NIEZNANE
THE THREAD TO THE UNKNOWN

Third International Conference on the Image
14-16 September 2012
Poznan, Poland
The theme of the 2012 Poznan conference, the 'Thread to the Unknown', is challenged metaphorically in this poster, where a question mark placed inside a human head symbolizes graphically 'The Unknown – Nieznane', for this typographic sign is often used instead of missing or unknown data.

It is noticeable that the interrogation point has moved away from the sign. Placed in front of the eyes, it became a distant scope, a realm of the ‘not yet known’, something to be reached, understood and maybe, solved by mankind in the future.

Nevertheless, it could also represent a mirage, a Fata Morgana, an endless query, never to be attained or comprehended by the human mind.
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THE IMAGE
LETTER FROM DR. BILL COPE

Dear Image Conference Delegates,

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

In addition to organizing The Image Conference, Common Ground publishes papers from the conference at http://ontheimage.com/publications/journal/, and we encourage all conference participants to submit a paper based on their conference presentation for peer review and possible publication in the journal. We also publish books at http://ontheimage.com/publications/books in both print and electronic formats. We would like to invite conference participants to develop publishing proposals for original works, or for edited collections of papers drawn from the journal which address an identified theme.

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

Thank you to all who have put such a phenomenal amount of work into preparing for The Image Conference. I am grateful for the important role played by the Mediations Biennale, and in particular, for the work of Dr. Tomasz Wendland and Aki Wendland. A personal thank you goes to our Common Ground colleagues who have put a significant amount of work into this conference: Tamsyn Gilbert, Phillip Kalantzis-Cope, Emily Kasak, Brian Kornell, Marianne Wagner-Simon, and Kathryn Weisbaum.

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

Yours Sincerely,

Bill Cope
Director, Common Ground Publishing
Research Professor, Education Policy, Organization, and Leadership
University of Illinois, Urbana-Champaign, USA
ABOUT COMMON GROUND
MISSION: Common Ground Publishing aims to enable all people to participate in creating collaborative knowledge and to share that knowledge with the greater world. Through our academic conferences, peer-reviewed journals and books, and innovative software, we build transformative knowledge communities and provide platforms for meaningful interactions across diverse media.

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

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

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

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

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

Engage with the Community Online: Each conference presenter is provided a personal CGPublisher website with public and private spaces where you are able to post your photo, biography, and CV; make links to other sites of personal interest; and create a space where collaborators may be invited to access and comment on your works-in-progress. In addition, you can contribute to the online community via our blog, email newsletter and social networking sites.

- The Blog and links to other social networking sites can be found at http://ontheimage.com/.
- Email Newsletters: Please send suggested links for news items with a subject line ‘Email Newsletter Suggestion’ to support@ontheimage.com. The email newsletter will be sent to all conference participants.
- Facebook: Find us on Facebook at http://www.facebook.com/OnTheImage.CG.
- Twitter: You can now follow The Image Community on Twitter: @ontheimage.
- YouTube Channel: View online presentations by following the YouTube icon on our community page at http://ontheimage.com/. Create your own YouTube presentation with a link to your session description on the conference website, and (if your paper is accepted to the journal), a link to the abstract of your paper on the journal website. More information and instructions available at http://ontheimage.com/the-conference/speakers-and-discussions/online-presentations/.
ABOUT THE CONFERENCE

SCOPE AND CONCERNS

THE DEFINING IMAGE

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

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

THE IMAGE OF TRANSFORMATION: PROPERTIES OF CONSEQUENCE

The image has several key properties, of interest to the participants in this knowledge community. The first is its empirical connection with the world—telling something of the world, reflecting the world. It re-presents the world. How does it do this? What are its techniques? What are its mediations? What kinds of ‘truth’ can we have in images?

A second property of consequence — the image has a normative loading. No image can ever solely be a reflection on the world. It is also a perspective on the world, an orientation to the world. This is because it is the incidental outcome of an act of design. It is the product of an act of human agency. An interested image-maker takes available resources for meaning (visual grammars, fabrication techniques and focal points of attention), undertakes an act of designing (the process of image-making), and in so doing re-images the world in a way that it has never quite been seen before. The human agent is central.

To the extent that no two conjunctions of human life experience are ever precisely the same, interests and perspectives in imaging are infinitely varied. In fact, across the dimensions of material conditions (social class, locale, family); corporeal attributes (age, race, sex, sexual orientation, and physical and mental abilities); and symbolic differences (culture, language, gender, affinity and persona) variations in perspective are frequently paramount, the focal purpose or implicit agenda of the imaging agent.

