal Popowsky, M.Ed Visual Studies & B.Ed in Design Theoretical Studies, 1. Seminar Ha'Kibbutzim College, Tel-Aviv 2. Bezalel Academy of Art and Design, Jerusalem, Tel-Aviv, Israel* *Overview*: "Body Modification" has created a new reality. It's in the presence of images of "modified bodies" or "new bodies" that questions relating to what is being seen can be asked. *Stream: Technologies and Practices of Representation*
Room 2	**Image Making on the Margins: Film, Art and Drama in Prisons and Homeless Accommodation Developed in an Australian University** *Assoc. Prof. Lindsay Farrell, School of Arts and Sciences, Australian Catholic University, Brisbane, Australia* *Overview*: This paper reports on image making and acting projects (2005 – 2010) with socially marginalised groups in Australia. *Stream: Education*	
Room 3	**Image of the Persian Woman: Her Metamorphosis from Art Installation to Graphic Novel, to Motion Picture** *Dr. Proshot Kalami, Department of English and Drama, Loughborough University, Loughborough, UK* *Overview*: This study examines how the image of the female has taken shape, therefore claiming its own special identity, in the works of diasporic Iranian artists Shirin Neshat and Marjane Satrapi. *Stream: Arts Theory and Practice*	**In the Gap between Visibility and Invisibility: The 'Fugitive' Image** *Marina Kassianidou, Chelsea College of Art and Design, University of the Arts London, London, UK* *Overview*: The paper will discuss a practice-based fine arts research, which explores how the visibility/invisibility duality can be problematized and destabilized through the making, installing and viewing of artworks. *Stream: Arts Theory and Practice*

TUE.	**PARALLEL SESSIONS**		
	10:25-10:55	11:00-11:30	
Room 4	**Picture Perfect? Latinas' Impressions of Images of Themselves in Print Media** *Sherri Williams*, Mass Communications/Doctoral Studies S.I. Newhouse School of Public Communications, Syracuse University, Syracuse, USA *Overview*: This study examines how Latinas in the U.S. interpret photos of Latinas in magazines and newspapers in ethnic and mainstream media and how those images affect their self-perception. *Stream: Media and Communications*	**Gangsters' Paradise: The Representation of Johannesburg in Film and Television** *Ms Alexandra Parker*, Development Planning and Modelling School of Architecture and Planning, University of the Witwatersrand, Johannesburg, South Africa *Overview*: Gangsters and crime feature strongly as themes of Johannesburg's film and television. This paper traces the path of these themes and discusses the images within the context of Johannesburg's history. *Stream: Media and Communications*	
Room 5	**Defining the Image as Place: Protected Views of the City of London** *Pat Naldi*, Research Department Central Saint Martins College of Art and Design, University of the Arts London, London, UK *Overview*: The impact of new technologies' formulation and representation of a new global cultural space on our perceptive visual experience and the way we relate to place. *Stream: Arts Theory and Practice*	**Optical Illusions in Architecture** *Paraskevi Panteliadou*, Department of Architectural and Urban Design School of Architecture, Aristotle University of Thessaloniki, Thessaloniki, Greece *Overview*: This paper explores the many optical illusions that are found in architecture from ancient times until today, challenging our default notion that what we see is real. *Stream: Arts Theory and Practice*	
GARDEN CONVERSATION	Marijke de Valck		
11:35-13:15	**PARALLEL SESSIONS**		
	11:35-12:05	12:10-12:40	12:45-13:15
Room 1	**Picture Box Redux: New Perspectives on Pictorial Imaging** *Lee Cadieux*, Research Institute for Art and Design School of Creative Arts Faculty of Arts, The University of Ulster, Londonderry, UK *Overview*: The Picture Box continues to re-emerge as a solution for artists to represent near and far perspective; from drawing and painting to CGI imagery. *Stream: Technologies and Practices of Representation*	**Exploring the Ethics of Geoengineering through Imagery** *Paula Curvelo*, *Dr Ângela Guimarães Pereira*, Joint Research Centre, European Commission, Ispra, Italy *Overview*: This workshop aims to address possible ways of exploring visual narratives to unveil the ethical issues of new emergent technologies. *Stream: Technologies and Practices of Representation*	
Room 2	**Image and Trauma, Signs of Our Times: The Transformative Power of Image in Trauma, Healing and Research Methods** *Kim Coleman*, Center for Research on Children and Families School of Social Work, McGill University, Montreal, Canada *Overview*: The role of image within psychological trauma theory and healing will be presented. Also, an overview of how image and arts are expanding within qualitative research methods will be provided. *Stream: Education*	**Ideology and Iconoclasm: The Image in Mid-twentieth Century American Art Criticism** *Jorge Benitez*, Department of Communication Arts, Virginia Commonwealth University, Richmond, USA *Overview*: Clement Greenberg and Harold Rosenberg clashed in the 1950s over two views of art and the images that still inform artistic discourse. *Stream: Arts Theory and Practice*	**On the Experience of the Photographic Image** *Alexandra Beleza Moreira*, CITAR - Research Center For Science and Technology in Art, School of Arts - Catholic Portuguese University, Porto, Portugal *Overview*: The photographic image is inherently a process of openings. Experience in image is an autonomous and specific process that is felt as exterior by the subject. *Stream: Arts Theory and Practice*

