

CONFERENCE PROGRAM AND SCHEDULE

DAILY SCHEDULE

Friday, 18 October

08:00-09:00	Conference Registration Desk Open
09:00-09:20	Conference Opening and Host Remarks
09:20-09:55	Plenary Session – Erkki Huhtamo
09:55-10:30	Garden Session and Coffee Break
10:30-11:15	Talking Circles
11:20-13:00	Parallel Sessions
13:00-13:50	Lunch
13:50-15:30	Parallel Sessions
15:30-15:45	Coffee Break
15:45-17:25	Parallel Sessions
19:00-21:00	Welcome Reception – Cocktail and Exhibition at Chicago Art Department Gallery

Saturday, 19 October

08:30-all day	Conference Registration Desk Open
08:45-09:00	Host Remarks
09:00-09:35	Plenary Session – Natasha Egan
09:35-10:00	Garden Session and Coffee Break
10:00-10:45	Workshops, Poster Sessions, and Focused Discussions/Roundtables
10:55-12:10	Parallel Sessions
12:10-13:10	Lunch and Talking Circles
13:10-14:50	Parallel Sessions
14:50-15:05	Coffee Break
15:05-16:45	Parallel Sessions
16:45-17:15	Closing Session

CONFERENCE HIGHLIGHTS

Welcome Reception and Exhibition

Date: Friday, 18 October – 19:00-21:00

Description: Common Ground Publishing and The Image Conference invite you to the conference Welcome Reception and Exhibition on Friday, 18 October, featuring international artists and work from conference delegates. The reception will be held at the Chicago Art Department – a gallery in the Pilsen arts district (address: 1932 S. Halsted St, #100, Chicago, IL 60608). All delegates are welcome to attend and enjoy complimentary drinks and refreshments. This is an excellent opportunity to network, participate in the work of your peers, and get to know your fellow delegates.

Shuttle transportation will be provided to and from the event. The shuttle will begin taking guests to the event at 6:40 pm and will return for additional groups at approximately 7:00 pm. The shuttle will depart from the Wyndham Blake Hotel – 500 S. Dearborn Street (a 5-minute walk from the conference venue). At the end of the event, guests can return via the shuttle, back to the Wyndham Blake Hotel.

Chicago Architecture Boat Tour

Date: Saturday, 19 October – 18:30-19:45

Description: Starting at the Wendella Dock at Trump Tower, an expert architecture guide leads you through all three branches of the Chicago River during this 75-minute tour, highlighting Chicago's rich architectural heritage. From residential to office buildings, you'll discover a wide range of architectural styles designed by notable architects such as Mies van der Rohe, Bertrand Goldberg and Skidmore, Owings and Merrill. Visit the conference registration desk to book your place on the tour. Tickets are \$US 20.00.

CONFERENCE SECRETARIAT

- Samantha Imburgia
- Raquel Jimenez
- Emily Kasak
- Kim Kendall

PLENARY SPEAKERS

Natasha Egan is Associate Director and Curator at the Museum of Contemporary Photography at Columbia College Chicago. Egan has organized numerous international and national exhibitions such as *Alienation and Assimilation: Contemporary Images and Installations from the Republic of Korea*; *Andrea Robbins and Max Becher: The Transportation of Place*; *Consuming Nature: Naoya Hatakeyama, Dan Holdsworth, Mark Ruwedel and Toshio Shibata; Manufactured Self*, photographs about how we identify ourselves through what we consume with international artists from Africa, Asia, Europe and the United States; *Made in China*, visually focusing on the global impact of manufacturing in China through photography, video and installation; *Loaded Landscapes* looking at historical and contemporary sites of trauma and conflict; *The Edge of Intent* examining the utopian aspirations of urban planners and how their visions adapt to changing environments; *Reversed Images: Representations of Shanghai and Its Contemporary Material Culture*; and *The Road to Nowhere?* for Fotofest 2010 Contemporary US Photograph with eighteen US artists. Egan has contributed essays to such publications as *Shimon Attie: The History of Another* (Twin Palms Press, 2004); *Photography Plugged and Unplugged* (Contemporary Magazine, 2004); *Brain Ulrich: Copia* (Aperture, 2006); *Beate Gütschow LS / S* (Aperture, 2007); *Michael Wolf: The Transparent City* (Aperture, 2008); *Placing Memory: A Photographic Exploration of Japanese American Internment* (University of Oklahoma Press, 2008); and *Stacia Yeapanis* (Aperture 2009). In addition, she teaches in the photography and humanities departments at Columbia College Chicago and juries local and national exhibitions. She holds an MA in museum studies, an MFA in fine art photography, and a BA in Asian studies.

