



CONFERENCE PROGRAM & ABSTRACTS

02-04 DECEMBER, 2016

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

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The 4th International Conference of Photography and Theory [ICPT 2016] aims to critically investigate the current meanings, distribution, materiality, impact, and affect of vernacular photography (or else everyday photography) in relation to our economy of images. Furthermore, it aims to examine the ways vernacular photography influences, shapes and challenges memory, individual and collective identities, historical and other narratives, the social fabric, issues of authorship and authenticity, private and public life.

The 2016 conference welcomes one hundred authors, researchers and practitioners from diverse fields, who come together to critically analyse and challenge concepts on everyday photography. More specifically, papers presented at this year's conference deal, among others, with issues on the nature of everyday photography, the everyday image as a trace of memory and identity, creating and sharing digital photographic collections, the impact of social networks, and artistic practices in relation to everyday photography.

I would like to extend my warm and sincere thanks to everyone who contributed to the successful organisation of this conference. I am deeply thankful to all the institutions that generously supported and sponsored the conference, as well as to our three distinguished keynote speakers. Certainly, the conference would not have been possible without the vision, dedication and hard work of the members of the organising and scientific committees. A special thank you to Dr. Yiannis Toumazis, director, as well as to the rest of the team, of the Nicosia Municipal Arts Centre, associated with the Pierides Foundation [NiMAC] for their continuous support. Finally, I would like to extend my warmest gratitude to the conference co-chair, Dr. Theopisti Stylianou-Lambert for her commitment, support and invaluable help throughout the organisation of this conference.

On behalf of the ICPT2016 organising committee, I welcome you to the 4th International Conference of Photography and Theory. We hope that this will be a truly stimulating event, which will further contribute to debates and research relevant to Photography and the Everyday.

Nicolas Lambouris

Conference Chair

ORGANIZED BY:

www.photographyandtheory.com

The conference is organized by the **International Association of Photography and Theory [IAPT]** in association with the **Nicosia Municipal Arts Centre, associated with the Pierides Foundation [NiMAC]**.

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Nicolas Lambouris, Frederick University, Cyprus
Artemis Eleftheriadou, Frederick University, Cyprus

BOOKLET DESIGN:

Artemis Eleftheriadou, Frederick University, Cyprus



MARTHA LANGFORD

Martha Langford is Research Chair and Director of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art and a professor of Art History at Concordia University in Montreal. Her publications include *Suspended Conversations: The Afterlife of Memory in Photographic Albums* (2001); *Scissors, Paper, Stone: Expressions of Memory in Contemporary Photographic Art* (2007); *A Cold War Tourist and His Camera*, co-written with John Langford (2011); and an edited collection, *Image & Imagination* (2005), all from McGill-Queen's University Press. Having recently completed a three-part series on the Arctic images of Canadian photographer Richard Harrington, she has embarked on a study of Canadian photography in the 1970s, beginning with "Calm, Cool, and Collected: Canadian Multiculturalism (Domestic Globalism) through a Cold War Lens," *Visual Studies* 30:2 (2015): 166-181. She is also editor-in-chief of *Journal of Canadian Art History/Annales d'histoire de l'art canadien*.



JOHN STEZAKER

John Stezaker (b. 1949, Worcester) lives and works in London. The artist studied at the Slade School of Art. He has been influential to a number of developments in art over the last three decades, from Conceptual art to Appropriation art, through to the reemergence of collage. Using found photographs and printed material, Stezaker's collages involve various interventions such as excisions, maskings, cuts, rotations and visual concordances. Juxtaposing disparate sources, his work creates compelling new images. Stezaker won the Deutsche Börse Photography Prize in 2012.

Recent solo exhibitions include: 2015: *Touch, The Approach* at Independent Régence, Brussels, Belgium; *Film Works*, De La Warr Pavilion, Bexhill On Sea, UK; *The Projectionist, The Approach*, London, UK; *Collages*, Fotomuseum Nederlands, Rotterdam, The Netherlands. 2014: *New Silkscreens*, Petzel Gallery, New York, USA; *John Stezaker: Collages*, Anna Schwartz Gallery, Sydney, Australia 2013: *Cut&Paste: John Stezaker*, Centre de la Photographie Genève, Geneva, Switzerland; *Crossing Over*, Capitain Petzel, Berlin, Germany; *John Stezaker: Working from the Collection*, Les Rencontres Arles Photographie, Arles, France; *John Stezaker: One on One*, Tel Aviv Museum of Art, Israel; *Blind, The Approach*, London, UK; *Nude and Landscape*, Friedrich Petzel Gallery, New York, USA. 2012: *Galerie Gisela Captain*, Cologne, Germany; *Mildred Lane Kemper Art Museum*, Washington University, St. Louis, USA; *Marriage*, Haggerty Museum of Art, Marquette University, Milwaukee, USA. 2011: *John Stezaker*, The Whitechapel Gallery, London, touring to MUDAM, Luxembourg and Kemper Art Museum, St. Louis, USA; *Friedrich Petzel Gallery*, New York. 2010: *John Stezaker: Silkscreens*, Capitain Petzel, Berlin; *Lost Images*, Kunstverein Freiburg; *Tabula Rasa*, The Approach, London. John Stezaker is represented by The Approach, London, Galerie Capitain, Cologne, Petzel Gallery, New York, & Richard Gray Gallery, Chicago/New York.

Credit: Image courtesy the artist and The Approach, London. Photography: Carla Borel



LUCIA NIMCOVA

Lucia Nimcova was born in 1977. Lives and works in Brussels and Humenne. Nimcova studied at the Rijksakademie Van Beeldende Kunsten in Amsterdam, Netherlands. She has recently exhibited her works at Centro Centro, Madrid; Galeria Arsenal, Bialystok; Albumarte, Rome; Bozar, Brussels; Australian Centre for Photography, Sydney; transit. sk, Bratislava; Prague Biennale and Bunkier Sztuki, Krakow. Lucia's videos were recently shown at Festival Fotograf, Prague; Filmmuseum, Dusseldorf; Ex Elettrofonica, Milan and Now & After Festival, Moscow, Russia. Nimcova is a recipient of numerous awards, including the Images Vevey Photography Prize (Switzerland), ECB Photography Award (Germany), Oskar Cegan Award (Slovakia), Leica Oskar Barnack Award (Germany) and Baume & Mercier Award (Italy). Her works have been acquired by Stedelijk Museum Amsterdam, MUDAM Luxembourg, Slovak National Gallery and private collectors worldwide.

DAY 1: FRIDAY, DECEMBER 2ND

	GALLERY	AUDITORIUM
08:00-09:00	Registration	
09:00-09:10	Welcome from Conference Chair	
	KEYNOTE Prof. Martha Langford, Research Chair and Director of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Professor of Art History at Concordia University, Canada	
10:10-11:30	ENGAGEMENT WITH FOUND ARCHIVES Chair: Anabella Pollen, University of Brighton, UK Unveiling the Edward Reeves Archive in Lewes, <i>Brigitte Lardinois</i> , London College of Communication, University of the Arts, UK Collector, Hoarder, Media Archaeologist: Walter Benjamin with Vivian Maier, <i>Peter Buse</i> , Kingston University, UK Beyond Surface: The Use of Studium and Punctum and Their Role in Found Image Photography, <i>Daniel Seth Kraus</i> , Tyler School of Art, Temple University, USA →	DEPICTIONS OF EVERYDAY LIFE: MANIFESTATIONS OF NATIONAL AND PERSONAL IDENTITIES Chair: Nicolas Lambouris, Frederick University, Cyprus The Temporality of the Snapshot: Amateur Practices in Interwar Senegal, <i>Giulia Paoletti</i> , The Metropolitan Museum of Art, New York, USA Hidden Images of Nationhood. Art, the Everyday and National Identity at the CNA Archive, <i>Françoise Poos</i> , University of Luxembourg, Luxembourg →

GALLERY	AUDITORIUM
<p>484 Manifestations of the Ordinary: Collecting the Memories of Others, <i>Kyler Zeleny</i>, York University & Ryerson University, Canada</p>	<p>Ordinary Life in the Centre of Attention: Thoughts on Documentary Photography between Activism and Voyeurism, <i>Niclas Östlind</i>, Valand Academy, Sweden</p>
	<p>Depictions of Daily Life in Tiflis around 1900 (Photography and Art), <i>Giorgi Papashvili</i>, Tbilisi State Academy of Arts, Chubinashvili National Research Centre, Georgia</p>

11:30-12:00 **Coffee Break**

<p>12:00-13:20 ARTISTS' USE OF EVERYDAY FOUND ARCHIVES: SOCIAL AND POLITICAL HISTORIES Chair: Elena Stylianou, European University Cyprus, Cyprus</p>	<p>(RE)CONSTRUCTING NATIONAL IDENTITIES Chair: Nicos Philippou, University of Nicosia, Cyprus</p>
<p>Travelling the Archive: Uncovering memory in Kyleakin with the Joan Wilcock Collection, <i>Nicky Bird</i>, Glasgow of Art, UK</p>	<p>The Imaginary Community of the Lithuanian Nation, <i>Tomas Pabedinskas</i>, Vytautas Magnus University, Lithuania</p>
<p>Narratives from the Archive: The Mrs Day Collections, <i>Jacqueline Butler</i>, <i>Sylvia Waltering</i>, Manchester School of Art, UK</p>	<p>Everyday Photography to Portray a Country (1950s/1960s), <i>Anne Reverseau</i>, FWO KU Leuven, Belgium</p>
<p>Affective Archives: Vernacular Photography in Contemporary Art, <i>Vered Maimon</i>, Tel Aviv University, Israel</p>	→

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GALLERY	AUDITORIUM
<p>Archive Play: On the Counterhegemonic Potential of Vernacular Photographs, <i>Mirjami Schuppert</i>, Ulster University, Ireland</p>	<p>Re-visioning Landscape, Re-mapping Ideology: a Study of Nicos Philippou's Sharqi, <i>Stavros Stavrou Karayanni</i>, European University Cyprus, Cyprus</p>
	<p>Delivering Views #11: From Cyprus With Love, <i>Marilena Zackheos</i>, University of Nicosia, Phaneromenis 70, Cyprus</p>

13:20-14:40 **Lunch**

<p>14:40-16:00 (RE)INVENTING AND INTERPRETING CITYSCAPES Chair: Armenoui Kasparian Saraidari, Central Saint Martins, University of the Arts London, UK</p>	<p>WORKSHOP (Only with pre-registration) Anabella Pollen, University of Brighton, UK</p>
<p>Why not spherical buildings? Postcards and Photographs of the Kugelhaus- Jahresschau deutscher Arbeit, Dresden 1928, <i>Matt Haycocks</i>, University of Westminster, UK</p>	<p>"Mass Photography or Photographs en Masse? Singular stories and photographic multitudes"</p>
<p>Restaging Place: Performativity and the camera, Parliament Square recast through social media photography, <i>Judith Brocklehurst</i>, UCL Institute of Education, UK</p>	

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	GALLERY	AUDITORIUM
	<p>From Sputnik View to Public View. The Place and Performance of Photography in Recent Virtual Mapping Projects of Regula Bochsler, Armin Linke, Jon Rafman and Doug Rickard, Silke Walther, Hochschule für Gestaltung Karlsruhe, Germany</p> <p>The Street is Not Ostentatious: Contemporary Tropes in Finnish Street Photography, Harri Laakso, Aalto University, Finland</p>	
16:00-16:20	Coffee Break	
16:20-17:40	<p>ARTISTIC APPROPRIATION OF FOUND PHOTOGRAPHS Chair: Theopisti Stylianou-Lambert, Cyprus University of Technology, Cyprus</p> <p>Recycling of Virtual Images in Contemporary Photography, Michaela Pašteková, Academy of Fine Arts and Design, Slovakia</p> <p>Art Can Be Found: Artistic Appropriation of Found Photography, Natascha Pohlmann, Freie Universität Berlin, Germany</p> <p>→</p>	<p>PLATFORMS FOR DISPLAYING THE EVERYDAY Chair: Evi Tselika, University of Nicosia, Cyprus</p> <p>Picturing Wild Style: Photography from the Bronx Block to the Gallery Wall, Vanessa Fleet, York University, Canada</p> <p>Family Photos in the Office and the Politician's "Nature Mort" Breakfast: Challenging Daily Routines, Ayelet Kohn, The David Yellin College of Education, Jerusalem, Israel</p>