For viewers, too, every image is seen through available cultural and technical resources for viewing, seen in a way particular to their interest and perspective. The act of viewing transforms both the image and its world. From a normative perspective then, how do interest, intention, motivation, perspective and identity intertwine themselves in the business of image-making? And what is the role of the viewer in reframing and revisualizing the image?

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

THEMES

THEME 1: THE FORM OF THE IMAGE
Examining the nature and form of the image as a medium of representation.

THEME 2: IMAGE WORK
Investigating image making processes and spaces of image representation.

THEME 3: THE IMAGE IN SOCIETY
Exploring the social effects of the image.
SESSION DESCRIPTIONS

SESSION GUIDELINES

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

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

SESSION TYPES

PLENARY
Plenary sessions, by some of the world’s leading thinkers, are 40 minutes in length. As a general rule, there are no questions or discussion during these sessions. Instead, plenary speakers answer questions and participate in discussions during their Garden Conversations (see below).

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

PAPER PRESENTATIONS IN THEMED SESSIONS
Paper presentations are grouped by general themes or topics into Themed Sessions. Each presenter in the session makes a formal twenty-minute presentation of their work; Q&A and group discussion follow after all have presented. Each presenter’s formal, written paper will be available to participants if accepted to the journal.

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

VIRTUAL PRESENTATION
Virtual presentations are papers submitted without the participant attending the conference in person, but are eligible to be refereed and published (if accepted) in the journal. A virtual presentation allows participants to join the conference community in the following ways:

• Acceptance of a conference proposal for a virtual participant is based on the same criteria as that for an attending participant.
• The full paper may be submitted to the journal.
• The journal paper submission will be refereed against the same criteria as attending participants. If accepted, the paper will be published in the same volume as conference participants from the same year.
• Online access to all papers published in the journal from the time of registration until one year after the conference end date.
TALKING CIRCLES
Talking circles are meetings of minds, often around points of difference or difficulty. They are common in indigenous cultures. The inherent tension of these meetings is balanced by protocols of listening and respect for varied viewpoints. From this, rather than criticism and confrontation, productive possibilities may emerge.

The Purpose of Talking Circles in this Conference
The purpose of the Talking Circles is to give shape to a conference that is wide-ranging in its scope and broad-minded in its interests. They also give people an opportunity to interact around the key ideas of the conference away from the formalities of the plenary, paper, roundtable, workshop and colloquium sessions. They are places for the cross-fertilization of ideas, where cycles of conversation are begun, and relationships and networks formed. Talking Circles are not designed to force consensus or even to strive towards commonality. Their intention is, in the first instance, to find a common ground of shared meanings and experiences in which differences are recognized and respected. Their outcome is not closure in the form of answers, but an openness that points in the direction of pertinent questions.

How Do They Work?
Talking Circles meet on the first day of the conference in a 45-minute session. They are grouped around each of the conference themes and focus on the specific areas of interest represented by each theme.

Begin by pulling chairs around in a circle to encourage face-to-face interaction. Identify a member of the group who is willing to volunteer as a Facilitator and Recorder (or the Graduate Scholar in the room may serve as Recorder). Allow members of the group to briefly introduce themselves. At this point, the discussion may evolve in any way that members of the group agree is appropriate. It may be informal and discursive, or structured and task-oriented. The process is one of creating a kind of collective intelligence around the theme with conversation that is open to possibilities and new lines of inquiry or action.

Some Starting Questions to Assist Discussion
Who are we? What are our interests? What is our common ground?
What is the territory, or scope, or landscape of this thematic area?
What are the burning issues, the key questions for this theme?
What are the forces or drivers that will affect us as professionals, thinkers, citizens, and aware and concerned people whose focus is this particular theme?
What are the future directions (in research, in theory-building, in practice) for this thematic area?

Notes from the Talking Circles will be shared with the group (by the Facilitator or Recorder) at the closing session, when suggestions for thematic changes for next year will be discussed.
THE IMAGE CONFERENCE
DAILY SCHEDULE

FRIDAY, 14 SEPTEMBER
8:30-9:30    Conference Registration Desk Open
9:30-10:00   Conference Opening – Tomasz Wendland & Kathryn Weisbaum
10:00-10:40  Plenary Session – Miha Turšič and Dragan Živadinov
10:40-11:10  Garden Conversation and Coffee Break, featuring Miha Turšič and Dragan Živadinov
11:10-11:55  Talking Circles
11:55-12:40  Lunch
12:40-13:40  Parallel Session # 1
13:40-13:50  Break
13:50-15:20  Parallel Session # 2
15:20-15:30  Coffee Break
15:30-17:00  Parallel Session # 3
19:00-21:00  Mediations Biennale Opening at the National Museum