TUE.	PARALLEL SESSIONS		
	11:35-12:05	12:10-12:40	12:45-13:15
Room 3	**Letters to Photography: Ontology of a Photography in Demise** *Dr. David Cubby, School of Communication Arts, University of Western Sydney, Penrith South DC, Australia* *Overview*: This paper commences with the ontology of photography in demise, preceding the recent industrial shift from analogue to electronic technology and photography's affect as a culturally dominant way of seeing. *Stream: Arts Theory and Practice*	**Two Visions, Multiple Manifestations: Giving Form to the Archive** *Prof. Dornith Doherty, College of Visual Arts and Design, University of North Texas, Denton, **Prof. Martina Lopez**, Department of Art, Art History & Design, University of Notre Dame, South Bend, USA* *Overview*: Sharing a common interest in archives as source material, two artists will discuss their dual approaches in the making of photographic imagery, leading to varied physical manifestations in their artwork. *Stream: Arts Theory and Practice*	
Room 4	**The Representation of Gender in Contemporary Church Imagery: A Visual Semiotic Analysis** *Leandra Koenig-Visagie, Department of Communication Science (Lecturer) Institute for Gender Studies (Coordinator), University of South Africa, Pretoria, South Africa* *Overview*: A visual semiotic analysis of contemporary church imagery in order to investigate how gender is represented in the church. *Stream: Media and Communications*	**The Cultural Hegemony of Bollywood in Bangladesh: Bangladesh Cinema at Stake** *Elahi Md.Towfique-E- Elahi, Division of Human Sciences Graduate School of Integrated Arts and Sciences, Hiroshima University, Hiroshima, Japan* *Overview*: This paper investigates that how is the 'Bollywood culture' being popularized and how does it dominate and threat entire film culture of Bangladesh? *Stream: Media and Communications*	**Images in Soviet Cinema** **Randy Davis**, PhD Program in Media, Art and Text English Department, Virginia Commonwealth University School of the Arts in Qatar, Richmond, USA *Overview*: Presentation of contrasting images from Soviet Cinema demonstrating that the portrayal of Soviet life in Soviet cinema reflected both totalitarian censorship and the cinematographer's personal view of Soviet society. *Stream: Media and Communications*
Room 5	**The Mutations of the Cube: Beyond the 1960s** *Laura Prikule, Totaldobze Art Center in VEF Territory, Art Academy of Latvia, Riga, Latvia* *Overview*: The presentation traces the various permutations the cubical shape underwent in the 1960s and beyond. *Stream: Arts Theory and Practice*	**Justice for Some: A Multidisciplinary Investigation of the Power of Image in Protest** *Libby Haslam, Design Studio College of Architecture, University of Utah, Salt Lake City, **Rose Pasquarello Beauchamp**, Department of Drama, University of Virginia, Charlottesville, **Alysia Woodruff**, Department of Performing Arts, Weber State University, Salt Lake City, USA, **Andrew Philip**, Ganga Zumba Ltd, London, UK* *Overview*: This workshop offers a collaboration of film, architecture, music composition and movement exposing the power of image as protest, transcending communities and cultures with image as language. *Stream: Arts Theory and Practice*	
PLENARY WORKSHOP	Mario Minichiello, Solon Papadopoulos		
13:15-14:00	**LUNCH**		

TUE.	PARALLEL SESSIONS			
	14:00-14:30	14:35-15:05	15:10-15:40	15:45-16:15
Room 1	**The Correlation between Image Preferences and Image Quality Factors: ISO Objective and Subjective Image Quality Assessments** *Dr. Hyung Ju Park*, *Prof. Dong Hwan Har*, *Digital Scientific Imaging Lab Graduate School of Advanced Imaging and Multimedia, Chung-Ang University, Seoul, South Korea* *Overview*: This paper tries to practically analyze the correlation between customers' image preferences and objective image quality factors. *Stream: Technologies and Practices of Representation*	**An Encounter with Time and Place through Walter Benjamin's Aura** *Samantha Wilson*, *Mel Hoppenheim School of Cinema, Concordia University, Montreal, Canada* *Overview*: This is an analysis of Sally Mann's landscape photography that will explore the tension between contemporary landscape photography and the nature / culture dichotomy. *Stream: Technologies and Practices of Representation*		
Room 2	**Civic Melancholy: Urban Landscape in an Australian Regional Context** *Mr Jamie Holcombe*, *School of Communication & Creative Industries, Charles Sturt University, Wagga Wagga, Australia* *Overview*: Civic Melancholy is the research underpinning a body of creative photographic images investigating the notion of melancholy in the photograph, focusing on the urban landscape in an Australian regional context. *Stream: Arts Theory and Practice*	**Theatre and the Action-Image: The Interaction between Image and Action in Theatrical Communication** *Richard Murphet*, *School of Performing Arts Faculty of Victorian College of the Arts and Music, University of Melbourne, Melbourne, Australia* *Overview*: Imagery in theatre is wrested from the forward movement of the action and holds back against the flow of time to create deep meaning. *Stream: Arts Theory and Practice*		**Artistic Appropriations on the Internet: Codes Deconstruction in the Time of the Spectacle** *Juan Carlos Arias*, *Department of Art History, University of Illinois at Chicago, Chicago, USA* *Overview*: What distinguishes the contemporary artistic practices of appropriation on the Internet from other reuse practices of images and other forms of artistic appropriation? *Stream: Arts Theory and Practice*