Erkki Huhtamo holds a PhD in Cultural History. He is a media archaeologist, author, and exhibition curator. At DMA his areas are the history and theory of media culture and media arts. He is known internationally as a pioneer of an emerging approach called media archaeology. It excavates forgotten, neglected and suppressed media-cultural phenomena, helping us to penetrate beyond canonized "grand narratives" of media culture. Professor Huhtamo pays particular attention to the "life" of topoi, or clichéd elements that emerge over and over again in media history and provide "molds" for experiences. What may seem new things often prove to be just newly packaged ideas repeated during hundreds and even thousands of years. Professor Huhtamo has applied this approach to phenomena like "peep media" (a notion he has coined), the screen, panoramas and dioramas, video games, and mobile media. He has also written about the work of many media artists, including Paul deMarinis, Rafael Lozano-Hemmer, Golan Levin, and Bernie Lubell. Professor Huhtamo's most recent books are *Media Archaeology. Approaches, Applications, and Implications* (ed. with Dr. Jussi Parikka, University of California Press, 2011) and the large monograph *Illusions in Motion. Media Archaeology of the Moving Panorama and Related Spectacles* (The MIT Press, 2013). He is currently working on a book on interactive media (The MIT Press, under contract).

Professor Huhtamo has curated numerous exhibitions and events, including the major international exhibition *Alien Intelligence* (KIASMA Museum of Contemporary Art, Helsinki, 2000). He has served in many art exhibition and festival juries, including Siggraph, Ars Electronica, and the Interactive Media Festival. He has lectured widely in Europe, the United States, Japan, and elsewhere, and written and directed television series about media culture, including *Archaeology of the Moving Image* (YLE, The Finnish Broadcasting Corporation, 1995-96). Professor Huhtamo has also adapted his ideas to stage works. In 2005-06 he performed a multi-media performance titled *Musings on Hands* with acclaimed media artists Golan Levin and Zachary Lieberman (Tmema) at Waseda University's Ono Memorial Hall, Tokyo, and at the Ars Electronica 2006 festival in Linz, Austria. More recently Professor Huhtamo introduced *Mareorama Resurrected*, a stage work that features a reconstruction of a nineteenth-century moving panorama and live piano music (performed so far in Los Angeles, Chicago, and Pittsburgh), and *From Dole to the Pole*, or Professor Huhtamo's *Daring Adventures* (Los Angeles, 2012). The latter performance features authentic nineteenth-century magic lanterns and hand-painted lantern slides, live music, and 'follies' sound effects. Professor Huhtamo owns an extensive collection of antique optical viewing devices and documents, such as magic lanterns, peep show boxes, camera obscuras, praxinoscopes, kinoras, etc., which he often demonstrates to his students.

EXHIBITING ARTISTS – PERSONAL STATEMENTS AND BIOGRAPHIES

Natasha Carrington

Natasha Carrington's work is a multidisciplinary ranging from drawing, photography and video installation. Her practice centres on relationships of power and how the self is both a reflection of, and a reaction against its environment.

Alongside regular exhibitions in galleries; public spaces, film and video festivals such as the Melbourne Underground Film Festival and the international video festival Loop in Barcelona Natasha has presented and published papers in international conferences including the 'Activating Peace and Human Rights Conference' in Australia and the 'London Film & Media Conference'.

In 2012 Natasha Completed her PhD titled 'Traversing Correctional Space: The tensions between Justice, Ethics and Aesthetics' at Monash University in Australia. For this work she interviewed twelve men inside Victoria's maximum security Barwon Prison in an effort to reveal their personal stories and insights into the correctional system in Australia. At 'The Image' Conference she will present her paper 'Picturing the Offender: The Image as a Construction of Power, Popular Culture and Difference' that examines representations of perpetrators of crime and accompanies her film 'Retribution' that is included in The Image Conference Exhibition.

Patrick Ceysens

Patrick Ceysens is a painter, film/video maker, and working across a range of media and their specific languages. There is one constant: his research in the deeper picture elements and their indirect effects. The search for the image construction and the intermediate region in the image layers.