SUNDAY, 16 SEPTEMBER
9:00-9:40    Plenary Session – Jasia Reichardt
9:40-10:20   Garden Conversation and Coffee Break, featuring Jasia Reichardt
10:20-11:50  Parallel Session # 4
11:50-12:35  Lunch
12:35-13:35  Parallel Session # 5
13:35-13:45  Coffee Break
13:45-15:15  Parallel Session # 6
15:20-15:50  Conference Closing – Presentation of Graduate Scholar Awards and Talking Circle Summary
PLENARY SPEAKERS

Jasia Reichardt
Jasia Reichardt is a writer on art and exhibition organizer. She was born in Poland, educated in England and has lived in London most of her life. She was Assistant Director of the ICA in London, 1963-71, and Director of the Whitechapel Art Gallery, 1974-76. She has written several books on art’s connections with other disciplines and contributed to many journals worldwide. She has taught at the Architectural Association and other colleges. Since 1990, with Nick Wadley, she has organized and catalogued the Themerson Archive.

Miha Turšič
Miha Turšič studied industrial design at the Academy of Fine Arts in Ljubljana from 1994 – 1999. He began his professional career as a digital visualizations designer at the digital production house ARXEL TRIBE. In 1998, he co-founded the design company ASOBI. Since 2005, he has directed his research towards the design of zero-gravity environments. In 2006, the international design magazine I.D. proclaimed ASOBI designers of the year in the Lighting category; and he constructed a memorial centre in Vitanje dedicated to the pioneer of space technology, Herman Potočnik Noordung. His products combine design with cosmistic structures in conditions of zero-gravity. In 2008, he devises the GOD-Zero Gravity Design brand. Miha Turšič collaborates with the Yuri Gagarin Cosmonauts Training Centre in Russia.

Tomasz Wendland
Dr. Tomasz Wendland is Chairman of Mediations Biennale foundation’s management board. He studied at Poznań Fine Arts Academy, Adam Mickiewicz University in Poznań (History of Art) and Alanus Kunsthochschule Alfer/Bonn in Germany. He received his Ph.D. from Dartington College of Arts (Plymouth University) in Great Britain. He has been a curator of CCA Inner Spaces and IF Museum in Poznań as well as many topic orientated exhibitions in Poland and in the world (a.o. in Japan, China, Indonesia, Germany, Slovakia, Great Britain).

Dragan Živadinov
Dragan Živadinov studied theatrical direction at the Academy of Music, Radio, Television and Film in Ljubljana from 1980 – 1984. He was a cofounder of the art movement NSK in 1985. During the ’80s he constructed the style “retro-gardism”, where he constructed retro-gardist events and observatories. In 1983, he founded the retro-garde Theatre of Scipio Nasica’s Sisters, and in 1987, the cosmokinetic observatory Red Pilot. In the early ’90s, he constructed “informances” and transformed Red Pilot into the Noordung Cosmokinetic Cabinet. In 1995, he embarked on the 50-year theatrical process Noordung 1995-2045, through the style of “telecosmism.” In 1998 he became a candidate cosmonaut, and in 1999 realized Biomechanics Noordung, the first complete theatre production in zero-gravity conditions. Since 2000, he has been constructing post-gravitational theatrical abstracts, and in 2005, he staged the first reprise of Noordung 1995-2005-2045. The second reprise will take place in 2015.
## PROGRAM