	GALLERY	AUDITORIUM
	<p>Appropriating Pasts, Attempting to Develop Visual Strategies that Present Photographs from a Culturally Specific Context to Culturally Diverse Audiences, Andrea Stultiens, Leiden University, The Netherlands</p> <p>Holding and the Role of the Appropriated Vernacular Image in Contemporary Art Making, Anne Leighton Massoni, The University of the Arts, USA</p>	<p>Get off my Patch! The Visibility of Vernacular Creativity is Seriously Cramping my Style, Philip Welding, Leeds College of Art, UK</p> <p>All We Need is a Xerox Machine: A Study of Marion Faller and Hollis Frampton's 'False Impressions', Tal-Or Ben-Choreen, Concordia University, USA</p>
17:40-18:00	<p>Presentation of A. G. Leventis Gallery and directions for reception <i>Katerina Stephanides & Theodora Demetriou,</i> A. G. Leventis Gallery</p> <p>* Reception at A. G. Leventis gallery (see page 22 for a map)</p>	

DAY 2: SATURDAY, DECEMBER 3RD

	GALLERY	AUDITORIUM
08:30-09:00	Registration	
09:00-09:00	KEYNOTE John Stezaker, artist, London, UK	
10:10-11:30	PROPAGANDA IMAGES: SHAPING THE IMAGE OF THE LAND AND ITS PEOPLE Chair: Liz Wells, Plymouth University, UK Is this land mine? What should it look like? Landscape photography in Palestine and Israel, Edna Barromi Perlman, Kibbutz College of Education, University of Haifa, Israel Programmatic Appropriation of the 'Image' of the Working Class: Patterns of the Documentarist Photography of the Horthy-era in Hungary, <i>Merse Pál Szeredi,</i> Eötvös Loránd University/ Kassák Museum, Hungary Accumulated Residues and Other Subversions: Tracing Identity In National Archives and Private Albums, <i>Rotem Rozental,</i> Binghamton University, NY, USA →	DIGITAL TECHNOLOGIES: PRODUCING AND DISTRIBUTING THE EVERYDAY Chair: Evi Tselika, University of Nicosia, Cyprus From Here to the Cloud: Fictions of Social Media Photography, Elisabeth Stoney, College of Arts and Creative Enterprises, Zayed University, Abu Dhabi Networked Authenticity, <i>Lisa Andergassen,</i> University of Applied Sciences Potsdam, Germany Photography and the House of Mirrors: Performing for the Camera with MSQRD, <i>Adam Bales,</i> Goldsmiths College, University of London, UK →

	GALLERY	AUDITORIUM
	When Happy Memories Become a Public Secret, <i>Petra Trnkova,</i> Institute of Art History of the Czech Academy of Sciences, Czech Republic	In the Ashes of the Darkroom: Social Media and the Book. A Consideration of the Influence of the Democratisation of Technology on the Perceived Role and Preferred Locations of Photography, Jonathan Day, Birmingham Transmedia Research (BirTH), Birmingham City University, UK
11:30-12:00	Coffee Break	
12:00-13:20	THE EVERYDAY AND SOCIO- POLITICAL ENGAGEMENTS Chair: Nicolas Lambouris, Frederick University, Cyprus Photography as a tool for socio-political engagement, <i>Huberman Sapir,</i> Independent researcher, Berlin, Germany Spanish Civil War and domestic photography: Youngsters, leisure and postmemory, Núria F. Rius, Pompeu Fabra University, Spain Images of War, Self, and World: Photography and Inter/activity in the Cinemas of Agnès Varda and Deborah Scranton, <i>Markos Hadjioannou,</i> Duke University, USA →	ONLINE SHARING AND AGENCY Chair: Giorgi Papashvili, Tbilisi State Academy of Arts, Chubinashvili National Research Centre, Georgia Photo-sharing Online as a Mediator of Grief: the Acknowledgement of the Bereaved, Montse Morcate, University of Barcelona, Spain Self-referential Images of Illness Online: Changing Social Practices, Rebeca Pardo, Universitat de Barcelona, Spain Everywhere and Nowhere, Simultaneously: Theorizing the Ubiquitous, Immaterial, Post-Digital Photograph, <i>Kris Belden-Adams,</i> University of Mississippi, USA

	GALLERY	AUDITORIUM
	<p>The Elephant in the Room: Using Photography to Research the Domestic Everyday, <i>Clare Gallagher</i>, Belfast School of Art, Ulster University, Ireland</p>	
13:20-14:40	Lunch	
14:40-15:40	<p>TRANSFORMING THE EVERYDAY: SOCIAL CHANGE AND ACTIVISM Chair: Despo Pasia, University College London, UK</p> <hr/> <p>The Dialectics of Containment: How Representations of Non-Human Animals Transform the Everyday, <i>Carole Baker</i>, Plymouth University, UK</p> <hr/> <p>The Effect of Photo-Sharing Applications & Social Networks. Politics, Revolutions and Propaganda of photo-sharing. Drone Vision: Warfare, Surveillance and Activism, <i>Sarah Tuck</i>, Valand Academy, Gothenburg University and Hasselblad Foundation, Sweden</p> <hr/> <p>Feminism, Punk and Photography: Cultures of Disruption in 1970s Britain, <i>Na'ama Klorman-Eraqi</i>, Tel Aviv University, Israel</p>	<p>PERFORMING THE VERNACULAR Chair: Nicolas Lambouris, Frederick University, Cyprus</p> <hr/> <p>“Belonging, Tactility and Everyday Photography, <i>Erika Larsson</i>, Lund University, Sweden</p> <hr/> <p>The Picture Lies in the Eye of the Beholder: a Qualitative Case Study on Motifs of ‘Photographic Reception of Art’, <i>Lea Hilsemer</i>, HBK Braunschweig, Germany</p> <hr/> <p>Selfies and Snaps, Gendered Practices of Doing, <i>Christine Redmond</i>, Goldsmiths University of London, UK</p>

15:40-16:00	Coffee Break	
	GALLERY	AUDITORIUM
16:00-17:20	<p>PERSONAL PHOTOGRAPHS AND TRAUMA Chair: Nicos Philippou, University of Nicosia, Cyprus</p> <hr/> <p>“Birth Certificate”: The Transference of an Intimate, Private Photograph into a Public Site of Mediterranean Silent History, <i>Klitsa Antoniou</i>, Frederick University, Cyprus</p> <hr/> <p>Armenian Traces: Recalling the Collective Trauma Through Photography, <i>Armenoui Kasparian Saraidari</i>, Central Saint Martins, University of the Arts London, AHRC, UK</p> <hr/> <p>Photographs and albums of World War One facially injured soldiers: from surgical records to narratives of ‘other’ domestic lives, <i>Jason Bate</i>, University of Exeter, UK</p>	<p>INVESTIGATING AND REDEFINING THE FAMILY ALBUM Chair: Artemis Eleftheriadou, Frederick University, Cyprus</p> <hr/> <p>Sally Mann’s Family Photography: Ideologies and Aesthetics of the Everyday, <i>Ayelet Carmi</i>, Tel Aviv University, Israel</p> <hr/> <p>1973: Family Photography as Material, Affective History, <i>Mette Sandbye</i>, University of Copenhagen, Denmark</p> <hr/> <p>Between The House and The World: Family Snapshots on the Porch, <i>Federica Soletta</i>, Princeton University, USA</p> <hr/> <p>Back to the Future: Images of Prenatal Life in the Family Album, <i>Markéta Dvořáčková</i>, <i>Tomas Bata</i>, University in Zlín, Czech Republic</p>
19:30	Conference Dinner (see page 23 for a map)	

DAY 3: SUNDAY, DECEMBER 4TH

	GALLERY	AUDITORIUM
08:30-09:00	Registration	
9:00-10:00	KEYNOTE Lucia Nimcova, artist, Brussels, Belgium and Humenne, Slovakia	
10:00-11:20	RESEARCHING AND UNDERSTANDING COMMUNITIES Chair: Marilena Zackheos, University of Nicosia, Cyprus Lembranças, Souvenirs, Recuerdos: A Research On Photography and Portuguese Migration To Brazil, <i>Ana Gandum</i> , Nova University of Lisbon (FCSH - UNL), Portugal Re-imagined Communities: Understanding the Visual Habitus of Transcultural Photographs: the Case Studies: the Ready-made and Memorialising Memory, <i>Caroline Molloy</i> , Birkbeck, University of London, Coventry University, UK Rhetoric of Everyday in the Artistic Projects: the Case of "Sociological Record" by Zofia Rydet, <i>Urszula Jareckar</i> , Institute of Philosophy and Sociology Polish Academy of Sciences (IFIS PAN), Warsaw, Poland	EVERYDAY PHOTOGRAPHY: THE PERSONAL AND THE COLLECTIVE Chair: Elena Stylianou, European University Cyprus, Cyprus Memory of a Memory, <i>Lawrence George Giles</i> , Salford University, UK Just A Construct: Photography and the Everyday, <i>Silke Helmerdig</i> , Pforzheim University, Germany Visual Diaries, Analogue and Digital: Public Identity in the Age of the Internet, <i>Grace Linden</i> , University of York, UK Photography and Everyday Surveillance, <i>Louise Wolthers</i> , Hasselblad Foundation, Sweden

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	GALLERY	AUDITORIUM
	Seeing the World Through Photography: Young Male Adults with Autism Depict Their Ephemeral Moments, <i>Uschi Klein</i> , University of Brighton, UK	
11:20-11:40	Coffee Break	
11:40-13:00	PHOTOGRAPHY AS A TOOL FOR EXPLORING HISTORY, HERITAGE AND CULTURE Chair: Despo Pasia, University College London, UK Photography as Source, Medium and Artistic Outcome in Exploring the Everydayness, <i>Elena Hadjipieri</i> , Art Cypria, Cyprus Using PhotoVoice and Facebook as Tools of Heritage Education in Jamaica: the Case of Buff Bay, <i>Andrew Paul Smith</i> , University of Technology, Jamaica Switching Lenses: 5 Years of Community Engagement Photography, <i>Lindsay Sparagana</i> , The University of the Arts, Philadelphia, PA, USA	PHOTOGRAPHIC PLAY Chair: Stavros Stavrou Karayanni, European University Cyprus, Cyprus (screen)shot, <i>Di Marco Alessio, Frangioni Tommaso, Sirleto Niccolò, Venturella Mario, Piccolo Opificio Sociologico</i> , Italy The picture in picture technique in contemporary everyday photography: where past is embodied in the present, <i>Irene Sofroniadi, Ioannis Skopeteas</i> , University of The Aegean, Greece Personal Archives: Seriality, the Everyday and Performative Photography, <i>Hanna Timonen</i> , Aalto University School of Arts, Finland

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AUDITORIUM

Flux Memories, The Family Album in Light of Emerging Stock Photography,
Doron Altaratz,
 Hebrew University of
 Jerusalem, Hadassah Academic
 College of Jerusalem, Israel