TUE.	PARALLEL SESSIONS			
	14:00-14:30	14:35-15:05	15:10-15:40	15:45-16:15
Room 3		**Open Source Performance Art: The Performance of Online Identity** *Prof. Amelia Winger-Bearskin*, *Department of Art Department of American Studies Film Studies Program, Vanderbilt University, Nashville, USA* Overview: How performance artists and nonartists perform their identity online for virtual and 'live' audiences has shifted collaborative performance models as well as opened up interactions with new 'art worlds' *Stream: Arts Theory and Practice*	**One with the Image-World: Remapping the Experiential Milieu of the Viewer** *Andreia Oliveira*, *E-Learning & Fine Arts, UNIPAMPA-Jaguarão, Jaguarão, Brazil*, **Felix Rebolledo**, *Specialized Independent Program, Concordia University, Verdun, Canada* Overview: The Cartesian linear causal chain of perception is replaced by a remapping of the experiential milieu where viewers become one with the image-world within which they are enveloped. *Stream: Arts Theory and Practice*	**Reflections in the Mirror: Reading Andrei Tarkovsky through the Mirror of Ibn Arabi** *Javid Anwar Yakiparamban*, *School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, New Delhi, India* Overview: This paper explores the image from the spiritual point view of 13th century Spanish mystic philosopher Ibn Arabi through the works of Andrei Tarkovsky *Stream: Arts Theory and Practice*
Room 4	**Sifting through the Myths of Evita Perón in the Twenty-first Century: The Power of the Image in Argentina** *Kristina Nasi*, *Department of Modern Languages, The University of Colorado Denver, Denver, USA* Overview: An examination of the powerful image of Evita Perón in Argentina and how the current President, Cristina Fernández de Kirchner, has evoked it for its populist appeal. *Stream: Media and Communications*	**Designing Agency among Avatar Intimates: The Agential Image** *David Harris Smith*, *Communication Studies & Multimedia, McMaster University, Hamilton, Canada* Overview: Discussion of grounded theory research of avatar sex and intimacy participants in the virtual world Second Life. *Stream: Media and Communications*	**Female Members of Portuguese Parliament Struggling for Visibility in the Press: A Study of Photojournalistic Representation from 1975 to 2002** *Carla Maria Batista*, *Department of Communication Sciences Faculty of Human and Social Sciences, University Nova of Lisbon*, **Teresa Mendes Flores**, *Department of Communication Sciences, Lusophone University, Lisbon, Portugal* Overview: This paper focuses on the photojournalistic representation of members of parliament throughout three political cycles of the Portuguese democracy, questioning the visual construction of female political characters made by journalism. *Stream: Media and Communications*	**New Media Art Festivals: Their Impact on Local Communities and Artists' Careers** *Prof. Tomoko Hatanaka Taiga*, *Faculty of Engineering, Takushoku University, Hachioji, Japan* Overview: This paper discusses the significance of festivals as platforms to present new forms of art and encourage artists. *Stream: Media and Communications*

TUE.	PARALLEL SESSIONS			
	14:00-14:30	14:35-15:05	15:10-15:40	15:45-16:15
Room 5	**Images before Images: Isaac Julien's Ten Thousand Waves and Better Life** *Aija Laura Zivitere, Department of Culture and Design, Information Systems Management Institute, Riga, Latvia Overview*: This paper explores the intertextual practices of Isaac Julien on the example of his installation Ten Thousand Waves, and the film Better Life, a reconfiguration of the former. *Stream: Arts Theory and Practice*	**Therapeutic Landscapes: The Dynamics of Mentalisation** *Prof. Emma Rose, Lancaster Institute for Contemporary Arts, Lancaster University, Lancaster, UK Overview*: The paper explores the concept of mentalising from its base in psychotherapeutic theory applied to the viewer's experience of landscape, in particular destinations designated as having therapeutic properties. *Stream: Arts Theory and Practice*	**Mysticism and Making: Giving an Image to St Teresa of Avila's Interior Castle** *Dr. Elizabeth Patricia Presa, Faculty of the Victorian College of the Arts and Music, The University of Melbourne, Melbourne, Australia Overview*: Mystical experience is often characterized in terms of vision, but the writings of St Teresa of Avila attest to the corporeality of the image. *Stream: Arts Theory and Practice*	**Transforming Photographic Images into 3D Artwork: The Conceptual and Visual Process** *Azyz Sharafy, Art Department, Washburn University, Topeka, USA Overview*: The presentation projects the processes as I transform photographic images to 3d sculptures and installation pieces. It covers the visual, intellectual, physical, and digital processes in becoming 3D art pieces. *Stream: Arts Theory and Practice*
Room 7	**Publishing Your Paper or Book with Common Ground** *Stephanie Turza, Commissioning Editor, Common Ground Publishing, USA Overview*: In this session the Commissioning Editor of The International Journal of the Image and The Image Book Series will present an overview of Common Ground's publishing practices and philosophy. She will also offer tips for turning conference papers into journal articles, present an overview of journal publishing procedures, introduce The Image Book Series, and provide information on Common Ground's book proposal submission process. Please feel free to bring questions--the second half of the session will be devoted to Q & A.			
16:20-17:05	**CONFERNCE CLOSING & TALKING CIRCLE REPORT - Phillip Kalantzis-Cope,** *Common Ground Publishing, USA*			