He has already made several multimedia-installations at home and abroad. His artistic work is presented by Galerie DS (www.galerieds.eu), Galerie Light Cube (www.light-cube.be), and Galerie Judy Straten (www.galeriejudystraten.com).

Patrick is also docent image analysis at several universities & university-colleges: Erasmus University College Brussels, PHL College in Hasselt, University Hasselt, Belgium. Currently, he is working on a PhD on this subject at UHasselt, Belgium.

He is the creator of the website: <http://www.analyzing-images.com> which is a virtual taxonomy of image typologies.

Mariam Eqbal, MFA 2013, Virginia Commonwealth University

I was born in Lahore Pakistan, I live in Richmond, Virginia, and I like watching the waters of the James River. I wonder about approximation. How can a circle ever be measured if pi, the tool for measuring it, is itself infinite? I think about things breaking into smaller things like matter decaying into molecules and particles. I think about numbers and count and wonder about time as a collection of loops, as small repetitive oscillation within one big development, like waves in an ocean. I think about totality, about the beginning and ends of things.

My work explores singularity recurring in the presence of time, as an entity in a constant state of flux, shifting and changing. It investigates the complexities of individual forms and systems that occur in nature, and the functions and processes that are fundamental to the design of the form or system in question.

Over the course of my research I have come to realize and appreciate my connection with nature at the fundamental level, as a product of natural forces. Along with all things in nature, I am a construct of time, repeating, collecting, and growing in small acts.

I seem to be a verb, an evolutionary process, an integral function of the universe. --- R. Buckminster Fuller

Alison Goodyear

I am a visual artist and my practice involves working predominantly with drawing and painting, informed by a history and theory of painting and landscape. Through various processes and levels of abstraction my work articulates concerns drawn from these sources, exploring organic spaces and their liminal boundaries by creating, playing and distorting what seems as familiar space. I am currently in my second year as a practice-based PhD candidate at Chelsea College of Art. In my research practice I am examining the experience of aesthetic 'absorption' taken from Diderot and Fried and its relationship to a painting practice.

Marina Kassianidou

Marina Kassianidou is an artist and academic whose practice combines painting, drawing, collage, installation, site-specific art, and found objects. She graduated from Stanford University, where she was a CASP/Fulbright scholar, with degrees in Studio Art and Computer Science (both with Distinction). She obtained an MA in Fine Art from Central Saint Martins College of Art and Design. She is currently a PhD candidate in Fine Art at Chelsea College of Art and Design, University of the Arts London, UK. She has exhibited her work in group exhibitions in the UK, USA, Cyprus, Israel, Germany, Greece and France and she has had solo exhibitions in Nicosia, Cyprus (Gloria Gallery, 2006, 2008) and London, UK (Tenderpixel Gallery, 2009). She has been a resident artist at the Virginia Center for the Creative Arts, Hambidge Center for the Creative Arts and Sciences, Ragdale Foundation, and at the Stonehouse Center for the Contemporary Arts. She has participated in conferences in Europe and the USA and her writings and work have appeared in the journals *Arteri* (Cyprus, UK), *ArtSEEN* (Florence, London, New York) and *The International Journal of the Image*. Her work is currently featured in the book *Beyond Contemporary Art* by Etan Ilfeld.

Daniel Labbato

Daniel Labbato lives in the Mid-Hudson Valley, New York, working as an associate professor of communication and media at SUNY New Paltz. Besides his past work in the film, television, and commercial industries, his theoretical interest in the image has led him to create video and multimedia art projects that give an "open-reading" for the viewer (viewer as author) to create meaning.

Terry Matassoni

Terry Matassoni was born in Melbourne, Australia in 1959.

He studied at the Victorian College of Arts, Melbourne, where he completed a Diploma and a Postgraduate Diploma in Fine Art. He obtained a Master of Fine Arts Degree at Deakin University in 2004.