**Friday, 14 September**

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<td>8:30-9:30</td>
<td>CONFERENCE REGISTRATION OPEN</td>
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<tr>
<td>9:30-10:00</td>
<td>CONFERENCE OPENING - Tomasz Wendland, Mediations Biennale, Poznan, Poland; Kathryn Weisbaum, Common Ground Publishing, USA</td>
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<tr>
<td>10:00-10:40</td>
<td>PLENUM SESSION - Miha Turšič, Industrial and Digital Visualizations Design; Dragan Živadinov, Theater and Post-Gravitational Production, Ljubljana, Slovenia &quot;Cultural Space Program, KSEVT&quot;</td>
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<tr>
<td>10:40-11:10</td>
<td>GARDEN SESSION &amp; COFFEE BREAK - Featuring Miha Turšič and Dragan Živadinov</td>
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<td>11:10-11:55</td>
<td>TALKING CIRCLES (Themes listed below)</td>
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<tr>
<td>Room 1</td>
<td>Theme: The Form of The Image</td>
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<td>Room 2</td>
<td>Themes: Image Work; The Image in Society</td>
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<tr>
<td>11:55-12:40</td>
<td>LUNCH</td>
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<tr>
<td>12:40-13:40</td>
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| Room 1     | Facing the Unknown in the Art and Poetry of Juan Carlos Mestre  
*Dr. Veronica Dean-Thacker, Humanities, Professor Jack Girard, Fine Arts, Transylvania University, Lexington, USA*  
Overview: This analyzes the symbiotic relationship between Spanish artist and writer Juan Carlos Mestre's symbiotic use of text and image as they address themes of nationalism, emigration, and alienation.  
*Painting in Paris: Van Gogh’s First Encounters with the Unknown Impressionists*  
*Asst. Prof. Christa DiMarco, Liberal Arts Division The University of the Arts, Temple University, Philadelphia, USA*  
Overview: When Van Gogh arrived in Paris in 1886, he had not heard of the Impressionists. This paper aims to explore how his work radically changed when he adapted their imagery.  
**Room 2**  
The Unknown Dimension of Painting in Ecological Art  
*Magdalena Worlowska, Institute of the History of Art, University of Wroclaw, Wroclaw, Poland*  
Overview: This paper presents the paintings that are born out of the artists' dissatisfaction with the limitation of the canvas and their care for the natural world.  
The Appearance of Virtual Characters in Real World: The Influence of the Latest Manga, Animation, and Game Character Evolution on the Human Mind  
*Yoshiyasu Tamura, Agatsuma-gun, Japan*  
Overview: Analysis of current Japanese condition, in which due to the development of technology the love for fictional characters does not much differ from the love for actual human beings.  
**Room 3**  
The Visualization of Science and Technology through Art  
*Prof. Marie Bukowski, School of Art, Louisiana Tech University, Ruston, USA*  
Overview: Advances in technology and science have made previously unimaginable concepts wholly possible. My intent through collaborative work is to advance the arts and cross-pollinate disparate fields of endeavor.  
| 13:40-13:50| BREAK |
| 13:50-15:20| PARALLEL SESSION # 2 |
| Room 1     | A Cross-reality Performance Art System  
*Dr. David Harris Smith, Communication Studies & Multimedia, McMaster University, Hamilton, Canada*  
Overview: The following paper presents research in the development of a cross-reality performance art system that juxtaposes avatar virtual worlds and real life environments.  
Digital Sublime Photography: A Case Study of Carrie Notari’s Mythic Project  
*Dr. Yi-hui Huang, Department of Media Communication and Technology, East Stroudsburg University, East Stroudsburg, USA*  
Overview: This research aims to better understand digital sublime photographs, or digital composite, by investigating artists’ worldviews. Carrie Notari’s photographic project, Mythic, is cited as an example.  
A Mem-ingful Vocabulary: The Formation of a New Visual Culture  
*Lucia Weilein, The Department of Graphic Design, Virginia Commonwealth University, Richmond, USA*  
Overview: Internet memes are the visual culture of online users, a population whose "customs" transcend borders, nationality, and tradition to forge a new artistic vocabulary entirely of its own. |
| Time          | Session                                      | Room 2 Room 3 Workshop
|--------------|----------------------------------------------|-----------------------------------------------------------
| 13:50-15:20  | PARALLEL SESSION # 2                       | Meta-pictures of Mental Illness: An Aporia of Visualization
|              | 20-minute presentations followed by joint Q&A; 60-minute Workshop | Diane Zeeuw, Painting Program Kendall College of Art and Design, Ferris State University, Grand Rapids, USA
|              |                                              | **Overview:** This presentation will focus on images that demonstrate, even enact, in a meta-pictorial way, their purposive inadequacy to stand visually for the mysterious experience of severe mental illness.