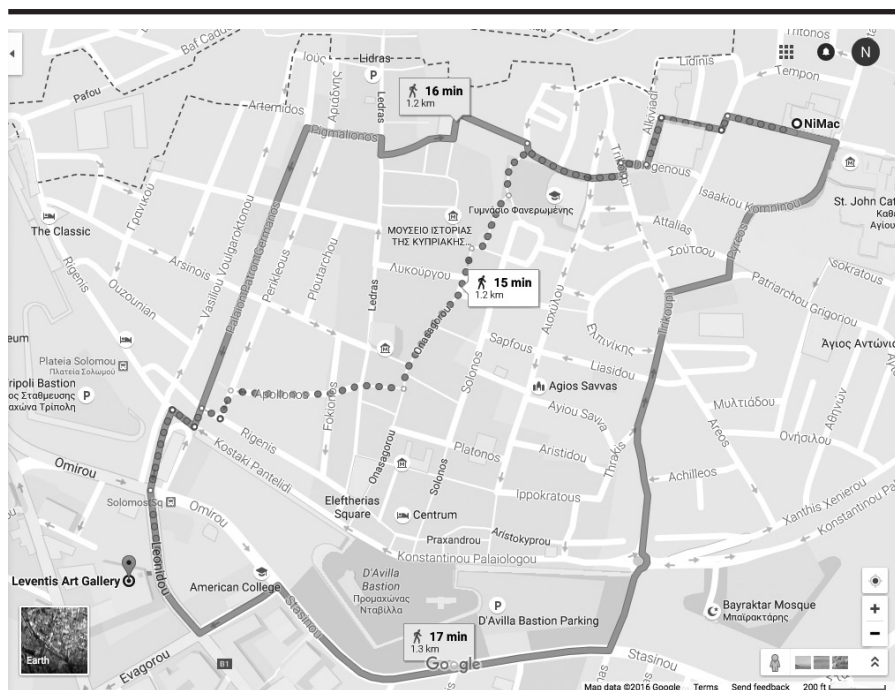
13:00-13:30 **Closing Remarks**

DAY 1: FRIDAY, DECEMBER 2ND

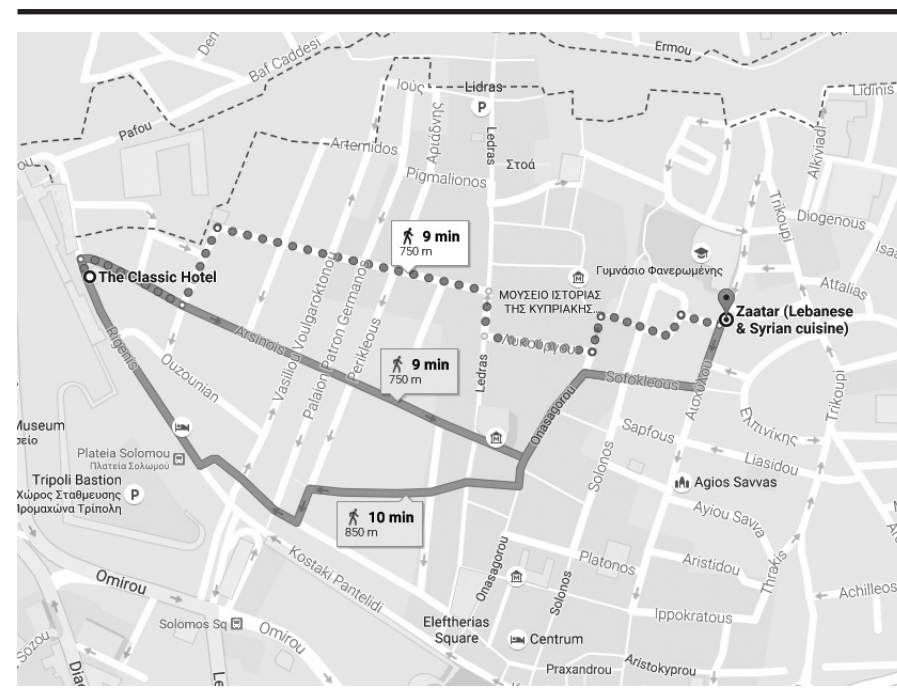
- 13:20-14:40 Lunch at the Old PowerHouse, Nicosia. **Free**
- 14:00-14:30 Museum Tour, 'Glyn Hughes: 1931-2014',
 Dr. Yiannis Toumazis, exhibition curator, NiMAC Director. **Free**
- 17:20-17:40 Presentation of A. G. Leventis Gallery,
 Katerina Stephanides & Theodora Demetriou, A. G. Leventis Gallery. **Free**
- 18:30 Reception at A. G. Leventis Gallery. (see map) **Free**

DAY 2: SATURDAY, DECEMBER 3RD

- 13:20-14:40 Lunch at the Old PowerHouse, Nicosia. **Free**
- 20:00 Conference Dinner, Zaatar Restaurant /**Cost: 35 euros**
 (Lebanese and Syrian Cuisine, see map)



Museum Visit: 5, A. G. Leventis (ex Leonidou) street, 1097 Nicosia, Cyprus,
 P.O. Box 22543. Phone: +357 22668838/Email: info@leventisgallery.org



Conference Dinner: 61 Aischylou str., 1011, Nicosia, Cyprus
 Phone: +357 77 776600

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

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

Contacting the Nicosia Municipal Arts Centre:*Tel: +357 22797400, Fax: +357 22432531, info@nimac.org.cy***Address:***19, Palias Ilektrikis Street, 1016, Nicosia, Cyprus***→ DAY 1: FRIDAY, DECEMBER 2ND****09:10-10:10 [Room: Gallery]****KEYNOTE: PROF. MARTHA LANGFORD***Research Chair and Director of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Professor of Art History at Concordia University, Canada***THE EVERYDAY-EFFECT: PHOTOGRAPHIC FORMATIONS AND THEIR AFFECTIVE PERSUASIONS**

The global proliferation of curatorial and artistic projects that evoke the everyday can scarcely be exaggerated. Photography is the common carrier, the bridge between art and near-art experience. Some of these projects participate in photographic studies' archival turn, benefiting from the potential of vernacular photography to construct alternative visual accounts – histories from below – that direct attention to individuals and communities sidelined by the dominant culture. Such uses of photography, now well established, function as shifters on a number of levels. They lead us away from critical theories of representation to affective encounters with subjects-in-formation – subjects with agency, subjects who are light-writing their own identities and situations. In these virtual meetings, we are crossing temporal barriers, reopening the past to our present-based participation. The parallel with social media's continuous show-and-tell is irresistible, both in terms of distraction and politics. I am interested, as always, in patterns of selection, organization, and performance that construct photographic experience. We are now immersed in the everyday-effect. How effectively is it capturing the new normal?

10:10-11:30 [Room: Gallery]**ENGAGEMENT WITH FOUND ARCHIVES****UNVEILING THE EDWARD REEVES ARCHIVE IN LEWES**

BRIGITTE LARDINOIS

*London College of Communication, University of the Arts, UK,**b.lardinois@lcc.arts.ac.uk*

In 1858 Edward Reeves opened a Photographic Studio in Lewes, England, which is now run by his great-grandson Tom Reeves. It is believed to be the oldest surviving photographic studio- run by the same family, in the same building- in the world. Over 150,000 glass plates, plus 100,000 film negatives and around 200,000 digital images kept adjacent to the still functioning Victorian studio with original furniture and props and some equipment. Also preserved is the relating business paperwork: negative

books, account books, correspondence as well as ephemera relating to a commercial photographic business. Lardinois has found a way of developing the archive as a resource for building community and articulating a sense of place through outdoor exhibitions. She will suggest ways in which a unique historical archive can be re-engaged with the making of new forms of historical consciousness through the use of new technologies and forms of digital reproduction.

COLLECTOR, HOARDER, MEDIA ARCHAEOLOGIST: WALTER BENJAMIN WITH VIVIAN MAIER

PETER BUSE

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This paper takes up the question of media archaeology as a mode of collecting, and the collection as a media archaeological object. It will examine the case of the Chicago street photographer, Vivian Maier, who left behind her an enormous cache of rolls of undeveloped chemical film containing images which are only now seeing the light of day, when the processes for developing them are approaching obsolescence, and who also collected, or according to reports, hoarded, not only photographs (developed and undeveloped), but many other objects. Drawing on Scott Herring's recent work on pathological collecting, and the pathologising of the collector (*The Hoarders*, 2014), the paper will interrogate the media archaeological habits of Maier, and consider their relation to vernacular photography more generally.

BEYOND SURFACE: THE USE OF STUDIUM AND PUNCTUM AND THEIR ROLE IN FOUND IMAGE PHOTOGRAPHY

DANIEL SETH KRAUS

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"Plain Ordinary Working People" is a long term research and photographic project that investigates a roll of negatives which depict Wal-Mart Employee portraits dating from the late nineteen-seventies. These negatives were found on the floor of a log cabin in rural Williamsburg, Kentucky, USA, approximately thirty years after being made. Recent Research lead to identifying and re-photographing some of the employees, thirty years after their original portrait was made. While this project is centered around the negatives, it also considers the people, place, and time from which they came. This project is a blend of visual and investigative research.

484 MANIFESTATIONS OF THE ORDINARY: COLLECTING THE MEMORIES OF OTHERS

KYLER ZELENY

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484 Manifestations of the Ordinary explores the discovery of 484 banal and orphaned Polaroid images. Guided by these Polaroids, the presentation will discuss what an outsider can learn about representation and vernacular photography from one's discarded images? Driven by this question, the paper outlines the process taken to deconstruct the lot with the anticipated goal of making sense of the chaotic batch from the position of the uninitiated outsider. I will discuss the transfers and transactions that occur when private images enter the public domain. The article, operating as equal parts case study and platform, will also guide a discussion on topics related to collecting (legacy, morality, legality and the rise of the amateur archivist) in the digital age. Contemporary photographic publications and archival-based artists will be discussed.

10:10-11:30 [Room: Auditorium]

DEPICTIONS OF EVERYDAY LIFE: MANIFESTATIONS OF NATIONAL AND PERSONAL IDENTITIES

THE TEMPORALITY OF THE SNAPSHOT: AMATEUR PRACTICES IN INTERWAR SENEGAL

GIULIA PAOLETTI

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This paper focuses on two series produced in the interwar period by unidentified amateur photographers from Saint Louis, the historical capital of French West Africa. Unlike earlier photographers, these authors took pictures during their leisure time. They did not work within the formalized space of the studio or frame their sitters against signature backdrops. Rather, they walked with their cameras in and out of their homes, through the cityscape, using these fortuitous locations as their backdrops. Based on two years of fieldwork, this paper expands our understanding of photography and its temporality, by tracing these amateurs' movements back and forth from public to private space—two fields whose boundaries are often porous and yet delineate the contours of the modern subject. These snapshots, displayed in homes and archived in albums, reveal the birth of a new subjectivity—one that neither mimicked the customs of the colonizer, nor neatly conformed to local cultures.

HIDDEN IMAGES OF NATIONHOOD. ART, THE EVERYDAY AND NATIONAL IDENTITY AT THE CNA ARCHIVE

FRANÇOISE POOS

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My presentation argues that privately produced visual objects, as expressions of a photographed or filmed history from below, are also reflections of the historical time and geographical space of the people who made them. As such, they carry signs of national belonging and can be seen in a framework of visual constructions of national identity. Therefore, I am investigating a body of still and moving images from Luxembourg's national Amateur Film Collection, archived at the Centre national de l'audiovisuel (CNA), and curated in 2007 by the institution as a lavishly designed art exhibition. I will look beyond the artfully framed visual surfaces however and consider these Hidden Images as manifestations of nationhood, revealing signs of the nation tightly woven into the image fabric, often hidden, indeed, by an institutional discourse favouring artistic aspirations over everyday image practices.

ORDINARY LIFE IN THE CENTRE OF ATTENTION: THOUGHTS ON DOCUMENTARY PHOTOGRAPHY BETWEEN ACTIVISM AND VOYEURISM

NICLAS ÖSTLIND

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Pictures of everyday life were an important part of the documentary tradition in Sweden during the 1970s. People's daily routines were portrayed in a style that intentionally lacked aesthetic refinement. The argument was that the important content shouldn't be overshadowed by an exaggerated interest in the formal aspects of the images. Many documentary projects were guided by a feminist strategy, and personal difficulties were not primarily seen as private, but part of a larger social fabric. The vernacular still has a strong presence in documentary photography, but how everyday life is depicted has changed considerably. The paper will analyse the differences by comparing works from the last decades with paradigmatic examples from the 1970s. A key question is how photography's close relation to the art system has influenced the possibilities and limitations of documentary photography.