He has held 27 solo exhibitions in Melbourne, Sydney, Adelaide and Fremantle, Italy and Auckland, New Zealand, and participated in group shows in Toronto, Denmark and Berlin. Matassoni has been awarded various art prizes including the Sir Russell Drysdale Memorial Prize for drawing. In 1992 he was commissioned to paint a tram by the Victorian Ministry of the Arts, and was artist in residence at St John Baptiste College in New York in 1993. In 2003 a survey of his work was held at Stonnington Stables, the Deakin University Gallery. In 2012 he had a major curated exhibition spanning 23 years of work at The Maroondah Art Gallery, Melbourne. His work is held by major Art collections including the National Gallery of Victoria, Heide Museum of Modern Art, The Museum of New Zealand, the Museum of Contemporary Art, Sydney, the Museum of Victoria, Melbourne, and several regional and university galleries throughout Australia.

He has lectured at the Institute of Koorie Education, Deakin University since 2000.

Russell Prather

Russell Prather is a visual artist who has exhibited his work nationally in solo and group shows including *4 Real, 4 Faux: Animating the Vernacular* at Truman State University, *The Texas National* at Stephen F. Austin State University, *The Arrowhead Biennial* at the Duluth Art Institute and the 2012 *Upper Peninsula Focus* at the DeVos Museum at Northern Michigan University. Prather is professor of eighteenth and nineteenth century literary and visual culture in the Department of English at Northern Michigan University in Marquette, and directs the department's Master of Arts program. He has published both art and criticism, including *William Blake and the Problem of Progression* in the journal *Studies in Romanticism*.

GRADUATE SCHOLAR RECIPIENTS

Joshua Trey Barnett is an associate instructor and graduate student in the department of communication and culture at Indiana University in Bloomington. Working at the crossroads of rhetoric and visual culture, Joshua's award-winning research on both queer and environmental issues is published in the *Southern Communication Journal*, the *Journal of Leisure Research*, *Speaker & Gavel*, *Just Leisure: Things We Believe In*, and *Public Speaking: The Virtual Text*.

Amber Rae Bowyer is an Annenberg Fellow at the University of Southern California, pursuing a PhD from the Bryan Singer Division of Critical Studies in the School of Cinematic Arts. She holds an MA from the same program, and a BA with honors in Critical Studies in Film from the University of California, Santa Cruz. Within the discipline of Film Studies, Amber's scholarly interests center on knowledge production and film theory, with attention to an array of film practices ranging from Science Fiction, Educational and Documentary filmmaking, to Animation and Comics. Amber has also earned the USC Visual Studies Certification, and is enthusiastic about the potentials of Visual Studies as an interdisciplinary approach to enrich and more broadly apply existing theories of cinema.

Amber's specialization in moving image appropriation unites her radical cultural politics with her interest in knowledge production, her facility for film theory, and her taste for creative experimentation. Her proposed dissertation topic deals with the inherent politics of the appropriated moving image, across the traditions variously considered "found footage," "collage film," and "compilation documentary." This set of case studies addresses continuities and discontinuities in the politics of reuse, remix, and redress across film history, as well as the ways cinematic appropriation has influenced visual and digital culture at large.

Charli Brissey is a choreographer and video artist currently pursuing her MFA in Kinetic Imaging at Virginia Commonwealth University. Integrating dance and digital training with her interests in queer theory, Brissey's research examines social understandings and expectations of the body through the lenses of feminist critique and animalism. Her work has been presented and produced at a variety of venues, including the Dance on Camera Festival at Lincoln Center, the Center for Performance Research, Dance New Amsterdam, the CURRENT SESSIONS at Wild Project Theater, Body Cinema/International Video Dance Festival of Burgundy, and The Eye Institute. Brissey was recently awarded a Virginia Museum of Fine Arts Graduate Fellowship for her work in film and video.

Anna Clareborn is a graduate student at the Art History department at Uppsala University in Sweden, where she also earned her B.A. in Art History and her B.A. in Classical Archaeology and Ancient History. Her main research interests include visual aspects of cultural heritage and political imagery. She holds the full research scholarship for art history at the Swedish Institute in Rome for the 2013-2014 academic year.

Jamie Coull is a PhD candidate in the School of Media, Culture & Creative Arts at Curtin University in Perth, Western Australia. She received a Bachelor of Education from the University of Southern Queensland and a Bachelor of Arts (Hons) from Curtin University. Jamie is an experienced high school teacher; however her career goals are now firmly focused on arts research and tertiary teaching. Jamie's research interests include collaborative creativity, identity formation in performances of desire and fantasy, shifting notions of queerness, and how the act of seeing and being seeing might be challenged in age of web 2.0.