|              |                                              | An Iconography of Mental Health: Representing Illness and Recovery
|              |                                              | Emily Garden, School of Art + Design Faculty of Design + Creative Technologies, AUT Auckland University of Technology, Auckland, New Zealand
|              |                                              | **Overview:** This paper explores the visual language of wellness, illness and recovery in a mental health context.
|              |                                              | All Artists Feel, But Not All Artists Feel Well: The Possibilities of Looking at Literature as Art Brut or Outsider Art
|              |                                              | Kenneth DiMaggio, Humanities, Capital Community College, Hartford, USA
|              |                                              | **Overview:** Visual art created by the mentally ill is now critically accepted. What about texts from the mentally ill? Can criticism supporting visual Outsider Art also support literary Outsider Art?
| 15:20-15:30  | COFFEE BREAK                                | Deepening the Comprehension of Multitexts: The Mobilization of Images (Visual Modes) in the Classroom
|              |                                              | Dr. Jean-François Boutin, University of Quebec (Lévis /UQAR), Lévis, Dr. Nathalie Lacelle, Department of Education, University of Quebec (Trois-Rivières), Trois-Rivières, Dr. Monique Lebrun, Department of Applied Linguistics, University of Quebec (Montréal), Montréal, Nathalie Lemieux, Department of Education, University of Quebec (Lévis Campus), Saguenay, Canada
|              |                                              | **Overview:** Contemporary learners do request formal instruction of visual analysis to significantly broaden their understanding of meaning. Participants will experiment with original techniques to achieve that goal in language classes.
| 15:30-17:00  | PARALLEL SESSION # 3                       | This Immobile Eye
|              | 20-minute presentations followed by joint Q&A | Dr. David Cubby, School of Communication Arts, University of Western Sydney, Penrith South DC, Australia
|              |                                              | **Overview:** This paper examines two affects of perspectival formation of power and control: resolution of distance as power, and immobilized between shadow and light.
|              |                                              | Studying the Image as Propaganda: A Semiotic Approach
|              |                                              | Dr. James Donald Ragsdale, Dr. Frances E. Brandau-Brown, Department of Communication Studies, Sam Houston State University, Huntsville, USA
|              |                                              | **Overview:** This is an assessment of images which are distorted to become propagandistic, using a semiotic approach classifying visual images as icons and indexes and considering their potential for propaganda.
|              |                                              | Encoding Products with the Images of Culture: The Case of “Istanbul Collection” Concept
|              |                                              | Tüba Sari, Architecture Department, Istanbul Technical University, Istanbul, Turkey
|              |                                              | **Overview:** This paper aims to understand why designers and producers use cultural images and what differences are between “mere product” and product with image” in the context of semiotics.
|              |                                              | The Unknown Other is Absent and Present in France’s Burqa Ban Campaign Advertisement
|              |                                              | Mariam Esseghaier, Department of Communication Studies, Concordia University, Montreal, Canada
|              |                                              | **Overview:** The French government launched a campaign entitled “La République se vit à visage découvert” for the burqa ban law. This campaign constructs the other through excluding the other.
|              |                                              | The Influences of Public Service Advertising after the Great East Japan Earthquake in March 2011
|              |                                              | Prof. Tatsuya Kimura, Graduate School of Commerce, Waseda University, Shinjuku-ku, Japan
|              |                                              | **Overview:** This paper discusses the effects and influence of public service ads during the time of national disaster.
|              |                                              | The Image of a Rapidly Assembled Emergency Shelter
|              |                                              | Dr. Edmond Saliklis, Department of Architectural Engineering, California Polytechnic State University, San Luis Obispo, USA
|              |                                              | **Overview:** Three full scale prototypes of a shelter have been designed and built. How do the aesthetics of the design affect the user, the sponsor and the re-purposing of such shelters?
### PARALLEL SESSION # 3