DEPICTIONS OF DAILY LIFE IN TIFLIS AROUND 1900 (PHOTOGRAPHY AND ART)

GIORGI PAPASHVILI

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The controversial cultural history of Georgia stipulated its Colonial, Oriental, and National identities on the turn of century. This, on its own, very much determined the scholarly understanding of Georgian fine arts, photography and visual culture

in general, commonly accumulated in Tiflis ('Tbilisi' since 1936), the capital of the Caucasus Viceroyalty by those times. While applying to photography, painting and drawing, depicting the daily life in the town; author will discuss Old Tbilisi with its transitional and sometimes, transferable political and cultural identities; as well as the interrelationships of different artistic and documenting mediums before and after the inventing of snapshot. Technical innovation will be considered another bound for the visual representations of two different kinds that inspired local and foreign, professional and naive artists.

12:00-13:20 [Room: Gallery]

ARTISTS' USE OF EVERYDAY FOUND ARCHIVES: SOCIAL AND POLITICAL HISTORIES

TRAVELLING THE ARCHIVE: UNCOVERING MEMORY IN KYLEAKIN WITH THE JOAN WILCOCK COLLECTION

NICKY BIRD

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This contribution critically reflects on Travelling the Archive (2015-2016). Commissioned by Atlas Arts, on the Isle of Skye in Scotland, this project is a collaboration between an artist, an archivist and a local history society. At its heart is a collection of 35mm Kodachrome slides taken from 1959 to 1973 by an English tourist, Joan Wilcock (1895-1994). Gifted to the Highland Council Archive in 2008, the Joan Wilcock Collection presents challenges. The archive comes to 'own' donated material where photographed subjects are still living. Local community members bring their processes of identification naming people and places. There are specific memories, narratives and histories. In short, a particular community gives meaning to this collection. The artist travelling with this photographic archive encounters memories, identities and lived experiences belonging to others: what is the role of the contemporary artist when 'vernacular' photography reminds a present-day community how they have become 'social history'?

NARRATIVES FROM THE ARCHIVE: THE MRS DAY COLLECTIONS

JACQUELINE BUTLER

Sylvia Waltering Manchester School of Art, UK, j.a.butler@mmu.ac.uk

The paper will focus on reflections of the arts project The Mrs Day Collections. This project, an ongoing collaboration between artists Jacqueline Butler and Sylvia Waltering, began in 2009. The work addresses the authenticity of archives and collections and the notion of memory through artistic exploration. Butler and

Waltering discovered a series of photographs illustrating daily activities of a housewife during the WW II in the archives of the Imperial War Museum, London. The main character in these images is Mrs Day. However, it is unclear as to whether Mrs Day was a real person or an actress employed by the Ministry of Information. Butler and Waltering have developed several collaborative artworks in response to the collection. The paper will consider how the use of photography provoke thoughts on the construction of histories through the audience's imagination, exploring the power of photographs to inspire a sense of mystery and wonder.

AFFECTIVE ARCHIVES: VERNACULAR PHOTOGRAPHY IN CONTEMPORARY ART
VERED MAIMON

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Anthropologists who write on vernacular photography, such as Christopher Pinney and Elizabeth Edwards, emphasize that photographs have certain social, political and emotional efficacy – they are affective – they produce social effects and enable agency, while their concrete modes of production and circulation are embedded within specific social and cultural relations. Based on these insights, my paper analyzes the archival works of contemporary artists Akram Zaatari and Dor Guez. Through these projects, I intend to reconsider the concept of the “archive” which was central for the postmodern critique of authorship and originality. Yet, contemporary artists who reframe vernacular photography are no longer concerned with issues relating to representation, but with the practice of photography. Thus the images they display show signs of damage, touch, exchange – they are addressed not simply as visual images, but as material objects of use.

ARCHIVE PLAY: ON THE COUNTERHEGEMONIC POTENTIAL OF VERNACULAR PHOTOGRAPHS

MIRJAMI SCHUPPERT

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The paper will analyse how contemporary art can contest hegemonic reading of archives by presenting the Archive Play project. In the quest to unearth untold stories and unheard memories from the collections of the Finnish Museum of Photography, I commissioned artists Hertta Kiiski and Niina Vatanen to produce new bodies of work. These works, Present (Thank you Helvi Ahonen) and Archival Studies/A Portrait of an Invisible Woman, take as its starting point the overlooked Helvi Ahonen collection, which consists of 5 000 negatives that once belonged to the amateur photographer. The newly produced works create a fictional and multi-layered interpretation, a play that reinvents the past. The Archive Play project brought the marginalised collection into the limelight, and inspired the museum to display never seen before images from their collection to a wider public. Thus, it contested the hegemony of the archive by creating a counter-hegemonic reading of its contents.

12:00-13:20 [Room: Auditorium]
(RE)CONSTRUCTING NATIONAL IDENTITIES

THE IMAGINARY COMMUNITY OF THE LITHUANIAN NATION

TOMAS PABEDINSKAS

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The paper discusses two aspects of photography by Lithuanian author Romualdas Požerskis (b. 1951): his well known series about religious feasts in Lithuanian villages and his personal photographs documenting him and his friends as young bikers. Both kinds of photographs were created in the '70-ties, when Lithuania was still a part of the Soviet Union. Thus religious feasts and alternative youth culture was not acceptable to the official ideology and political system of the time and as a consequence the photographs were also banned from public display. The paper claims that today both kinds of photography can be of equal importance as they help to (re)construct the collective image of the nation of the past decades and by doing that also shape the self-imagination of Lithuanian society in a present day.

EVERYDAY PHOTOGRAPHY TO PORTRAY A COUNTRY (1950S/1960S)

REVERSEAU ANNE

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This paper studies the importance of everyday photography in the editorial genre “portraits of countries” that was very common in the Francophone field of the Fifties and the Sixties. I will focus on the place of vernacular photography in several books: Paul Lechat, *Italie*, 1954 (“Petite planète” series), especially the pictures showing old people and children playing in the streets, the famous Nicolas Bouvier’s *Japon* (1967) and *La France de profil* by Paul Strand and Claude Roy (1952), exceptionally focused on vernacular French culture. I will insist on the importance of target reader in the perception of banality. In a whole, this kind of books tend to inscribe vernacular practices into a greater History of a country and use everyday photography to constitute and spread national identities.

RE-VISIONING LANDSCAPE, RE-MAPPING IDEOLOGY: A STUDY OF NICOS PHILIPPOU'S SHARQI

STAVROS STAVROU KARAYANNI

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This paper engages in a dialogue with Nicos Philippou's Sharqi, a collection of 28 polaroid photographs depicting Cyprus landscapes. Philippou's images invite an

evocation of Sirocco, a southeast wind, as a natural phenomenon whose energy creates various possibilities for artistic transformation. In an island where the terrain – cultural, social, political – is always already mapped in ideological coordinates that ground it politically and populate it with a homogeneous people, Philippou’s intervention in Sharqi is particularly crucial and invested with urgency. It disrupts the manufacturing of images that are made to stand for the reality of our experience and occasions a re-colouring of memory, and new associations and interconnections between psyche and place, imaginary topos and home-land.

DELIVERING VIEWS #11: FROM CYPRUS WITH LOVE

MARILENA ZACKHEOS

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Islands and islanders have been misrepresented in the Anglophone world throughout the centuries. In the late Middle Ages, locals were routinely portrayed as backwards monsters, while in the sixteenth and seventeenth centuries for example, islands were simply there to be colonized, satisfying wishes of imperial control. Today, islanders themselves have appropriated the exotic island trope to cater to tourists but this practice often also misrepresents true lived island experience. “Delivering Views #11: From Cyprus with Love,” a project by the Cultural Organization Phaneromenis 70, aims to redefine the physical and social island space of Cyprus—on Cypriot residents’ own terms—for touristic consumption in the form of postcards, pairing visual and written text in English. The project, as we will argue, offers an alternative to island representation in island tourism in a way that is also mindful of islanders’ contemporary and complex postcolonial experiences of island living.

14:40-16:00 [Room: Auditorium]

(RE)INVENTING AND INTERPRETING CITYSCAPES

WHY NOT SPHERICAL BUILDINGS? POSTCARDS AND PHOTOGRAPHS OF THE KUGELHAUS- JAHRESSCHAU DEUTSCHER ARBEIT, DRESDEN 1928

MATT HAYCOCKS

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Using images, texts and objects from different sources, this project sets out to examine variations between three accounts of the same building: The Kugelhaus, Dresden, a spherical building constructed for an annual trade exhibition in 1928, demolished in 1936. In the course of the project a parallel archive has been assembled, a collection of images and texts drawn from domestic sources - postcards, tourist photography and family snaps - images/objects which are held against and compared to the institutional record. Both sets of material are then used as prompts for conversations with residents

of Dresden about the absent building. To then ask, if differences between the archival record and the way to story of the building comes to be told can be conceptualised as an alignment with archetypal employment forms. www.wherewasinow.com

RESTAGING PLACE: PERFORMATIVITY AND THE CAMERA, PARLIAMENT SQUARE RECAST THROUGH SOCIAL MEDIA PHOTOGRAPHY

JUDITH BROCKLEHURST

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Social Media photographs have been diverted out of the flow, slowed down in my studio as a means of examining the actual place they were taken in and the virtual place they were found. When removed from the flow these photographs reveal not only how visitors to Parliament Square relate to monuments, buildings and the meanings and values embodied within them, but also how the Square is animated by different people’s actions and purposes, whether for protest, tourism or state occasions. However in all these photographs there is an absence, a hollow that allows the viewer to enter the scene and find resonating within it: empathy, a place to uncover untold stories or political and historical intricacies to investigate. In the studio these photographs have been sculpturally restaged, roles recast to address these absences. These altered photographs are then reintroduced back into the virtual flow speeding through Parliament Square.

FROM SPUTNIK VIEW TO PUBLIC VIEW. THE PLACE AND PERFORMANCE OF PHOTOGRAPHY IN RECENT VIRTUAL MAPPING PROJECTS OF REGULA BOCHSLER, ARMIN LINKE, JON RAFMAN AND DOUG RICKARD

SILKE WALTHER

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Street-view camera and satellite recording are usually hidden and data inaccessible. Since Google intensifies compiling data “for future uses”, ‘surveillance art’ problematizes the shrinking (social) privacy of everyday life. My paper takes another angle: shooting, visualizing (synthetizing) and the sharing situation. It compares photo-artists’ responses to live-recorded data flows to recreate composite views of the American City. The confident performance of imaging in these ongoing projects foregrounds time and materiality, fluctuating between non-representation, ‘augmented pictorialism’ and ‘poor image’. Apple Maps and Google Street View cartography and software are used for imaging and re-editing printed pictures in various formats. Regula Bochsler’s Renderings (‘Sputnik’) are differentiated from Jon Rafman’s Nine-Eyes and Doug Rickard’s long-term chronicling of precarious landscapes in “New American Picture” (cp. blog). The different creative approaches, formats and applications are contextualized within current photo-media and digital art.

THE STREET IS NOT OSTENTATIOUS: CONTEMPORARY TROPES IN FINNISH STREET PHOTOGRAPHY

HARRI LAAKSO

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In *The Infinite Conversation* (1969) Maurice Blanchot describes how the everyday is hard to discover and allows no hold; the everyday “escapes”. For Blanchot the street is the quintessential locale of the everyday, and the street is not ostentatious: “The everyday is not at home in our dwelling places; it is not in offices or churches any more than in libraries or museums. If it is anywhere, it is in the street.” Since the 1960’s much has changed in “street photography” as well as in our understanding of “streets” themselves. My presentation explores contemporary Finnish “street photography” with an effort to understand how the visions of these photographers rework the tropes that we associate with the street as well as those that we associate with photography, something very close to the escape of the everyday.

14:40-16:00 [Room: Auditorium] WORKSHOP

ANNEBELLA POLLEN, UNIVERSITY OF BRIGHTON, UK “MASS PHOTOGRAPHY OR PHOTOGRAPHS EN MASSE? SINGULAR STORIES AND PHOTOGRAPHIC MULTITUDES”

Popular photography offers vast resources for its researchers, from the wealth of holdings in photographic archives to the dizzying numbers of photographs that circulate online. Too large to be grasped in its enormity, and too bewildering in its heterogeneity to submit to generalisation, how best can so-called everyday photography be understood? This workshop explores the theoretical and methodological challenges presented by everyday photography’s enormous volumes. Can we extrapolate meaningfully from single, exceptional images in an age of ever increasing photographic massification? How might the huge and expanding quantities of photographic material in archives and on image-sharing platforms be best interpreted across disciplines? In theorising about mass photographic practice, must we examine photographs en masse? Through shared readings, guided discussion and an opening presentation on the theme by Dr Annabella Pollen, participants are encouraged to bring their own research experiences, questions and solutions.