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Amelia	Winger-Bearskin	Vanderbilt University	USA
Mark	Wynn	Center for English as a Second Language	USA
Javid Anwar	Yakiparamban	Jawaharlal Nehru University New Delhi	India
Aija Laura	Zivitere	Information Systems Management Institute	Latvia

THE IMAGE

conference

2011 IMAGE CONFERENCE EVALUATION

We appreciate you taking the time to complete this evaluation form. Your feedback will assist us in planning future conferences. Circle numbers when rating the conference. Please also include comments with specific feedback relating to each of the questions. The evaluation is also available online at **http://ontheimage.com/conference-2011/evaluation/**.

1. HOW DID YOU FIND OUT ABOUT THE IMAGE CONFERENCE?
[ ] Web search
[ ] Email
[ ] Printed brochure or poster
[ ] A colleague
[ ] Other. How? ....

2. CONFERENCE THEMES, SCOPE AND CONCERNS
How relevant do you consider the focus of the conference to be?

Rate on a scale of 1 to 5, where 1 is least relevant and 5 is most relevant.
[1] [2] [3] [4] [5]

Comments:

3. PROGRAM CONTENT
How would you rate the general standard of the various kinds of presentation sessions during the conference?

Rate on a scale of 1 to 5, where 1 is lowest and 5 is highest.
[1] [2] [3] [4] [5]

Comments:

4. THE ONLINE EXPERIENCE
How did you experience the conference website, the call for papers, the online registration forms and the paper submission processes?

Rate on a scale of 1 to 5, where 1 is lowest and 5 is highest.
[1] [2] [3] [4] [5]

Comments:

5. COMMUNICATIONS
How have you experienced our communications before and during the conference?

Rate on a scale of 1 to 5, where 1 is lowest and 5 is highest.
[1] [2] [3] [4] [5]

6. THE LOCATION AND VENUE

Rate on a scale of 1 to 5, where 1 is lowest and 5 is highest.
[1] [2] [3] [4] [5]

Comments:

7. WHAT WERE THE HIGH POINTS OF THE CONFERENCE?

8. PLEASE SUGGEST ANY CHANGES OR IMPROVEMENTS YOU WOULD LIKE US TO MAKE AT FUTURE CONFERENCES.

9. OVERALL ASSESSMENT
Rate on a scale of 1 to 5, where 1 is lowest and 5 is highest.
[1] [2] [3] [4] [5]

Comments:

10. ANY OTHER COMMENTS OR SUGGESTIONS

OPTIONAL:
Name:
Address:
Email:

Thank you for completing this evaluation form as it will help us with our conference planning in the future.

PLEASE TEAR OUT THIS PAGE AND LEAVE IT AT THE CONFERENCE REGISTRATION DESK, OR MAIL, FAX OR SCAN/EMAIL TO:
Common Ground Publishing
University of Illinois Research Park
2001 South First Street, Suite 202
Champaign, IL 61820 USA
Fax: +1-217-328-0435
Email: support@ontheimage.com

BUILDING KNOWLEDGE COMMUNITIES

THE IMAGE KNOWLEDGE COMMUNITY

At a time when knowledge communities are being redefined and disciplinary boundaries challenged, Common Ground aims to develop innovative spaces for knowledge creation and sharing. Through our conferences, journals and online presence we attempt to mix traditional face-to-face interaction with new 'social web' technologies. This is a part of our attempt to develop new modes of deliberation and new media for the dissemination of ideas. Common Ground is founded upon and driven by an ambitious research and knowledge design agenda, aiming to contest and disrupt closed and top-down systems of knowledge formation. We seek to merge physical and online communities in a way that brings out the strengths in both worlds. Common Ground and our partners endeavour to engage in the tensions and possibilities of this transformative moment. We provide three core ways in which we aim to foster this community.

PRESENT
You have already made the first step and are in attendance. We hope this conference provides a valuable source of feedback for your current work and the possible seeds for future individual and collaborative projects. We hope your session is the start of a conversation that continues on past the last day of the conference.

PUBLISH
We also encourage you to publish your paper in *The International Journal of the Image.* In this way, you may share the finished outcome of your presentation with other participants and members of The Image Community. You also have access to the complete works of The Image Journal in which the published work of participants from the conference who submitted papers may be found.

ENGAGE
Each conference presenter is provided a personal CGPublisher website with public and private spaces where you are able to:
The Public View
  • Post your photo, biography and CV.
  • Make your contact details public (or keep them private for access only by publishers and collaborators, if you like).
  • Maintain a personal diary or weblog.
  • Make links to other sites of personal interest.
  • Have a bookstore where your published works appear.
  • Have full access to the HTML and CSS so you may change the look and feel of your site (advanced users).

The Private View
  • Manage your personal website.
  • Use a secure, private digital storage space where you may create and store your works-in-progress.
  • Create a space where collaborators (joint creators, secondary contributors and publishers) may be invited to access and comment on your works-in-progress.
  • Keep a record of version development (keeping each successive draft, as well as a copy of the final work that becomes a published edition until you start working on new drafts towards a new edition).
  • Keep a record of messages connected to each work, mirrored in emails and capturing incoming emails.