**Room 3**  
**Mapping, Form, Method**  

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<td><strong>The Chess Game: Sculpture as a Research Methodology</strong></td>
<td>Dr. Eileen Medinger</td>
<td>Department of Online Education, University of Nevada, Las Vegas, USA</td>
<td>Description of a case study; The creation of a series of sculptures which explore the metaphors and archetypes of the Chess Game.</td>
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<td><strong>The Image of Interruption: Disturbance and Contradiction as a Method of Musical Analysis</strong></td>
<td>Dr. Linda Berna</td>
<td>Chicago College of Performing Arts, Roosevelt University, Chicago, USA</td>
<td>Application of Walter Benjamin’s critical methodology to music analysis, introducing an original system of representing graphically the tensions and oppositions that exist within musical works.</td>
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<tr>
<td><strong>Traces of a Visual Culture: The Uses of Photography on the African Expeditions of the Geographical Society of Lisbon</strong></td>
<td>Teresa Mendes Flores</td>
<td>Department of Communication Sciences, Universidade Lusófona, Lisbon, Portugal</td>
<td>This is a study of the photographic materials of an African expedition, from 1884 to 1888, promoted by the Geographic Society of Lisbon.</td>
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**Room 4**  
**Dance, The Body and The Image**  

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<th>Speaker</th>
<th>Institution</th>
<th>Overview</th>
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<tr>
<td><strong>Mirrors, Mirrors ... Darren Aronofsky’s Black Swan</strong></td>
<td>Dr. Keiko Kimura</td>
<td>Kobe Women’s University, Kobe, Hyogo, Japan</td>
<td>The themes of Black Swan are: mirrors; doubles; the mother-daughter relationship; the motifs of fairy tales, colors; light, and shadow; and fantasy and reality.</td>
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<tr>
<td><strong>Features of Japanese Performance: Body Expression and Two Types of Time in Dance</strong></td>
<td>Dr. Kyo Hoshino</td>
<td>Director, Performance Festival Executive Committee, Fukushima, Japan</td>
<td>The double nature of time to flow into an expression medium called the body is considered, and it is said that it is the feature of performance expression of Japan.</td>
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<td><strong>Peinture Gestuelle</strong></td>
<td>Prof. Dr. Rudolf zur Lippe</td>
<td>Berlin, Germany</td>
<td>Against the domination of grids, axes, mechanical structures in our environment, gestural painting offers the experience of other orders in movement and change.</td>
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**19:00-21:00**  
**MEDIATIONS BIENNALE OPENING AT THE NATIONAL MUSEUM**
## Sunday, 16 September

### 9:00-9:40  PLENARY SESSION - Jasia Reichardt, Arts Organizer and Writer, London, UK

“Our Dreams Change - We Don’t”

### 9:40-10:20  GARDEN SESSION & COFFEE BREAK - Featuring Jasia Reichardt

### 10:20-11:50  PARALLEL SESSION # 4

#### Room 1  Science of Perception

**Sculpting with Cellular / Micro, Macro and Cosmic Images: Concept, Process and Aesthetics**

Assoc. Prof. Azyz Sharafy, Art Department, Washburn University, Topeka, USA

Overview: This will present my 3D artworks, which uses cellular / micro, macro and cosmic images, and include a brief history of other artworks and artists using similar kinds of images.

**Stereo Visual Culture: From Fiction to Documentary**

Prof. Victor Flores, School of Communication, Architecture, Arts and Information Technologies, Universidade Lusófona de Humanidades e Tecnologias, Lisbon, Portugal

Overview: We intend to describe how 19th century photographic practices in stereoscopy (both fictional and documentary) should be taken into account when our current visual culture is investing in stereoscopy.

**Animare: To Give Life to**

Lee Cadieux, School of Creative Arts Faculty of Arts Research Institute for Art and Design, University of Ulster, Londonderry, UK

Overview: Historical examples of painting, animation, and cinema offer a glimpse at the technological landscapes of present and future moving image art.

#### Room 2  Teaching Images

**Images “In Unknown Gardens”: University Students Challenged to Interpret a Piece of Literature by Making a Video**

Emilie Martinez, Department of German as a Foreign Language, Friedrich-Schiller University, Jena, Germany

Overview: Discusses the use of space, objects, and gestures to express the Unknown in Peter Stamm’s characters. Explores the boundaries of the Unknown in relation to images based on literary works.

**Working Outside the Silos: Developing Spatial Design Sketching Skills through Movie-making**

Garry Layden, Division of Art and Design, The University of Bedfordshire, Luton, UK

Overview: The evaluation of a cross-disciplinary project that requires Spatial Design students to create short experimental movies, thereby enhancing their ability to use hand-drawn storyboards to develop and communicate design ideas.

**Icons of Superstition**

Kinga Wlodarska, Graphic Information, Central Connecticut State University, New Britain, USA

Overview: A visual exploration in the realm of storytelling from childhood memories through an accordion folded, laser-cut book to be interacted with, through a light source casting projected shadows of superstition.

#### Room 3  The Image in Context

**Ancestral, Secret African Imaging in Contemporary Afro-Cuban Visual Expression: Analysis of the Presence of Ekpe and Abakuá Graphic Images**

Prof. Haig David-West, Department of Visual Communication and Design, Indiana University–Purdue University Fort Wayne (IPFW), Fort Wayne, USA

Overview: An analysis of the work of Afro-Cuban artists living and working in Cuba, examining the extent to and manner in which ancestral, secret African imaging is expressed in their artwork.

**Concepts for All: The First Free of Charge Internet Image Bank Dedicated to Humanitarian Causes**

Prof. Nelu Wolfensohn, Graphic Design Program School of Design, University of Quebec in Montreal, Montreal, Canada

Overview: Project’s objective: assisting non-profit organizations at work in the developing world by providing their communication needs with powerful, wordless visual metaphors through which messages and meanings can be easily understood.