Suggested readings:

Pollen, Annabella. 2016. *‘The rising tide of photographs. Not drowning but waving?’* Captures, 1:1, Special issue: Post-photographie?

<http://revuecaptures.org/article-dune-publication/rising-tide-photograph> Rubenstein,

Daniel and Katrina Sluis. 2013. *‘Concerning the undecidability of the digital image’*, Photographies, 6:1, Special issue: Helsinki Photomedia conference 2012
http://ualresearchonline.arts.ac.uk/6238/1/DR_KS_Notes_on_the_Margins_of_Metadata.pdf

16:20-17:40 [Room: Gallery] ARTISTIC APPROPRIATION OF FOUND PHOTOGRAPHS

RECYCLING OF VIRTUAL IMAGES IN CONTEMPORARY PHOTOGRAPHY MICHAELA PAŠTEKOVÁ

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For such a long time we have been talking about overpressure of photographic images. It is no more accurate to say that photographs speak of universal language who everyone understands, but that they themselves became a language we use the most in present era. In my paper I will focus on the reflection of the photographic wastefulness through the artistic projects that try to save photographs before drowning in the mass of anonymous virtual pictures or that critically emphasize the need for recycling strategies. What kind of recycling do they use and why? Is it only a reflexion of current explosion of images or is it really a new way for photography? We are aware that her bond with reality is weakened and it should actually approach to herself as a completely new medium, whose function we do not know yet to articulate convincingly.

ART CAN BE FOUND: ARTISTIC APPROPRIATION OF FOUND PHOTOGRAPHY NATASCHA POHLMANN

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This paper takes a deeper look at artistic strategies of appropriation of found everyday photography in Europe and the United States since the late 1960s. It focusses on works by Hans-Peter-Feldmann (*1941), Larry Sultan (*1946-2009) & Mike Mandel (*1950), Joachim Schmid (*1955) and Erik Kessels (*1966). Their collecting, selecting, and combining of photographic material is proof of a democratic understanding of Art. There, no difference is made between amateur and professional, private and public, third-party’s and one’s own images. They present their works in often self-published artist’s books and exhibitions, thereby placing the photographs in a new context: Art. The paper discusses how the transition from the everyday to Art is realized. It claims that making something foreign your own does not leave the appropriated image unchanged and shows that appropriation of vernacular and everyday photography raises questions of authenticity, authorship and originality.

APPROPRIATING PASTS, ATTEMPTING TO DEVELOP VISUAL STRATEGIES THAT PRESENT PHOTOGRAPHS FROM A CULTURALLY SPECIFIC CONTEXT TO CULTURALLY DIVERSE AUDIENCES

ANDREA STULTIENS

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This paper presents (part of) an illustrated letter to Musa Katuramu (Uganda, *1916 / †1983), whose photographs I appropriated and present in a book. Appropriation is an important but problematic gesture. Through it I try to do justice to the social biographies of images I work with, and to make them readable for audiences with different connections to, and potential identification with what is presented. In my presentation I question my position as a researcher and as an artist, that is in different ways an in between one. Between my Dutch background and the Ugandan context in which I partly live. Between art and science. Between disciplines. Both the opportunities rising from this position, as well as the blind spots that are inevitably there, are brought forward in relation to the multi-vocal mode of visual storytelling, present in my work.

HOLDING AND THE ROLE OF THE APPROPRIATED VERNACULAR IMAGE IN CONTEMPORARY ART MAKING

ANNE LEIGHTON MASSONI

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The series Holding utilizes created images and found photographs to present a place between truth and fiction. These contrasting images are printed alongside one another with a thin line painted across their surface which points to imagined connections. The photographs themselves reinforce the concepts of memory and often use mnemonic elements and notions of artifact to represent an underlying story. Photographs of empty places, spaces once inhabited, sit side-by-side with found photographs of a person(s) and a time that no longer exists. The line, like a strand of DNA, ties the images separated by generations, time, and place to one another despite their lack of shared authorship.

**16:20-17:40 [Room: Auditorium]
PLATFORMS FOR DISPLAYING THE EVERYDAY**

PICTURING WILD STYLE: PHOTOGRAPHY FROM THE BRONX BLOCK TO THE GALLERY WALL

VANESSA FLEET

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How are the everyday events, actions, and performances of urban street artists captured and re-presented in the discursive spaces of the photographic archive and exhibition? What are the social, political, and aesthetic factors that affect how intangible forms of street art are documented, made permanent, curated, and disseminated? Focusing on American photojournalist Martha Cooper's photographs of urban youth, graffiti, and hip-hop subcultures in New York in the post-civil-rights era of the 1970s and early 80s, this paper examines the interplay between action and observation, and the impact of lens-based media in disseminating street art forms. Questioning the politics and parameters of the visual expansion of countercultural art movements, the paper explores the curatorial embrace of hip-hop aesthetics in museums and galleries and the sphere of 'high' art.

FAMILY PHOTOS IN THE OFFICE AND THE POLITICIAN'S "NATURE MORT" BREAKFAST: CHALLENGING DAILY ROUTINES

AYELET KOHN

The David Yellin College of Education, Jerusalem, Israel, ayeletkohn@gmail.com

The lecture explores the meanings which the space of performance, the production medium and the act of curatorship grant to everyday photography. A "family archivist" prints her grandchildren's photographs using the office's printer on standard A4 pages, and hangs them on the two walls defining her work corner. These snapshots gradually become components of a de-constructed family album. An office practice turns into a personal ritual of production. The original dictations of the workplace are changed through a subversive and playful usage of its materials and materiality. The second case is a television series which follows the daily routine of Israeli politicians. A great emphasis is put on stills of daily objects. By this act of de-familiarization the routine becomes staged, and the viewer is invited to a well orchestrated back stage. At the same time, these "nature mort" images serve as signs of age, fear of intimacy and loneliness.

GET OFF MY PATCH! THE VISIBILITY OF VERNACULAR CREATIVITY IS SERIOUSLY CRAMPING MY STYLE

PHILIP WELDING

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This paper addresses the shifting position of the artist who takes the everyday as their subject, in relation to the everyday creator of photographic 'content' for distribution in a networked culture. In 2015 I acted out a fictional 'office prank' Instagram war between two equally fictional colleagues as an art installation. This paper takes as its starting point the discovery of photographs produced by office workers that challenged my installation in terms of scale and ambition, prompting the thought 'hey, get off my patch!' Previously, acts of 'vernacular creativity' such as office pranks were produced for a private audience. Now, these photographs are public, increasingly visible and accessible. This paper questions how the shift from a private to a public platform, and therefore an expanded audience, has impacted the content of these photographs and proposes that this shift sees a new kind of producer of cultural content.

ALL WE NEED IS A XEROX MACHINE: A STUDY OF MARION FALLER AND HOLLIS FRAMPTON'S 'FALSE IMPRESSIONS'

TAL-OR BEN-CHOREEN

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In 1979, American artists Marion Faller (1941-2014) and Hollis Frampton (1936-1984) produced False Impressions. The work is comprised of twenty-one colour electrostatic prints of photocopied collage arrangements of newspaper clippings, calendar pages, advertisements, stickers, and found material. Through these collages, the two artists project their dilemmas and concerns, constructing and deconstructing the commercial uses of photography. By exploring False Impressions, this paper produces a case study of the tools artists of the 1970s were utilizing in order to deconstruct the canon; challenging the themes of the ontology of photography; the relationship between high and low art; the relationship between art and daily experience; and photography as 'found art.'

→ DAY 2: SATURDAY, DECEMBER 3RD

09:10-10:00 [Room: Gallery]

KEYNOTE: JOHN STEZAKER, ARTIST LONDON, UK

THE ANGEL OF PHOTOGRAPHY: THE POWER OF THE INADVERTENT

Giorgio Agamben's essay 'Judgment Day' invokes 'the angel of photography' in relation to an incidental figure in the corner of a photograph by Louis Daguerre: a visitation which inaugurated photography's primary function in the representation of humanity. The miraculous presence in 'Rue du Temple', brought to us by the angel of photography, is the first tiny silhouette of a human presence in a photograph. The power of the image derives from this inadvertent detail. The 3rd Person Archive is a collection of such tiny figures, taken from the foregrounds of pre-war topographical images. The figure, reduced to a gesture, as Agamben puts it, arouses a strange intimacy that seems more powerful the greater the distance in time and space. I am hoping in this presentation, to consider the power of these figures that exist semi-hidden in the periphery of the image. I want to look at the importance of scale in this bond we form with distant figures, especially those remote in both time and space. I also want to look at the way that these figures seem to need a space to disappear into. It is important that these figures remain camouflaged as details – inadvertent details for the angel of photography to call forth.

10:10-11:30 [Room: Gallery]

PROPAGRANDA IMAGES: SHAPING THE IMAGE OF THE LAND AND ITS PEOPLE

IS THIS LAND MINE? WHAT SHOULD IT LOOK LIKE? LANDSCAPE PHOTOGRAPHY IN PALESTINE AND ISRAEL

EDNA BARROMI PERLMAN

Kibbutz College of Education, University of Haifa, Israel, edna.barromi@smkb.ac.il

The study explores landscape photography and images of people in the landscape, in photographs of the Holy Land, Palestine and Israel. Western photographers created images of the landscape which served power struggles and notion of appropriation of the land. Jewish photographers, working for Zionist institutions created photographs as a form of propaganda, to promote the Zionist cause. They all, invariably presented the landscape and its inhabitants in ways the promoted and served their agendas. The study relates to the absence and presence of people in photographs of the region as attempts of appropriation of the land by various powers, regimes, institutions and propaganda departments. Current Israeli art exists in a state of response either by creating work that endorses, denies or escapes past legacies. The work of Israeli artists such as Simha Shirman, Yosaif Cohain, Efrat Natan is discussed as well as the forms of discourse they generate.

PROGRAMMATIC APPROPRIATION OF THE 'IMAGE' OF THE WORKING CLASS: PATTERNS OF THE DOCUMENTARIST PHOTOGRAPHY OF THE HORTHY-ERA IN HUNGARY

MERSE PÁL SZEREDI

Eötvös Loránd University/ Kassák Museum, Hungary, szeredimerse@gmail.com

The presentation gives an overview the recurring patterns of 'documentarist' and 'social' photographic practices in Hungary during the first half of the 1930s. The main focus of my analysis lays on those photographic strategies, which intended to 'use' or 'appropriate' the 'image' of the everyday life of the working class for differing political and social purposes. I argue that 'documentarist' and 'social' photography, emerging during the late 1920s, visualized the poverty and unemployment (as opposed to health and work) of Hungary during the Great Depression from such positions and through such strategies, which could shed light to complex political and artistic programmes. While 'new photographic' practices, inspired by László Moholy-Nagy's 'New Vision' presume objectivity even on a theoretical level, I argue, that in the case of Hungarian 'documentarist' and 'social' photography several political interests and propagandistic purposes opposed each other, resulting in patterns within the relatively limited photographic 'field' and 'publicity' which were radically differing in their ideology but identical in their visuality.

ACCUMULATED RESIDUES AND OTHER SUBVERSIONS: TRACING IDENTITY IN NATIONAL ARCHIVES AND PRIVATE ALBUMS

ROTEM ROZENTAL

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This research is concerned with the intersections of national and private photographic archives, suggesting official organizational systems could not be fully comprehended without observing a twofold movement: their aspiration to shape a national identity and determine access to civic spaces in exteriority, while concurrently imaging and phrasing private domains of existence and communications. By following John Tagg and Allan Sekula, the photographic archive will be seen as a machinery that "disturbs individuals," forms a civil space and constitutes its subjects, while speaking the bodies it produces and textualizes (Allan Sekula; John Tagg) Specifically, this paper examines the establishment of the photographic archive in the Propaganda Division of The Jewish National Fund (JNF), the land-purchasing branch of the Zionist movement, during the 1920s in Jerusalem, observing its resonance in public and private domains, and the subsequent subversion of its narratives.