THE IMAGE COMMUNITY FUTURE DIRECTIONS

We encourage anyone interested in hosting The Image Conference, or who has ideas for locations and themes for upcoming conferences, to discuss these possibilities with members of Common Ground, either at the conference or via email at support@ontheimage.com. We feel it is of critical importance that the trajectory and movement of the community emerges from the community itself.

COMMON GROUND: OUR PHILOSOPHY

Common Ground is committed to building dynamic knowledge communities that meet regularly in face-to-face interaction, connect in a virtual community of web spaces, blogs and newsfeeds, and publish in fully refereed academic journals. In this way, we are bringing to the fore our commitment to explore new ways of making and disseminating academic knowledge. We believe that the Internet promises a revolution in the means of production and distribution of knowledge, a promise, as of yet, only partially realised. This is why we are working to expand social and technical frontiers in the production of text, so that academic publishing gains the immediacy, speed and accessibility of the web whilst nevertheless maintaining—and we would hope enhancing—the intellectual standards of legacy peer refereed journals. To support these kinds of emerging knowledge communities, Common Ground continues to have an ambitious research and development agenda, creating cutting edge 'social web' technologies and exploring new relationships of knowledge validation.

CONFERENCES
Common Ground conferences are intellectually and discursively open places. They connect the global with the local. They encourage people to speak in as many ways as possible. They attempt to find ways to include people regardless of whether or not they are able to attend in person. They turn otherwise ephemeral conversations into formal knowledge, leading to systematic refereeing by the peer community and publication in an academic journal.

CONNECTING THE GLOBAL WITH THE LOCAL
Common Ground conferences connect with different host universities and local communities each year, seeking fresh perspectives on questions of global concern. In recent years, we have worked with a wide range of educational institutions including (to list just a few): Beijing Normal University; The Australian National University; The University of London; The Institute for Pedagogical Sciences, Cuba; University of California, Los Angeles; The University of Cambridge, UK; The University of Carthage, Tunisia; Columbia University, New York; Singapore Management University; McGill University, Montreal; The University of Edinburgh, Scotland; and New York University in New York City. At conference sites, we bring the global to the local—academics, researchers and practitioners from around the world gather to discuss conference topics. At the same time, we also bring the local to the global, as local academics and community leaders speak from the perspective of local knowledge and experience.

WAYS OF SPEAKING
Our conferences encourage people to converse in as many ways as possible.
- Plenary presentations by some of the world's leading thinkers are followed by 'garden conversation' sessions, a circle of chairs where an extended conversation may be had with plenary speakers.
- Thematically defined 'talking circles' at the beginning of the conference encourage people to meet each other and discuss their reasons for being at the conference. The group meets again near the end of the conference to reflect on the most striking ideas emerging from the discussions, and to report back agenda items for future conferences in the closing session.
- Thirty-minute paper sessions provide participants the opportunity to make a formal 15-minute presentation on their intellectual work, be that research, theory, practice or aesthetic work, followed by 15 minutes of audience interaction.
- Sixty-minute workshop sessions involve extensive interaction between presenter and participants around an idea or hands-on experience of a practice.
- Ninety-minute colloquium sessions consist of five or more short presentations with audience interaction.

The range and breadth of conversational opportunities reflects Common Ground's belief that each conference belongs ultimately to its participants.

WAYS OF JOINING THE CONVERSATION

We try to make sure that our conferences do not exclude people who cannot afford to travel or who are unable to travel at the time of the conference. Virtual participation means that a participant may submit a paper for possible publication in the journal, take part in the peer referee process, and access the conference content, published at the journal website, through the journal subscription that comes with conference registration. For graduate students, we have a Graduate Scholar Award, in which they are granted a fee waiver, present a paper and are presented an award in return for chairing parallel sessions at the conference.

TURNING CONVERSATIONS INTO FORMAL KNOWLEDGE
All too often, ideas circulating at conferences disappear into the ether once they have been uttered. People and their ideas are often hard to tie down during the conference and even harder to track down afterwards. For Common Ground, the conference is just one step in a formal knowledge-making process, from presentation proposal, to presentation and audience feedback, to submission and peer refereeing in a formal journal process. This is how the conference becomes an integral part of a systematic, dynamic and open academic knowledge-making ecology.

THE IMAGE CONFERENCE COMMUNITY ONLINE

The Image Conference has a strong has a strong online presence via our blog, email newsletter and social networking sites. The blog and links to Facebook, Twitter, Flickr and our YouTube channel can be found at http://ontheimage.com/.

EMAIL NEWSLETTER

The email newsletter will be sent to all conference participants. Please send suggested links for news items with a subject line 'Email Newsletter Suggestion' to support@ontheimage.com.

FACEBOOK

Find us on Facebook at http://www.facebook.com/pages/The-Image/127384370608790.

TWITTER

You can now follow The Image Community on Twitter: http://twitter.com/ontheimage.

FLICKR

View and share pictures from The Image Conference at our Flickr site: http://www.flickr.com/groups/imageconference/.