**Between the Lines: Collage and Image as Avant-Garde Strategies in Architecture in the 1970s**

Dr. Michael Chapman, School of Architecture and the Built Environment, University of Newcastle, Newcastle, Australia

Overview: The paper compares the use of images in the political posters of John Heartfield and the architectural posters of Bernard Tschumi, within the context of theories of the avant-garde.

#### Room 4  Workshop

**The Vanishing Point of Dance: What Lasts after the Dancing Images are Gone?**

Cristina Goletti, Legitimate Bodies Dance Company & IF ONLY International Festival of a Necessarily Lonely You, Boulder Colorado, USA, Mollie Wolf, Jadd Tank, Legitimate Bodies Dance Company, Brrr, Ireland

Overview: “Dance exists at a perpetual vanishing point.” (Marcia Siegel, 1973) Do dance images really vanish once the dance is over? What is the life span of a dance work?

### 11:50-12:35  LUNCH
14-16 September, The Image Conference

Sunday, 16 September

12:35-13:35 PARALLEL SESSION # 5
20-minute presentations followed by joint Q&A; 60-minute Workshop

Room 1
Picturing Space

Mapping the Void: The Hubble Space Telescope and Mediations of Distant Space-Time
Hannah McKim Lloy Goodwin, Film and Media Studies Department, University of California, Santa Barbara, Santa Barbara, USA
Overview: This paper explores the ways in which the Hubble Space Telescope's heterotopic images map and mediate the unknown reaches of our universe.

The American and Russian Voices from Outer Space: Constructing the Unknown in Popular Space Art
Kornelia Agnieszka Boczkowska, School of English, Adam Mickiewicz University, Poznań, Poland
Overview: The paper aims to present my research results in comparative American-Russian studies of the construct of the unknown represented in selected space art works pervading the 20th century visual media.

Room 2
Defining The Image

Landscape / Mediascape: Materiality, Communication and Presence
Nathan Davis, Graphic Design, Montana State University, Bozeman, USA
Overview: Are not both landscape and mediascape comprised of images that are aesthetic, thoughtful, banal, romantic and distant?

The Abstract, the Pictorial, and the Virtual: In Search of a Lucid Terminology
Dr. Or Ettlinger, Faculty of Architecture, University of Ljubljana, Ljubljana, Slovenia
Overview: Abstraction and virtuality are central to the discussion of images, but what are they exactly? This paper proposes a clear terminology by linking them to the phenomenon of pictorial images.

Room 3
Workshop

Toward a More Sensuous Sublime: Bathing in Hiroshi Senju's Waterfall
Peter Lawrence Doebler, Art and Religion Area, Graduate Theological Union, Berkeley, USA
Overview: A study of how the waterfall paintings of Hiroshi Senju challenge the contemporary idea of the sublime in art, particularly as it is articulated by Barnett Newman.

13:35-13:45 COFFEE BREAK

13:45-15:15 PARALLEL SESSION # 6
20-minute presentations followed by joint Q&A

Room 1
The Image, Movement and Society

The Exhibition of Genesis
Prof. Yasuyuki Saegusa, The Faculty of Art, Sojo University, Kumamoto, Japan
Overview: It is important for modern art to convey a contemporary, social message. Since 2010, I have been overseeing the development of an exhibition entitled ‘Genesis Beginnings’.

Travail de panneau: The Effects of Early Film on Henri de Toulouse-Lautrec’s Au Cirque Series
Kimberly Musial, Art History, Pennsylvania State University, New Orleans, USA
Overview: Henri de Toulouse-Lautrec experienced all the pleasures and entertainment Montmartre offered. I examine how his interest in movement borrowed from and rivaled the newest form of entertainment, film.

Room 2
Reality, Memory and Representation

Fictional Reality: The Uneasy Relationship between Fact and Fiction
Patricia Griffin, School of Art and Design, University of Ulster, Belfast, UK
Overview: Documentary image-makers often step over into the realm of fiction. This paper examines a range of fictional approaches employed to visualise real stories and explores the ethical concerns that surface.

The Images of the Artificial or, Why Everything Looks the Same
Mark Roxburgh, Communication & IT School of Design, University of Newcastle, Newcastle, Australia
Overview: Images are part of our field of perception. They are not representations but reality itself. As photography dominates images of the world, the world looks increasingly banal.

Biographic Landscape: Imaging a Genealogy of Memory
Prof. Hart Cohen, School of Humanities and Communication Arts, University of Western Sydney, Penrith, Annie Cohen, College of Fine Arts, University of New South Wales, Bullaburra, Australia
Overview: Biographic Landscape is a work of imaging that structures communication for imagining a life as a work of art and as a process of mediation between remembering and forgetting.