Jamie's current research project towards PhD is an autoethnography which investigates what is at stake when one's private, subjective fantasies become tangled up with notions of seeing and being seen in performance, not least within the age of social media and web 2.0. The autoethnography specifically focuses on Jamie's interest in and practice of faux queen drag in online and live settings. As a result, much of the focus of her research surrounds notions of queerness in the faux queen community and the risks and rewards of presenting performances and images online.

In 2012 Jamie was awarded an Australian Postgraduate Award and Curtin Research Scholarship. In 2014, Jamie has been invited to the University of Maryland Women's Studies Department to complete her final year of PhD study as a J1 Visiting Scholar.

Randy Davis is currently in the dissertation stage (ABD) of the Media, Art and Text (MATX) PhD program at Virginia Commonwealth University (VCU). He earned his BS degree in Psychology at VCU in 1983. He has lived and worked in Bosnia (1998), Kosovo (1999) and Afghanistan (2004). In 2007, He returned to VCU to further his education and in 2008 was awarded a second bachelors degree (BA) in International Studies with a concentration in World Cinema and a minor in Spanish. In the same year, he earned a graduate certificate in Documentary Filmmaking from George Washington University and in 2010, he was awarded a MS degree in Mass Communications with a concentration in Multimedia Journalism (VCU). In the MATX program, his focus is on Soviet Cinema and film as documentary.

Daniel Grinberg is a graduate student and associate instructor studying Film and Media in the department of Communication and Culture at Indiana University. Previously, he studied English Literature and Foreign Affairs at the University of Virginia. His current research focuses on the documentary, particularly through the lenses of memory and spatiality, as well as trauma, representations of war, and postcoloniality. Some of his upcoming projects will interrogate gendered space in the Vietnam War documentary and responses to state-sponsored Internet blackouts in wartime.

Kimberly Musial is a doctoral candidate at The Pennsylvania State University. Her research interests include nineteenth-century European art, post-1945 American and European art, and the Northern Renaissance. Her forthcoming dissertation explores the connections between art, gender, sexuality, and technology in Henri de Toulouse-Lautrec's oeuvre. In the fall of 2012, she received a Dissertation Fellowship to focus on research and writing. She has presented papers across the United States and in Poland, and she has an article soon to be published in the *International Journal of the Image*. At Penn State, she worked as a curatorial assistant and collections aide at the Palmer Museum of Art and All-Sports Museum, respectively. She has also taught art history courses at Penn State and the American InterContinental University. She recently moved to Vermont from New Orleans and is bracing for the New England winter.

Indira Neill Hoch is a graduate student and research assistant at University of Illinois at Chicago in the department of Communication. Her prior degrees include a BA in German and Art History at Bryn Mawr College and an MA in Humanities/Film Studies from the University of Chicago. Her research areas include social media, video game studies, and online fandom communities with a focus on the interaction between text and image, as well as conduct control among online community participants. Her prior research includes gender performances on LiveJournal.com kink memes and how social norms are established and perpetuated on Tumblr. She is currently in the middle of a large project investigating sexuality and race depictions in single player video games.

Meaghan Niewland is a new media designer, artist and entrepreneur with a unique combination of expertise in multimedia development and communications strategy. She is currently based in Hamilton, Ontario, Canada and is the sole proprietor of the design firm, Niewland Media, as well as a Research Assistant for the Communication Studies and Multimedia department at McMaster University. Meaghan is a recent graduate of the Communication and New Media Master of Arts program at McMaster University where she also earned her Honours Bachelor of Arts degree in Communication Studies and Multimedia. Her MA thesis, *Framed in Time: A Cinemagraph Series of the Everyday & Grounded Theory of Cinemagraphy*, includes an original cinemagraph series and provides a historical and critical analysis of cinemagraphs otherwise known as living photographs. Her work utilizes Grounded Theory methodology to theorize the artistic themes in this new media format. Further research interests include new media methods, sound art, photography as well as branding and cognition with particular focus on neuromarketing and the embodied mind. Meaghan has been recognized with numerous awards, publications and creative achievements and has been acknowledged for teaching excellence by the Graduate Students Association and the Centre for Leadership in Learning at McMaster. Prior to pursuing her Master's degree, Meaghan lived and worked in Las Vegas as Director of Media Relations and Professional DJ for an established entertainment agency.