YOUTUBE CHANNEL

VIEW

Online presentations can be found at our YouTube Playlist found by selecting the YouTube icon on the conference website.

CREATE A YOUTUBE PRESENTATION

Whether you are presenting at this conference, or are a virtual participant, we encourage all participants to present on The Image Conference YouTube Playlist. Here are two suggestions:

1. Record a video of your presentation before or after the conference, or ask a colleague to record a video of your presentation at the conference, and then submit it to our YouTube channel.
2. Create a PowerPoint presentation with voice-over before or after the conference, or record the audio of the presentation at the conference, then link this to the PowerPoint presentation.

These presentation recordings will be published to YouTube with a link to your session description on the conference website, and (if your paper is accepted to the journal), a link to the abstract of your paper on the journal website.

For instructions on how to create and upload these presentations, visit the conference website at http://ontheimage.com/conference-2011/online-presentations/.

THE INTERNATIONAL JOURNAL OF THE IMAGE

ABOUT THE JOURNAL

The International Journal of the Image interrogates the nature of the image and functions of image-making. This cross-disciplinary journal brings together researchers, theoreticians, practitioners and teachers from areas of interest including: architecture, art, cognitive science, communications, computer science, cultural studies, design, education, film studies, history, linguistics, management, marketing, media studies, museum studies, philosophy, photography, psychology, religious studies, semiotics, and more.

EDITORS
Phillip Kalantzis-Cope, The New School for Social Research, New York, USA.
Tamsyn Gilbert, The New School for Social Research, New York, USA.

OPEN PEER REVIEW
The International Journal of the Image is a fully peer reviewed scholarly journal, one of approximately twenty journals published by Common Ground under its Common Ground Publishing imprint. Common Ground's approach to peer review is open and inclusive. Instead of being dominated by the exclusive academic hierarchies represented by many establishment editors and their networks, Common Ground journals build lateral knowledge communities. Our referee processes are systematic and criterion-referenced. Ranking is based on clearly articulated 'knowledge process' criteria. The result is a refereeing process that provides a more carefully structured and constructive contribution to the shape of the published paper. Our aim, in this respect, is no less than to change the direction of the knowledge flows, from top-down hierarchies to horizontal communities of intellectual practice. For Common Ground, the peer community is the publisher.

INTELLECTUAL EXCELLENCE
The result is a publishing process that is without prejudice to institutional affiliation, stage in career, national origins or disciplinary perspective. If the paper is excellent, and has been systematically and independently assessed as such, it will be published. This is why Common Ground journals have so much exciting new material, much of it originating from well known research institutions but also a considerable amount of brilliantly insightful and innovative material from academics of lesser known institutions in the developing world, emerging researchers, people working in hard-to-classify interdisciplinary spaces and researchers in liberal arts colleges and teaching universities. In recognition of the highest levels of excellence, every year an international prize is awarded for the top-ranked paper in each journal.

ACCESSIBILITY
Common Ground is developing a low-cost commercial approach to academic publishing. We believe there are limitations in both the high-cost commercial publishing and the seemingly no-cost open access publishing models. This is why we are seeking to find a practical middle way between the idealism of open access and the inefficiencies and greed of which the big journal publishers are increasingly accused. The idealism of open access often creates new problems, leaving academics in the often less-than-happy role of amateur publisher. And ironically, open access journals and repositories sometimes give insider networks even greater control over what gets published than was traditionally the case with the big commercial publishers.

Common Ground journals are highly accessible on the web. They are not hidden behind subscription walls. Every article has its own page; and every author has their own self-maintainable website, which includes any articles and books they have published with Common Ground, a blog, and places to paste their bionote, photo and CV. We have modest tiered subscription charges for libraries and a small per-article charge for electronic access by non-subscribers. Conference participants are granted free electronic access to the corresponding journal for a year. Our journals are also available in hardcover print editions and through EBSCO.

JOURNAL AWARD

The International Journal of the Image presents an annual International Award for Excellence in the area of the image. All papers submitted for publication in *The International Journal of the Image* are entered into consideration for this award. The review committee for the award is the International Advisory Board for the journal and the conference, who will select the winning paper from the ten highest-ranked papers emerging from the referee process and according to the selection criteria outlined in the referee guidelines. The winning author(s) will be invited to the next annual Image Conference, where they will be formally presented with their award. They will receive a free registration to attend this conference.

This year's award winners are:
Qianhui Bian and **Kin Wai Michael Siu**

For the paper:
Fear of Virtual Reality: Theoretical Case Study on Photography

Abstract:
Virtual Reality (VR) has absorbed a great deal of attention in new media research. However, it is not always welcomed, especially with respect to the odd experience of dealing with the virtual world it provides. This paper is an attempt to understand the fear of VR by taking photography as a parameter. By discussing the importance of materiality in visual communications, photography's taking process and VR's making process, and two types of realities (i.e. the indexical and the simulacral) provided by photography and VR respectively, this paper analyzes the reason for the fear that VR has aroused, and suggests a critical though tolerant attitude towards VR and photography.

SUBSCRIPTION INFORMATION

Website: http://OnTheImage.com/Journal/
Publisher: Common Ground - www.CommonGroundPublishing.com
ISSN: 2154-8579 (online) 2154-8560 (print)
Frequency: Four issues per volume

EDITORS
Phillip Kalantzis-Cope, The New School for Social Research, New York, USA.
Tamsyn Gilbert, The New School for Social Research, New York, USA.