WHEN HAPPY MEMORIES BECOME A PUBLIC SECRET

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Dealing with the earliest acquisitions of vernacular photography by public institutions in Czechoslovakia around 1950, the paper looks into how the actually comprehensible, simple images acquired another and much powerful meaning. Despite their amount and undeniable cultural value, the photographs have been scarcely given attention to, namely for three reasons. Firstly, the photographs being passed on to a new, institutional owner, ceased to be a reservoir of intimate memories and proofs of domestic and social harmony. Secondly, the images matching the banal, universally clear visual rhetoric of the snapshot photography had nothing to do with aesthetic pleasure. Finally, and most importantly, the fact that the new "public collection" resulted from a massive confiscation campaign aimed at the Czech-German population and well-off circles, which is hardly acceptable from today's perspective, the photographs became first and foremost a reservoir of denied public memories.

10:10-11:30 [Room: Auditorium]

DIGITAL TECHNOLOGIES: PRODUCING AND DISTRIBUTING THE EVERYDAY

FROM HERE TO THE CLOUD: FICTIONS OF SOCIAL MEDIA PHOTOGRAPHY

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As social media grows in popularity and these apps are being watched as prominent incubators for future media, both Internet media sources and cultural commentators increasingly view social media as excessive and hazardous. Theorists have associated social media, and its reinvention of photography as 'social', with the cultivation of hyper-individualism and complicity with a new surveillance state. Much of the provocation of mobile-phone photography used in social media is linked to its insistent visualisation of the banal and the personal – and the intensity and frequency of that mix. My discussion explores the transgressions of the phone photography of social media, to consider networked social photography as an apparatus of the self. Part smartphone peepshow, part diary, and part conversation, the performative and fictional devices of social photography have effectively transformed autobiographical fiction.

NETWORKED AUTHENTICITY

LISA ANDERGASSEN

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With the rise of digital techniques photography appeared doomed to vanish. Yet, it has become ubiquitous. Even though the means of image production, contribution and reception have changed, photographs still document and communicate the personal vision of self and the world, capture individual and cultural memory and communicate experiences. But – according to the logic of the update – there has been a shift from a looking back (at pictures that evoke memories and document former times) to today's continual reference toward the present. My talk will reflect on this conflation of analog's old claims and promises with the "newness" of the digital, in the context of social media. I will ask how photography's truth claim, in terms of a trace left behind by the photographed object on a material surface, is translated into practices concerning the networked image and how they generate a notion of "authenticity", "objectivity" and "photographic witnessing".

**PHOTOGRAPHY AND THE HOUSE OF MIRRORS:
PERFORMING FOR THE CAMERA WITH MSQRD**

ADAM BALES

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MSQRD is an application in which vernacular photography converges with augmented reality, machine learning and face-recognition technologies. The smartphone's camera, combined with AI and visual effects, live-streams its unique brand of mediated reality directly onto the device's screen (Masquerade 2016). Held up against our faces, the smartphone screen becomes a comedic version of the black-mirror, in which our image is reflected back in real-time, supplemented with different costumes, masks and faces. But how should we reconcile these new spaces of vernacular photography with current approaches in photographic theory? How should we account for these new forms of the image that openly revel in the performative and inauthentic? In this paper I will ask what it means to recognize and enjoy the camera as an active and transformative participant in photography and what effects this might have upon the dominant representational ontologies of vernacular photography.

**IN THE ASHES OF THE DARKROOM: SOCIAL MEDIA AND THE BOOK.
A CONSIDERATION OF THE INFLUENCE OF THE DEMOCRATISATION OF TECHNOLOGY
ON THE PERCEIVED ROLE AND PREFERRED LOCATIONS OF PHOTOGRAPHY**

JONATHAN DAY

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Social media has radicalised photography. This mass of neo-anonymous output has profoundly impacted the gallery and archive, driving these traditional destinations into ever more desperate attempts at lifeboating. The place for photographers who identify with the idea of the 'artist' has been similarly challenged. An aspect of these changes is the invigorated attitude to the book. The photo book offers independence, longevity, an intentional and sustained curation by human agency and the certainty of being signally identified as the author of the works, with all the notions of 'mission' and 'career' that accompany this. The digital technologies that facilitated the web have also allowed photographers to produce books more easily than ever before. While some continue to resist and damn digital technologies, I wish to argue that recent developments have enormously enhanced the position of photography. Through the process which some characterise as 'mediatisation', these innovations have significance for all areas of human endeavour.

12:00-13:20 [Room: Gallery]**THE EVERYDAY AND SOCIO-POLITICAL ENGAGEMENTS****PHOTOGRAPHY AS A TOOL FOR SOCIO-POLITICAL ENGAGEMENT**

HUBERMAN SAPIR

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The documentary film "5 Broken Cameras" (2011) recounts the story of the protests in the village of Bili'n, Palestine, comprising five years of filmed footage of struggle over the territory from the point of view of the Palestinian inhabitants. In this paper, I discuss the role of the photographic action for claiming a right from the point of view of the dispossessed. Applying concepts such as Spatial Pluralism and citizenry of photography both from the political theory and the philosophical realm suggest that Photo-shooting in itself has a binary rule; Apparatus that as such, is an object which erects a new space and raises ontological questions. Second, the possibility for counter-opposition and a weapon in situations of confrontation. Second, the possibility for counter-opposition and a weapon in situations of confrontations, Namely, illustrating the spacious aspects of photography in Bili'n's struggle as a permissive right: A right-as-means rather than right-as-end.

SPANISH CIVIL WAR AND DOMESTIC PHOTOGRAPHY: YOUNGSTERS, LEISURE AND POSTMEMORY

NÚRIA F. RIUS

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The Spanish Civil War (1936-1939) is known for its central role in what is considered the dawn of modern photojournalism. However, there is no mention to the domestic photography and its policy of visual representation at that time while many new Spanish amateur photographers turned up during the thirties. This proposal focuses on the Barcelonian vernacular photographs, paying special attention to the intermediary role they played during the Spanish Civil War, a time when the catalan city was one of the last Republican strongholds to succumb. Far from the “decisive moment” aesthetics, we will be looking at this amateur photography in order to analyse the photographic act and its visual motifs parallel to the experience of war as a new everyday life. The aim is to study the different uses of domestic photography and its interweaving with political and social factors, as well as its postmemory dimension for present generations.

IMAGES OF WAR, SELF, AND WORLD: PHOTOGRAPHY AND INTER/ACTIVITY IN THE CINEMAS OF AGNÈS VARDA AND DEBORAH SCRANTON

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Interested in the ethics of spectatorship, this paper will address the consequences of digital technology for the individual's relation to the world through the mediated image. The focus will be the circulation of the multiplied, differing and deferring image—or what I call the inter/active image—in two contemporary documentaries: Agnès Varda's *The Gleaner's and I: Two Years Later* (2002), and Deborah Scranton's *The War Tapes* (2006). Moving beyond the quotidian understanding of “interactivity” (as a computational tool), inter/activity is considered a broad power of mediation—that is, an inherent feature of the spectatorial experience set up by media more generally. By expanding on the Nietzschean thrust of Gilles Deleuze's philosophy, I consider spectatorship in terms of a continuous exchange of transformative gestures. Here, creator, viewer, image and medium are equally found in the act of inter/activity at the location of the spectatorial encounter with the medial work.

THE ELEPHANT IN THE ROOM: USING PHOTOGRAPHY TO RESEARCH THE DOMESTIC EVERYDAY

CLARE GALLAGHER

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This is an account of ongoing research using photography to examine and represent the work of ‘the second shift’ - the routine domestic practices of housework and care traditionally carried out by women outside their paid employment. Hidden in plain sight and veiled by familiarity and insignificance, housework is largely absent from photographs of home and family. How might photography help reveal the ingenuity and emotional affect concealed within ‘women's work’? This paper considers the ways photographic directives could facilitate a more detailed understanding of these apparently simple domestic tasks. I suggest that photography's indexicality and ordinariness, crossing boundaries between art and everyday life, make it an effective tool for this study of busy working mothers.

12:00-13:20

ONLINE SHARING AND AGENCY

[Room: Auditorium]

PHOTO-SHARING ONLINE AS A MEDIATOR OF GRIEF: THE ACKNOWLEDGEMENT OF THE BEREAVED

MONTSE MORCATE

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The photo-sharing of digital images is changing not only photography as a medium in which immediacy and connectivity are two of the key elements but also is breaking different boundaries of what is worth photographing and what is acceptable to be shared. There is a considerable increasing presence of images portraying death, illness and grief shared online by those undergoing a process of loss in different Social Network Sites as well as in blogs and other specific memorial sites. The sharing of images online turns into a meditated ritual that shows the need to be acknowledged as a bereaved and the will to share experiences of grief beyond the offline ground of family members and acquaintances to a potentially broader audience that might be able to offer a better or complementary support and understanding.

SELF-REFERENTIAL IMAGES OF ILLNESS ONLINE: CHANGING SOCIAL PRACTICES

REBECA PARDO

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There is a growing number of self-referential images of illness that are shared through Social Network Sites (SNS) as a tool to claim for awareness, and/or an international medium for connection, communication and co-presence. These self-referential visual narratives online are changing some social practices and they are also contributing to normalize and destigmatize the stereotyped image of certain illnesses and patients generated through photographs since the nineteenth century. It is particularly interesting to analyse the visual representation and narratives online that arise around the personal experience of caregivers and/or patients with chronic, degenerative or terminal illnesses.

EVERYWHERE AND NOWHERE, SIMULTANEOUSLY: THEORIZING THE UBIQUITOUS, IMMATERIAL, POST-DIGITAL PHOTOGRAPH

KRIS BELDEN-ADAMS

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Walter Benjamin mused about the revolutionary impact that the ubiquity of photographic circulation had upon human consciousness and previously stable conceptions of time and space. He defined the term “aura” – a quality possessed by an “original” image – as a “strange weave of space and time: the unique appearance or semblance of distance, no matter how close it may be.” Although writing in the 1930s, Benjamin’s ideas are prescient of the state of photography in the Post-Digital age. Smartphones allow photographers to share their images online with a global audience almost as quickly as they are made. Digital photographs “live” most often for easy copying and recirculation on the ephemeral walls of social-media sites – which make unstable semi-public archives. This paper explores digital photography as a fittingly immaterial form for exploring the fluctuating, unsteady experience of time and space in the digital age.

14:40-15:40 [Room: Gallery]**TRANSFORMING THE EVERYDAY: SOCIAL CHANGE AND ACTIVISM****THE DIALECTICS OF CONTAINMENT: HOW REPRESENTATIONS OF NON-HUMAN ANIMALS TRANSFORM THE EVERYDAY**

CAROLE BAKER

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By setting a diverse selection of visual and textual representations, including my own photographic enquiry, in dialectical opposition, this paper exposes and challenges the inherent ideologies and philosophical positions which underpin the social practices used to maintain control over the canine population in Cyprus. Using a polyvocal approach, whereby a number of distinct streams of discourse run in parallel through the paper, I provide an imaginative space where notions of power and coercion, identity and representation can emerge and be subject to scrutiny. This approach leads, I propose, to a re-evaluation of our understanding of, and hence relationship with, non-human animals, particularly in relation to the politics of marginalisation and otherness. This paper then, seeks to navigate the complex territory between representation and ‘reality’, revealing how representation is able to transform the everyday by conferring meaning, which in turn can provide a catalyst for social activism.

THE EFFECT OF PHOTO-SHARING APPLICATIONS & SOCIAL NETWORKS. POLITICS, REVOLUTIONS AND PROPAGANDA OF PHOTO-SHARING. DRONE VISION: WARFARE, SURVEILLANCE AND ACTIVISM

SARAH TUCK, VALAND ACADEMY

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This paper considers the ways in which drone technologies intensify the asymmetry of photographer and photographed subject, where the power to see and not be seen re-engages the politics of visibility within the field of human rights, and brings into play the ways in which drone technologies affect an understanding of the agency of images. In considering the representational, temporal and spatial consequences of drone technologies on warfare and surveillance, protest and activism, the paper will consider the 2014 project in Pakistan led by Shahzad Akbar, the Foundation for Fundamental Rights and a collective of artists from the US, France and Pakistan in response to the drone warfare in the Federally Administered Tribal Areas (FATA) of Pakistan. As such the paper will consider the technological and geopolitical implications which drone vision entails, where warfare and surveillance, protest and activism interleave the technological and the social, the algorithmic and the biological.