Felicity Strong is an independent curator and PhD candidate in her second year of research at the University of Melbourne, Australia. She holds a Bachelor of Arts in Art History from the University of Melbourne and received First Class Honours for her thesis which explored the development of the Gallery of Modern Art in Brisbane. She has also completed a Master of Art Curatorship and has worked in commercial galleries in Melbourne and London. Her PhD research is focused on discovering the extent to which perceptions of art forgery are influenced by depictions in cultural context, such as in literature, on screen and within an art museum environment. Felicity is a member of the Board of Management of BLINDSIDE Artist Run Initiative in Melbourne, where she holds the position of Social Media Coordinator. She has curated exhibitions at BLINDSIDE and Brunswick Street Gallery, Melbourne.

Sajda van der Leeuw is a graduate student at the Institute of Fine Arts of New York University, supported by a Fulbright scholarship and several Dutch funds. She graduated in 2012 in a MA in Philosophy at the University of Amsterdam, the Netherlands, with a thesis about aesthetic presence. She also holds a BA in Art History and a BA in Philosophy from this university, with emphases on aesthetics, metaphysics, theories of the image and mimesis, European and American modern and contemporary art, as well as German romantic art. Her main interests range from questions concerning society and art, theories of identity and representation, art and politics, to contemporary theories of the image."

Friday, 18 October

08:00-09:00

CONFERENCE REGISTRATION DESK OPEN

09:00-09:20

CONFERENCE OPENING

Phillip Kalantzis-Cope, Common Ground Publishing, USA

09:20-09:55

PLENARY SESSION

Erkki Huhtamo, Design Media Arts, University of California, Los Angeles

"From Topos to Virus: Lessons from the Past for Today's Networked Visual Culture"

09:55-10:30

GARDEN SESSION AND COFFEE BREAK

Featuring Erkki Huhtamo

10:30-11:15

TALKING CIRCLES (THEMES LISTED BELOW)

ROOM 1: Theme 1 – The Form of the Image

ROOM 2: Theme 2 – Image Work

ROOM 3: Theme 3 – The Image in Society

11:20-13:00

ARCHIVES, EXHIBITION, DISPLAY 1

Room 1

Exhibiting Inauthenticity: The Exhibition of Art Forgery within the Art Institution

Felicity Strong, The University of Melbourne, Australia

This paper examines how the exhibition of art forgery within an art institutional context affects its status as a work of art.

The Image Out of History: Ben Russell's Let Each One Go Where He May and the Resistance of the Gesture

Giles Simon Fielke, University of Melbourne, Australia

Beginning with a consideration of the contemporary relevance of Kulturwissenschaft, this paper examines

the work of contemporary artist and film-maker Ben Russell, his production of images, and cultural memory.

11:20-13:00 (Friday, Cont'd)

Studio, Image, Album, Ruin: Nineteenth Century Mexican Photographs and the Idealized Nation

Prof. Raúl Rodríguez-Hernández, University of Rochester, United States — Prof. Claudia Schaefer, University of Rochester, United States

Nineteenth-Century Mexican photographic studios, family albums, and middle-class portraiture offer material evidence of the ideological value of modernity, readable today as the monumental ruins of that national project.

The Visual Narrative in House Museums

Aslihan Gunhan, Middle East Technical University, Turkey

House Museums as a new field in museology has the potential to visually and architecturally narrate fragments of history. Transformation of house space into museum space offers a unique representation.

DIGITAL ART AND NEW MEDIA 1

Room 2

Control and Surrender: Negotiating the Risks and Rewards of Online Performances and Images

Jamie Lee Coull, Curtin University of Technology, Australia

This paper considers how online performers might negotiate the risks and rewards of control and surrender at work within online performances and images.

Personal Geographies: Closeness However Distant as It May Be

Dr. Andreas Kratky, University of Southern California, United States

With a site specific interactive installation and its theoretical consideration we are reflecting on the experience of presence and social embeddedness in the era of augmented reality representations of space.

Profiling the Self, the Other, Image, Social Media and Art: 3D Social Media

Prof. Azyz Sharafy, Washburn University, United States

The paper presents the exploration of self, others, facial profiles and images as 3D art. Also, the use of this 3D art as a real world social media is discussed.

Recombinant Media Chaos: Media Art after New Media

Paul Hertz, School of the Art Institute of Chicago, United States

In "post new media" network culture, images inhabit encoded streams that compete for emergence. Artists learn to use various strategies to work within the resulting recombinant media chaos.