INSTITUTIONAL SUBSCRIPTION
Further information on library subscriptions may be found at http://ontheimage.com/journal/subscribe/.

COMPLIMENTARY SUBSCRIPTION
As part of the conference registration, participants are provided with a complimentary electronic subscription to all full-text papers published in *The International Journal of the Image*. The duration of this access period is from the time of registration until one year after the end date of the conference. To view articles, go to http://ontheimage.com/journal/publications/ select the 'Login' option and provide a CGPublisher username and password. Then, select an article and download the PDF. For lost or forgotten login details, select 'Forgot your login' to request a new password.

LIBRARY RECOMMENDATION FORM
If you wish to recommend the journal to your library we have a library recommendation form available for download from http://ontheimage.com/journal/subscribe/#LR.

CONTACT
If you have any questions, do not hesitate to contact subscriptions@commongroundpublishing.com.

SUBMISSION INFORMATION

Registration for The Image Conference allows participants the opportunity to publish in *The International Journal of the Image.* Presenters may submit their papers up to one month after the conference. Submitted papers will be fully refereed. The publication decision will be based on the referees' reports.

To submit, at least one author of each paper must be registered to attend the conference (to a maximum of one paper per registered author).

General Requirements:
- We only accept text files or files in .doc format (such as from Microsoft Word or OpenOffice). We do not accept PDF submissions or .docx files.
- Papers should be approximately 2,000-5,000 words in length. They should be written as continuous expository narrative in a chapter or article style – not as lists of points or a PowerPoint presentation.
- Please remember that the papers are to be published in a fully refereed academic journal. This means that the style and structure of your text should be relatively formal. For instance, you should not submit a verbatim transcript of your oral presentation, such as 'Today I want to speak to you about …'.
- Paper submissions must contain no more than 30% of textual material published in other places by the same author or authors, and these other places must be acknowledged and cited; in other words, the remaining 70% of the paper must be unique and original to your current submission.
- Authors must ensure the accuracy of citations, quotations, diagrams, tables and maps.
- You may use any referencing style you choose, as long as you use it consistently and to the appropriate standards.
- Spelling can vary according to national usage, but should be internally consistent.

- Papers should be thoroughly checked and proofread before submission, both by the author and a critical editorial friend – after you have submitted your paper you are unable to make any changes to it during the refereeing process.
- Papers will be assessed by referees against ten criteria – or fewer if some criteria do not apply to a particular kind of paper (see the Peer Review Process).

Illustration/Electronic Artwork Guidelines:
- Figures and images must be clear and easy to view. Common Ground cannot improve the quality of images.
- Figures and tables need to be placed where they are to appear in the text. If preferred, you may also place images and tables at the end of your paper.
- Please refrain from using Word Drawing objects. Instead use images imported from a drawing program. Word Drawing objects will not be rendered in the typeset version.

Keyword Guidelines:
Keywords are extremely important in search engine rankings. To achieve better exposure for your paper, please make sure your keywords are clear and accurate.

Resubmission Policy:
If your paper has been rejected, we will allow a maximum of TWO further resubmissions until TWO months prior to the anticipated publication date.

How to submit a paper:
For information on how to submit a paper, please visit the 'Publish Your Paper' page at http://ontheimage.com/journal/publish-your-paper/.

The publication process is as follows:
- When we receive a paper, it is verified against template and submission requirements. If there are any problems, authors will be asked to resubmit the paper.
- The paper will then be prepared and matched to two appropriate referees. When a paper has been submitted to the referees, authors will receive an email notification. Additionally, authors may be asked to referee up to 3 papers.
- When the referee reports are uploaded, authors will be notified by email and provided with a link to view the reports (after the referees' identities have been removed).
- If a paper is accepted, we will confirm conference registration before sending a Publishing Agreement.
- Authors will then be asked to accept the Publishing Agreement and submit the final paper.
- Papers will be typeset and proofs made available for final approval before publication in the journal's online bookstore as well as in individual author Creator Sites.

The final date for submission of papers to the journal (for one-way blind refereeing) is 27 October 2011 – *one month after the close of the conference.*

Papers are published continuously in the online bookstore. Authors may view the status of their paper at any time by logging into their CGPublisher account at www.CGPublisher.com.

OTHER JOURNALS PUBLISHED BY COMMON GROUND

Aging and Society: An Interdisciplinary Journal provides an international forum for the discussion of a rapidly growing segment of the population, in developed countries as well as in developing countries. Contributions range from broad theoretical and global policy explorations to detailed studies of the specific physiological, health, economic, and social dynamics of aging in today's global society.
Website: www.AgingandSociety.com/Journal

The International Journal of the Arts in Society aims to create an intellectual frame of reference for the arts, and to create an interdisciplinary conversation on the role of the arts in society. This peer-reviewed journal is intended as a place for critical engagement and examination of ideas that connect the arts to their contexts in the world.
Website: www.Arts-Journal.com

The International Journal of the Book provides a forum for publishing professionals, librarians, researchers, authors, retailers, and educators to discuss that iconic artifact, the book—and to consider its past, present, and future. Discussions range from the reflective to the highly practical, with an eye towards new practices of writing, publishing, and reading.
Website: www.Book-Journal.com