FEMINISM, PUNK AND PHOTOGRAPHY: CULTURES OF DISRUPTION IN 1970S BRITAIN

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During the 1970s photography in Britain was mobilized by social groups, among them the feminist movement, for posing political arguments. In parallel, Punk emerged as a patriarchal street sub-culture which impacted music, art, fashion, and magazine publications. Nonetheless, this paper shows that feminists appropriated punk strategies in feminist magazines, and punk attitude was performed by marchers and photographers in "Reclaim the Night" events which resisted violence against women. My presentation also discusses Punk exploration of gender boundaries and sexuality in reference to Linder Sterling's feminist photomontages and controversial performance as lead singer of the punk band Ludus. Additionally, I demonstrate that Linder's work resembles American feminist body art and corresponds with the time's conflicted feminist debates around pornography. Finally, drawing on affect theory I suggest that the feminist mobilization of photography, punk, and performance in Britain were employed for constructing feminist communities, and vocalizing a sense of feminist subjectivity.

14:40-15:40 [Room: Auditorium] PERFORMING THE VERNACULAR

BELONGING, TACTILITY AND EVERYDAY PHOTOGRAPHY

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In this paper, I explore what kinds of understandings emerge from perceiving photography as an act rather than as representation. Often enough, what is produced through photographic acts is relationships and communities, or boundaries between communities. What comes into focus through seeing photography as a relational art is not so much photographs in themselves, what they portray or how they portray, but rather the different ways through which people interact, engage or make or break connections through them. I discuss how photographic acts participate in creating different senses of belonging, such as that of belonging to an activist group that shares a particular cause or that of belonging to an ethnicity without formal recognition. The paper looks closer at how everyday examples of photographic acts function in the making and breaking of such senses of belonging.

THE PICTURE LIES IN THE EYE OF THE BEHOLDER: A QUALITATIVE CASE STUDY ON MOTIFS OF 'PHOTOGRAPHIC RECEPTION OF ART'

LEA HILSEMER

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The presentation starts recognising an observation common in museums around the globe for several years: seeing more and more exhibition visitors photographing what is on display instead of looking at it – or at least that is how it might appear sometimes. The reception of this phenomenon often contains a hint of cultural pessimism, as well as the assumption that it has nothing to do with an aesthetic experience or art appreciation. At the same time 'photographic reception' could also be considered to be a possible strategy of the admiration of art or as an alternative –more sensual – encounter with art next to the dominant paradigm of reception of art as knowledge-based understanding.

SELFIES AND SNAPS, GENDERED PRACTICES OF DOING

CHRISTINE REDMOND

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Employing qualitative research methods on youth selfies in the UK, this paper explores gendered practices of performativity in contemporary constructions of femininity. At the time of writing, 70 million photos were being uploaded to Instagram per day with 300 million active monthly users engaging with photography as a social medium. A quick scan of Instagram reveals that selfies and images of the human body are some of the most commonly uploaded photos. In this paper, I wish to take up the notion of photography, specifically selfies, as an embodied performance, drawing on the work of Gilles Deleuze and Felix Guattari (1988), using an affective feminist analysis to understand images in non-representational terms. Rather than understanding selfies as images to be read and decoded I am interested in exploring how selfies are experienced by those that do them and the daily negotiations of the self which involve digitally mediated, heterosexualised and raced norms of performing desirability.

**16:00-17:20 [Room: Gallery]
PERSONAL PHOTOGRAPHS AND TRAUMA**

“BIRTH CERTIFICATE”: THE TRANSFERENCE OF AN INTIMATE, PRIVATE PHOTOGRAPH INTO A PUBLIC SITE OF MEDITERRANEAN SILENT HISTORY

KLITSA ANTONIOU

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My presentation will focus in tracing the manifestations of the Mediterranean topos in my installation “Birth Certificate”, a work that is based on a passport size personal photograph taken a few months after my birth. The image, (the only photo of me rescued from my childhood due to the forced displacement of my family) is, in the installation overturned and placed in an upside down position. Simultaneously, the long duration of a “transformation” process is indicated as seaweeds cover the entire backside and a large segment of the front part of the picture. I will critically explore the narrative power of this vernacular family photograph in testifying a topos, a transcultural space, attractive in its diversity, but also confusing in its dynamism, charged with history but also with conflicts between the different cultures and religions, a place where memory defines the people and places surrounding the sea. A close reading of this transformed passport photograph will convincingly invoke the silent but excruciating forces exercised on the shores of the Mediterranean.

ARMENIAN TRACES: RECALLING THE COLLECTIVE TRAUMA THROUGH PHOTOGRAPHY

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While temporally and spatially displaced, the Armenian diaspora performs its identity selectively through remembering and forgetting. Personal photographs alongside witnesses and testimonies construe a memory retrospective. This paper explores the dynamics between the visual narratives, personal and collective memory. Approaching photographs like objects that ‘have shape, form, weight, durability, pattern, colour and texture’ (Rose, 2007) I examine the motives of memory work that photographs evoke. Drawing upon the methodological approach of archival research on family photographs suggested by Kuhn (2010) and while using the framework of photographic materiality defined by Edwards and Hart (2004) I present the role of photography in remembering and forgetting. I argue that memory work is not only prompted through a conscious awareness of photography as documentation of the past but is also triggered off by photography’s physicality. Through interviews, practice-based and archival research I argue photographs as evidence of identity and devises for postmemorial performances.

PHOTOGRAPHS AND ALBUMS OF WORLD WAR ONE FACIALLY INJURED SOLDIERS: FROM SURGICAL RECORDS TO NARRATIVES OF ‘OTHER’ DOMESTIC LIVES

JASON BATE

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Two RAMC albums consisting of before-and-after photographs of facial plastic surgery cases from the King George Military Hospital, London, compiled by Dr Albert Norman, a retired surgeon who worked as a medical photographer at the hospital between 1915 and 1919, juxtapose photographs taken for objective scientific purposes with the empathic nature of group photographs and albums. In this article, I argue that this juxtaposition links the surgical photographs to contradictory and opposing readings. While scientific photography aims to obtain minimal influence from the distortion of personal opinion and resists subjectivity and intimacy in its viewer, their compilation into conventional albums, connection to group photographs, and the fact that surviving relatives are accessing them in the archives means that they shift between different readings, although it’s difficult to suppose that the before-and-after photographs could ever function as family photographs. I conclude the insertion of a discourse of the family into the medical photographs de-contextualizes the images and relocates them into a non-clinical reading and history that encodes the private and the personal.

**16:00-17:20 [Room: Auditorium]
INVESTIGATING AND REDEFINING THE FAMILY ALBUM**

SALLY MANN’S FAMILY PHOTOGRAPHY: IDEOLOGIES AND AESTHETICS OF THE EVERYDAY

AYELET CARMİ

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The publication of Sally Mann’s family photographs in 1992 sparked a public outcry around child pornography, photographic ethics and motherhood. In previous discussions about Mann’s photographs and the controversies they provoked, the relationship of the works with the concept of the everyday remained unexamined. The paper argues that Mann reframed the representational conventions of the family album, creating an innovative photographic vision that places the everyday in the forefront. The paper further argues that the public outcry that arose in the wake of the circulation of the photographs moved beyond questions of representation, or what was suitable for people to see, and revolved, rather the issue of what were considered suitable everyday familial relations and practices, thus, blurred the boundaries between art and the political. By analyzing Mann’s family photographs the paper analyzes the everyday in photography as an aesthetic space that evokes ideological struggles over values and practices.

1973: FAMILY PHOTOGRAPHY AS MATERIAL, AFFECTIVE HISTORY

METTE SANDBYE

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With the year '1973' as my point of departure, I will study samples of Danish private everyday snapshot photographs with the aim of analysing memory, place and the everyday in a time, where mayor sociological changes took place. Working together with the cultural city festival Golden Days in Copenhagen, I have collected a sample of private photographs focussing on four themes: holiday, family, home, celebration. Inspired by material culture studies (Miller), affect theory (Ngai, Ahmed, Williams), non-representational theory (Thrift, Crang) and visual anthropology (Edwards, Langford, Chalfen, Pinney) as well as Gumbrecht's 'take' on history in his book on 1926, my aim is to dig out a history of the Danish everyday in the 1970's colored by a phenomenological interest in affect, feelings, bodies and things.

BETWEEN THE HOUSE AND THE WORLD: FAMILY SNAPSHOTS ON THE PORCH

FEDERICA SOLETTA

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A family portrait is always something extraordinary. In most family photographs, people pose, play, or smile, usually aware of the photograph that is being taken. While the families are different, the formal similarities are many. In the photographs that this paper analyzes, the spatial frame becomes a further common element: the protagonists stand in front of the door or just outside the house's entrance. They are in a space of transition, a space of safety: on the porch. Seen as both a familiar and a public space, since the end of the nineteenth century the American porch becomes a privileged site for family snapshots. This essay not only examines the systematic representation of a suburban lieu of the everyday American life, its architectural and photographic evolution, but it also investigates its symbolical and material nature through the questions of personal and national identity, memory, collectivity, property, and displacement.

BACK TO THE FUTURE: IMAGES OF PRENATAL LIFE IN THE FAMILY ALBUM

MARKÉTA DVOŘÁČKOVÁ, TOMAS BATA

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This paper deals with the current methods of using ultrasound within prenatal screening in the Czech Republic, from the perspective of visual studies. Here ultrasound is understood as a medium which provides and transfers the display of the inside of a woman body and its fetus to public use. It analyzes this special type of medical imaging, which represents not only an important tool in the area of prenatal diagnostics but also a commodity for personal use (usually in the form of photos and

videos in private archives). The paper shows how these representations of the fetus play an important role in activities and rituals associated with the institution of a family and hence operate as one of the basic media tools affecting its cohesion. Using the family photo and film theory, it analyzes the specific effects of ultrasound images when used as a tool of memory practice.

→ DAY 3: SUNDAY, DECEMBER 4TH**09:10-10:00 [Room: Gallery]****KEYNOTE: LUCIA NIMCOVA, ARTIST, BRUSSELS, BELGIUM AND HUMENNE, SLOVAKIA****CHRONICLES**

Since 2000 I was researching different approaches to reality in Eastern Europe. I wanted to show how past influences presence. The history of Eastern Europe is changing depending on political structures. In my view, communism has never finished, it has just transformed into something else. During normalization period people were taught to be passive. I couldn't stay without opinion. I wanted to visualize this process of transformation. For that purpose I combined found archival photographs and films with contemporary images and videos. Throughout history, traditional music and culture has been appropriated and misrepresented; presently in Ukraine, patriotic songs play an important role in fuelling a populist romantic nationalism. In contrast, I seek to capture official, private and hidden realities within communities that are excluded from the main historical narrative of the region. Their main interests are those songs, which describe in tragic, brutal and comic ways domestic abuse, murder, conflict, sex, love and hate. I want to show that the alternative folklore of the region: hard mountain rap, vintage feminism and filthy Carpathy hip hop, is still alive and relevant, before it's last inheritors disappear. In KHRONIKY figures of various ages alternate before the camera; interior and exterior locations change; but the song goes on.

10:00-11:20 [Room: Gallery]

RESEARCHING AND UNDERSTANDING COMMUNITIES

LEMBRANÇAS, SOUVENIRS, RECUERDOS: A RESEARCH ON PHOTOGRAPHY AND PORTUGUESE MIGRATION TO BRAZIL

ANA GANDUM

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In the past two and an half years I've been dedicated to the research of photographs of Portuguese migrants in Brazil. This research implies both an historical method and an observation-participation process (Ingold, 2014): a process of meeting and dialoguing with people who show me, send me and talk about photographs they own and sometimes depict them. This work will result into both a PHD thesis and exhibitions in São Paulo and Rio de Janeiro throughout 2016. In this presentation I will address images exchanged as souvenirs, sent from Brazil to Portugal and vice-versa: images that acted as double testimonies of the self, as means of sharing an experience from afar, as forms of a construction of affections. Briefly, images that implied and still imply a trade of different memories, a trade and projection of imaginaries.