THE IMAGE IN ARCHITECTURE

Room 3

Concrete Façades and Images: A Contradictory Relationship

Dr. Marisol Vidal, Technical University Graz, Austria

Concrete façades escape the way architecture usually deals with images: they are images themselves but cannot be fully depicted or apprehended in a figurative way.

Images Create Identities: The Case of the City of Ahmedabad, India

Heta Trivedi, Freelance Architect and Arts Journalist, United States

Images have power, a power to change our thoughts and perspectives. Similarly, the images in architecture create impact, and influence the way we identify with a building, space or a city.

11:20-13:00 (Friday, Cont'd)

Re-reading Architectural Representations through the Human Figure

İrem Uslu, Kocaeli University, Turkey

Semiotical reading of architectural representations prepared by architects will be performed through the reason and the way human figures are used.

Urban Images: Silhouettes of Istanbul

Ozgun Yuceturk, Istanbul Technical University, Turkey

The research focuses on discovering the dialogue and the perception of the city image during the encounters with the accumulation of the knowledge of city over the years.

THEORIZING THE IMAGE 1

Room 4

The Dialectics of the Image: Image as Interference, Interference as Image

Sajda Alexandra José van der Leeuw, New York University, United States

This paper is concerned with the thesis that dysfunction, or at least interruption, is an intrinsic imagistic mode, without which an image cannot be perceived as image.

The Politics of the Visual 2

Prof. Rod Stoneman, National University of Ireland, Galway, Ireland

The social and visual are connected, mutually interactive and reinforcing. The combination of the power of an undependable image system and the retraction of progressive political prospects are not unrelated.

Skewed Villainy: The Problematic Image of the Eastern Antagonist (or, Dr. No Was a Monkey)

Dr. Abraham Kawa, ndependent Researcher, Cultural Studies Theorist, and Author of Genre Fiction, Greece

Using examples ranging from James Bond to Iron Man, this paper traces how the "Eastern villain" stereotype has become compromised by real terrorism and growing disbelief in its Manichaeian simplicity.

What Might an "Edifying" Art Practice Look Like?

Diane Zeeuw, Kendall College of Art and Design of Ferris State University, United States

I would like to apply Richard Rorty's propositions for an "edifying" philosophical practice to the question of how such a framework might enrich or challenge the practice of art.

THE EVERY DAY IMAGE 1

Room 5

Billboard Babies: Embodied Images of Identity and Aspiration in Infant Clothing

Alain Blunt, University of Massachusetts Dartmouth, United States — Dr. Robert A. Brooks, Worcester State University, United States

This research is a unique look into how text and images on infants' clothing serve to express parental identity and ideologies in both manifest and latent ways.

11:20-13:00 (Friday, Cont'd)

Framed In Time: A Cinemagraph Series of the Everyday and Grounded Theory Study of Cinemagraphy

Meaghan Niewland, McMaster University, Canada

A historical and critical analysis of the Cinemagraph. Utilizing Grounded Theory, this study theorizes artistic themes in this new media format, supported by an original cinemagraph series of the everyday.

Visual Arts Practices in Nigeria

Hyacinth Chidozie Ngumah, Alvan Ikoku Federal College of Education, Owerri, Nigeria

The paper examines the visual arts practices in Nigeria from precolonial period to post-colonial period. The paper also looks into the various art forms in terms of media and structures.

Visualizing Monaro: An Investigation of Fragment Arrangement of Soft Drink Crates

Dr. Richard Morris, Avondale College, Australia

The intertexture of component parts in Rosalie Gascoigne's assemblage Monaro, 1989, triggers for the viewer a visualisation of the wind swept grasslands of Monaro in Southern New South Wales.

WORKSHOPS (45-MINUTES EACH)

Room 6

From Mimesis to Mental Matrix: An Ontology for Images

Patrick Ceyskens, University Hasselt Belgium, Belgium

An artistic research into existing and unknown parameters in images and in particular their interaction and experimental interaction, which could lead to possible new meanings.

Spectatorial Propositions: Exploring the Activity of Spectatorship as a Point of Creative Possibility

Joanne Haywood Richardson, Curtin University, Australia

Contemplating viewer participation as a point of creative possibility by inviting attendees to take part in, direct and play with the conventional structure of an artist's talk.