The International Journal of Climate Change: Impacts and Responses seeks to create an interdisciplinary forum for discussion of evidence of climate change, its causes, its ecosystemic impacts, and its human impacts. This peer-reviewed journal also explores technological, policy, strategic and social responses to climate change.
Website: www.Climate-Journal.com

The International Journal of the Constructed Environment publishes broad-ranging and interdisciplinary articles on human configurations of the environment and the interactions between the constructed, social and natural environments. This peer-reviewed journal brings together researchers, teachers, architects, designers, and others interested in how we interact with our environment.
Website: www.ConstructedEnvironment.com/Journal

Design Principles and Practices: An International Journal is a site of discussion exploring the meaning and purpose of "design" and the use of designed artifacts. This peer-reviewed journal examines transdisciplinary conversations between the theoretical and the empirical, the pragmatic and the idealistic.
Website: www.Design-Journal.com

International Journal of Diversity in Organizations, Communities and Nations allows educators, professionals, and anyone interested in the mediation of cultural difference and diversity to empirically and strategically discuss globalization, identity and social group formation. This peer-reviewed journal reflects the business of negotiating diversity in organizations and communities.
Website: www.Diversity-Journal.com

Food Studies: An Interdisciplinary Journal provides an interdisciplinary forum for the discussion of agricultural, environmental, nutritional, health, social, economic and cultural perspectives on food. Contributions range from broad theoretical and global policy explorations, to detailed studies of specific human-physiological, nutritional and social dynamics of food.
Website: www.Food-Studies.com/Journal/

The Global Studies Journal is devoted to mapping and interpreting new trends and patterns in globalization. This peer-reviewed journal attempts to do this from many points of view and from many locations in the world, working between empirical and general modes of engagement with one of the central phenomena of our contemporary existence.
Website: www.GlobalStudiesJournal.com

The International Journal of Health, Wellness and Society addresses a number of interdisciplinary health topics, including: physiology, kinesiology, psychology, health sciences, public health, and other areas of interest. This peer-reviewed journal is relevant to anyone working in the health sciences, or researchers interested in exploring the intersections between health and society.
Website: www.HealthandSociety.com/Journal

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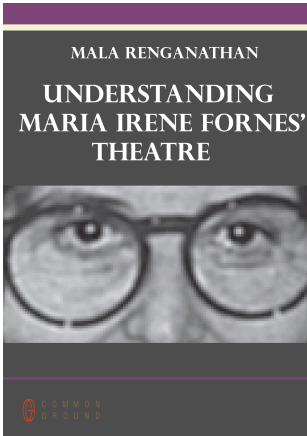
Understanding Maria Irene Fornes' Theatre
by Mala Renganathan

Understanding Maria Irene Fornes' Theatre is a full-length critical study of Maria Irene Fornes' plays and her dramaturgy. Maria Irene Fornes, a well-known New York – based Cuban-American dramaturge, is a versatile artist blending in her productions her talent and experience as a playwright, director, drama teacher, painter and costume designer. Despite her colossal contribution to theatre – with nine Off Broadway awards given by the Village Voice, several other prestigious award, forty plays performed worldwide and also several directorial ventures - she occupies a marginalized place in American theatre. This book on Fornes primarily aims to discuss several rarely researched aspects of Fornes' theatre. While the book initially started as a research monograph, it has now grown into a book based on the author's extensive research on Fornes' theatre, gathering evidences from video-recorded plays, viewed performances, and interviews with her theatre group.
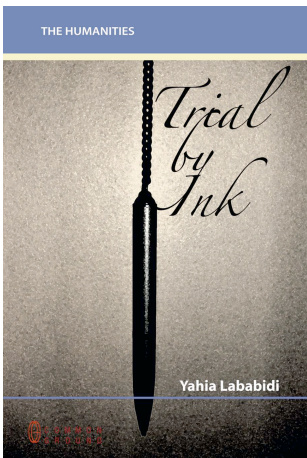
Trial by Ink: From Nietzche to Belly Dancing
by Yahia Lababidi

A collection of essays in the tradition of heroes/heroines of cultural criticism such as: Edward Said, Susan Sontag, and James Wood. "Lababidi has apprenticed himself to some of the most exacting thinkers of the West in order to become that rare thing, a cultural critic who has arrived at original opinions without becoming opinionated. Using critical reason as a kind of peace-keeping mission, his essays about the contemporary Middle East provide some of the freshest commentary I have read on the subject. A beginning so illuminating as this one stands warrant for a major career."
—Alfred Corn, author of *Atlas: Selected Essays, 1989-2007*

Between Grace and Fear: The Role of the Arts in a Time of Change
by William Cleveland and Patricia Shifferd

This book is a series of interviews with social theorists and scholars, philanthropists, scientists, theologians, artists, community development and community arts activists. Several recent books, including *The Great Turning* by David Korten, and *A Whole New Mind* by Daniel Pink, have made the argument that a new way of organizing our relationships to each other and to nature will be necessary in the coming years. The subjects, some 30 in all, were all asked to comment on this eventuality and to provide their perceptions of what role that artists and arts organizations should play in contributing to a more just and sustainable society.

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