RE-IMAGINED COMMUNITIES: UNDERSTANDING THE VISUAL HABITUS OF TRANSCULTURAL PHOTOGRAPHS: THE CASE STUDIES: THE READY-MADE AND MEMORIALISING MEMORY

CAROLINE MOLLOY

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With the aim of exploring migrant transcultural identities, this paper discusses ongoing MPhil/PHD research that explores how the photo-digital studio photograph can contribute to migrant identity formation. Using the London-Turkish community as a case study, the research draws from multi-sited ethnographic research undertaken in London-Turkish photo-digital studios. In addition to which, it references subsequent interviews with clients who frequented the photo-digital studios. Using a specific photograph as a case study, I discuss the photo-digital studio photograph as a discursive cultural object and as part of the family album. I argue that the photographic studio is a transformative site, where the construction of cultural and cross-cultural identity is performed. In doing this, I reason that the identities performed are neither specifically English nor Turkish, but an alchemy of what one of research participant called London-Turkish Identity.

RHETORIC OF EVERYDAY IN THE ARTISTIC PROJECTS: THE CASE OF "SOCIOLOGICAL RECORD" BY ZOFIA RYDET

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This paper is devoted to analyze some changes in understanding the aesthetics categories rooted in everyday photography: How artistic photography is challenged by the newest trends in visual culture and everyday photography? In the convergence culture some historical projects, after digitalization, acquire new public life. The main research material for this paper is the project Sociological record conducted by Zofia Rydet during 1977 and 1993. The author was a Polish photographer who tried to find the sociological view of the everyday life in Poland under the communist regime; and the majestic and heroic vision of everyday life of common people is offered. How the nowadays "ethics of seeing" is enriched by this kind of projects? The frame of reference to interpret ethics of seeing proposed by the mentioned project is Odo Marquard's philosophical defense of accidental as well as the concept of the new aesthetic by Wolfgang Iser.

SEEING THE WORLD THROUGH PHOTOGRAPHY: YOUNG MALE ADULTS WITH AUTISM DEPICT THEIR EPHEMERAL MOMENTS

USCHI KLEIN

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The increasing production, reproduction and distribution of everyday photographs suggests that it is impossible to think of a world without photography, or even to consider a distinct use of the medium with generalisable characteristics and qualities. Images navigate through social worlds and express different ways of seeing and being in the world. Drawing on findings of my qualitative study on the vernacular photography of young male adults with Autism Spectrum Disorders, this paper discusses how one particular group approaches the medium to depict their everyday lives. As a biologically-based, lifelong neurological spectrum disorder, ASD affects how a person makes sense of the world, processes information and relates to other people. Photography therefore provides a context in which individuals can be enabled to illustrate their unique social and personal realities.

**10:00-11:20 [Room: Auditorium]
EVERYDAY PHOTOGRAPHY: THE PERSONAL AND THE COLLECTIVE**

MEMORY OF A MEMORY

LAWRENCE GEORGE GILES

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A collective memory project and digital online archive derived from public call-out. This paper investigates the process by which photographs prompt memories, the 'distance' involved in the actual reading of images, (both physical & digital) and the photograph as much as a trace of memory as of reality. In particular vernacular photography, the subjectivity of our own remembering and the reading or re-reading of images once the original visual photographic reference points are removed from the evaluative process. Derived from individuals text-based submissions of recollections, stories or narratives associated with specific photographs 'Memory of a Memory' shifts focus away from the indexical nature of the visual/physical photographic image to 'reveal the hidden narratives and memories within. Therefore providing a more democratic platform whereby unheard voices might be aired for those outside of the family group / not necessarily depicted within the actual photographs themselves.

JUST A CONSTRUCT: PHOTOGRAPHY AND THE EVERYDAY

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Qualities of the everyday and photography are incompatible with one another. While the everyday speaks of the banality of daily routines, photography illuminates the moment, chosen by means of exposure, as unique. Through the aestheticisation of a particular moment, by which the photographed one is favoured over all others, the photographed split of a second becomes valorised. The everyday is a temporal continuum of repetitive actions that slip conscious awareness. As only detached unconnected moments of these everyday activities are made visible by photography, the everyday turns from an unspectacular temporal continuum into a construct of spectated focuses of attention. Photography of the everyday does not exist. If anything, photography helps to construct our idea of the everyday.

VISUAL DIARIES, ANALOGUE AND DIGITAL: PUBLIC IDENTITY IN THE AGE OF THE INTERNET

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This paper will look at identity formation as it is constructed through contemporary visual diaries. How the private self is made public, and defined publically, is the focus of this paper and will be examined through the friendship and works of photographers Ryan McGinley (b.1977) and Dash Snow (1981-2009). Both photographers capture life in the early 2000s, shared friends, loved ones, and New York City itself. These photographs make up an organic and evolving family photo album that, when taken together, present a portrait of life in a specific, post-9/11 moment. This paper is concerned with how snapshot photography aids the development of a public identity, and how this has shifted with the rise of social media.

PHOTOGRAPHY AND EVERYDAY SURVEILLANCE

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As the networked image facilitates not only state surveillance but also both exposing and empowering means of sousveillance or counter-veillance, new questions arise regarding privacy and sociality in relation to photography. Informed by surveillance studies as well as photography and social theory, the paper will address questions such as: Has the civil space of photography become more difficult to comply with in our society of "multiveillance"? Does the over-production and consumption of digitalised images threaten to dilute the social and political potential of photographic representation? And how can the most exposing forms of everyday surveillance be counteracted without furthering what John Roberts defines as 'representational intolerance', which he relates to the privatisation of photographic culture, a focus on microsociality and a crisis of documentary culture due to a pathologicalization of the socially directed photographer?

**11:40-13:00 [Room: Gallery]
PHOTOGRAPHY AS A TOOL FOR EXPLORING HISTORY, HERITAGE
AND CULTURE**

**PHOTOGRAPHY AS SOURCE, MEDIUM AND ARTISTIC OUTCOME IN EXPLORING
THE EVERYDAYNESS**

ELENA HADJIPIERI

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This presentation describes how a group of 4th grade students used the medium of photography to discover and present glimpses of the past in terms of the everydayness and habits of peoples of previous generations always in reference to their 21st century life and habits. The medium of photography was used in several ways: a. Using the photographic albums of Reno Widson as well as Manuel and Margarita Baud-Bovy portraying Cyprus in the 1950's and 1960's as a start for unfolding the life and habits of mid 20th century Cypriot society. b. Capturing -through the photographic lenses- the past as it appears in the constructed environment, c. Photographing their own everydayness, d. Digitally processed photography. Outcomes were presented in various forms: photographic exhibition, theatrical play (frozen image), text, digitally processed photo. The whole process resulted in the full engagement of the students in the process and to the development of historical and social empathy.

**USING PHOTOVOICE AND FACEBOOK AS TOOLS OF HERITAGE EDUCATION IN
JAMAICA: THE CASE OF BUFF BAY**

ANDREW PAUL SMITH

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This research explores the effectiveness of the participatory action research method PhotoVoice and the social media platform Facebook as heritage education tools. The two research questions are: How has the use of PhotoVoice changed students' attitudes and perception towards built heritage sites in their community? and, How effective is Facebook in communicating students' findings to decision makers regarding the use of built heritage sites? The participants are ninth grade students of the Buff Bay High School, located near Jamaica's Blue & John Crow Mountains, a UNESCO World Heritage Site. After participating in a workshop conducted by experts on built heritage conservation, community tourism and documentary photography, the students identify, document and photograph built heritage sites within the study zone and upload the images and findings to a dedicated Facebook page to discuss and share the findings with relevant decision makers. Questionnaires completed before and after the research activities measure changes in perceptions and attitudes towards the heritage sites.

**SWITCHING LENSES: 5 YEARS OF COMMUNITY ENGAGEMENT PHOTOGRAPHY
LINDSAY SPARAGANA**

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The Community Engagement Photography class at The University of the Arts (UArts) is an ongoing partnership with Centro Nueva Creación, a Latino after school program in the Fairhill neighborhood of North Philadelphia. Fairhill has been stigmatized as "the badlands" due to a long history of drug related violence. UArts Undergraduates design and execute a curriculum that helps their 5-12 year old partners to expand their visual literacy skills through the production and examination of their own visual culture: their photographs. When pairing these groups of students together, their notion of the vernacular and how it relates to photography is challenged in a dynamic way. As they compare and contrast their photographs, undergraduates and youth photographers are exposed to visual culture that is multicultural and multimodal, transcending class, race and socio-economics. Photography becomes the common language that unites them while they learn about each others' realities.

**11:40-13:00 [Room: Auditorium]
PHOTOGRAPHIC PLAY**

(screen)shot

DI MARCO ALESSIO, FRANGIONI TOMMASO, SIRLETO NICCOLÒ, VENTURELLA MARIO
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The number of videogames re-enacting dynamics usually experienced in everyday life is growing. The pre-existent phenomenon of in-game photography is growing too: players take pictures, edit them, share them, developing a photographic subculture. We looked at the actions performed by non-playing characters, those code-driven "people" that usually are in the background of a game. We focused on the artistic side of the topic: our aim here is to capture the everyday social reality of those "people", through the eye of a street-photographer. The resulting photographs are an exercise in attributing importance to something we are not used to see as relevant, a challenge to the coded reality of the game. This helps developing some challenging questions to our conception of the relationship between art and gaming, and of what does it mean to be a photographer in the age of the technical reproducibility of both reality and imagination.

THE PICTURE IN PICTURE TECHNIQUE IN CONTEMPORARY EVERYDAY PHOTOGRAPHY: WHERE PAST IS EMBODIED IN THE PRESENT

IRENE SOFRONIADI, IOANNIS SKOPETEAS

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The development of the photography-based, friendly-to-the user social media, permits us to easily acquire a clear idea of the evolution of everyday photography produced by ordinary people, professional photographers as well as artists. Indeed, at present, the picture in picture technique, which can be traced back in the Renaissance in works, can be found in art photography works, such as these by the Instagrammer Maksim Zavialov, as well as in anonymous wedding and street photographers, professionals or amateurs, especially with Polaroid images. This paper describes the use of the picture in picture technique in the contemporary everyday photography, as this is shown in the photography-based social media. Moreover, this paper will prove that all this has not happened by accident: the easy access to screen technology of every kind and the reborn analogue devices such as the Polaroid cameras, have given to the artists, amateur and professional photographers the freedom to evolve this very old technique.

PERSONAL ARCHIVES: SERIALITY, THE EVERYDAY AND PERFORMATIVE PHOTOGRAPHY

HANNA TIMONEN

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Serial photography is so imbedded in the photographic expression and experience that it has become almost self-evident. This paper looks at the photo series as a mode of image-making that is tied with the idea of the everyday. How does the repetitive, organising principle of serial photography reflect the conditions of our everyday surroundings? I will try and build an analogue between the everyday experience and the act of taking photographs serially. Photographic art works that record mundane subjects seem to be produced in the daily flow of things. Through repetition, taking photographs becomes an everyday task, reminiscent of daily routines such as eating, sleeping, et cetera. This way of photographing, what I will call vernacular attitude, results in personal archives pointing towards aspects of our society.

FLUX MEMORIES, THE FAMILY ALBUM IN LIGHT OF EMERGING STOCK PHOTOGRAPHY

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With the growing presence of visual social networks acting as key technologies for storing and displaying optical images, renewed questions arise concerning the potential influence of the networked image over the social function of the family album. Its indexicality has always related personal photography to the temporal connection between the past and the present. Images of past events have provoked nostalgic feelings of happiness, longing, and sadness. However, with technological progression, it seems that personal photography has moved away from being conceived as an act of personal experience to one of a cultural product of consumption. I suggest that visual character which defines the essence of stock photography is permeating today into the language of 'family photography.' In my talk, I wish to question the effect of stock photography over family photography by analyzing the evolution of photographic case studies.