15:20-15:50 CONference CLOSING - Kathryn Weisbaum, Common Ground Publishing, USA
Presentation of Graduate Scholar Awards and Talking Circle Summary
GRADUATE SCHOLARS

Graduate scholars contribute to the flow and overall success of the conference. Their key responsibilities include chairing the parallel sessions, keeping the conference on schedule, providing audio-visual technical assistance and assisting with the registration process.

We would like to thank the following Graduate Scholars who participated in The Image Conference.

Christa DiMarco is an assistant professor at the University of the Arts where she teaches writing and art history. She is also a PhD candidate in Art History at Temple University. She is writing her dissertation on Vincent Van Gogh's two-year stay in Paris where he created images that reveal his engagement with the Impressionists and Neo-Impressionists. By exploring this body of work, she aims to understand how the Parisian visual and critical discourse shaped the trajectory of his painting career. Christa received a BFA in painting and drawing with honors from the University of the Arts and a MA in art history from Temple University.

Hannah Goodwin is a graduate student in the Film and Media Studies department at University of California, Santa Barbara. She studied at the University of Vienna during the 2010-2011 academic year on a Fulbright grant. Her research looks at the intersections of science and technology with entertainment media.

Magdalena Worłowska graduated from Tischner European University in Krakow, Poland with a BA degree in Applied Linguistic and from Jagiellonian University in Krakow, Poland with MA degree in Art History. During her MA studies she participated in the Erasmus exchange program in Dijon, France at the University of Burgundy and later in Brussels, Belgium at the Free University of Brussels. She is doing her PhD study at the Institute of Art History at Wroclaw University, Poland. Her thesis regards Ecological Artists in Poland. She participated in over eight international conferences, including in France, Greece and Slovakia, with six conference articles having been published. In 2010 and 2011, she carried out several lectures with students in biology and art departments concerning ecological education through art. Currently, she works as a guide and art educator at the International Centre of Culture in Krakow conducting artistic and ecological workshops.
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- Marianne Wagner-Simon, Director, Freies Museum Berlin, Germany

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ABOUT THE JOURNAL

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

EDITOR

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

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

General Requirements:
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• Papers should be approximately 2,000–5,000 words in length. They should be written as continuous expository narrative in a chapter or article style—not as lists of points or a PowerPoint presentation.
• Please remember that the papers are to be published in a fully refereed academic journal. This means that the style and structure of your text should be relatively formal. For instance, you should not submit a verbatim transcript of your oral presentation, such as ‘Today I want to speak to you about …’.
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• Spelling can vary according to national usage, but should be internally consistent.
• Papers should be thoroughly checked and proofread before submission, both by the author and a critical editorial friend—after you have submitted your paper you are unable to make any changes to it during the refereeing process.
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The International Journal of Health, Wellness and Society addresses a number of interdisciplinary health topics, including: physiology, kinesiology, psychology, health sciences, public health, and other areas of interest. This peer-reviewed journal is relevant to anyone working in the health sciences, or researchers interested in exploring the intersections between health and society.
Website: www.HealthandSociety.com/Journal

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Website: www.Management-Journal.com

The International Journal of the Inclusive Museum asks: In this time of fundamental social change, what is the role of the museum, both as a creature of that change, and as an agent of change? This peer-reviewed journal brings together academics, curators, researchers, and administrators to discuss the character and future of the museum.
Website: www.Museum-Journal.com

The International Journal of Religion and Spirituality in Society aims to create an intellectual frame of reference for the academic study of religion, and to create interdisciplinary conversations on the role of religion and spirituality in society. This peer-reviewed journal seeks to critically examine ideas that connect religious philosophies to their contexts throughout history.
Website: www.Religion-Journal.com

Spaces and Flows: An International Journal of Urban and ExtraUrban Studies addresses some of the most pressing and perturbing social, cultural, economic and environmental questions of our time. This peer-reviewed journal focuses on spaces of production, consumption, and living, and flows of people, goods, and information as crucibles and vectors of ongoing transformation.
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Website: www.Technology-Journal.com

Ubiquitous Learning: An International Journal sets out to define an emerging field. Ubiquitous Learning is a new educational paradigm made possible in part by the affordances of digital media. Our changing learning needs can be served by ubiquitous computing. This peer-reviewed journal investigates the affordances for learning through digital media, in school, and throughout everyday life.
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