13:00-13:50

LUNCH

13:50-15:30

GENDER, IDENTITY, PERSONHOOD 1

Room 1

The Femme Nouvelle and Masculinity: What Advertising in the Fin-de-siècle Tells Us about Being a Man

Kimberly Musial, The Pennsylvania State University, United States

What can attractive women on advertising posters tell us about masculinity? By examining lithographs produced in fin de siècle France, we will begin to answer this question.

13:50-15:30 (Friday, Cont'd)

Images of Women's Bodies in Public Spaces: A Long-term Political Narrative

Dr. Pamela Flores, Universidad del Norte, Colombia

We argue that the use of the body made by Femen and the images it produces are part of a long-term political narrative constructed by the successive waves of feminism.

Recognition, Belonging, and the Image

Charli Brissey, Virginia Commonwealth University, United States

The foundation of my research lies in queer theory and feminist studies that examine the sociocultural underpinnings that navigate both how we see images and also how we create them.

A Subdued Palette: Using the Color Spectrum and Illustrations to Retrieve Memories of Life in Soviet Latvia

Anna Romanovska, OISE, University of Toronto, Canada

Color can be used to heal, to show and tell. In this paper I explain a color-informed methodology, created to guide the structure for life history study of Soviet Latvia.

IMAGE IN RELATION TO SPACE 1

Room 2

Everyday Goings-on: Intersecting Points Where Context Meets Conversation

Monique Redmond, AUT University, New Zealand — Sue Gallagher, AUT University, New Zealand

This paper presents two stages of the month-long Assembly project that took place at ST Paul St gallery, NZ; including the exhibition design and Speakeasy, a collaborative 2-day event-based project.

The Matrix Method: Looking as a Generator for Creativity

Prof. Thierry Lagrange, Catholic University of Leuven, Belgium

This is an overview of essential aspects of the use of the "Matrix Method." Through the explicit use of the image, the method leads to forms of reflection and creativity.

Seeing, Filming and Imagining Space: Images of (Post)Modern Cityscapes in Contemporary Brazilian Cinema

Dr. Maria Helena Braga e Vaz da Costa, Federal University of Rio Grande do Norte - UFRN, Brazil

The paper will discuss the aesthetics involved in the process of constructing and imagining the city within the context of the contemporary Brazilian cinema's representation of architecture and urban space.

Ruins of Architecture: Communicating the Encounter

Clem Monro, University of Lincoln, Lincolnshire, UK

This practice-led research seeks to explore the physical manifestations of the ruin and in particular, what those physical manifestations represent in the context they are seen in and experienced.

13:50-15:30 (Friday, Cont'd)

THE TEXT AS IMAGE

Room 3

“In the Beginning Was the Word”: A Re-reading of Blake’s Image-text in the Book of Urizen

Meredith Massar, Graduate Theological Union, United States

Can language “rouze” us? Blake’s shifting conceptualization of Urizen’s book unlocks a new perspective of language in the attempt to redeem it, and us, from systematic death.

The Roles of Imagistic Language in Therapeutic Writing

Dr. Roy F. Fox, University of Missouri, United States

This paper is a report on case studies of two language experts who voluntarily chose to engage in writing to “heal” themselves from traumatic events.

Text as Image and Image as Text: The Literary Journal

Anna Leahy, Chapman University, United States — Prof. Claudine Jaenichen, Chapman University, United States

A poet and a graphic designer explore together the relationship between text and image and the possibilities and limitations for print and digital in producing a national literary journal.

The Gendered Image: Deconstructing Life Drawing

Prof. Howard Riley, Swansea Metropolitan, University of Wales Trinity Saint David, United Kingdom — Amanda Roberts, Swansea Metropolitan University, United Kingdom

This paper introduces an original systemic-functional semiotic model intended to facilitate the analysis and synthesis of drawings in an art school context.

VISUAL PRACTICE IN SOCIETY

Room 4

The Dictator Stays in the Picture: The Forgotten History of a Controversial Mural

Kenneth DiMaggio, Capital Community College, United States — Dr. Carl Antonucci, Central Connecticut State University, United States

Should art depicting controversial figures remain in the picture? Mussolini does in Guido Nincheri’s church mural featuring Mussolini, but not Lenin in a Diego Rivera mural destroyed for featuring him.

Sacred and Profane: Word as Image

Will Hill, Anglia Ruskin University, Cambridge, United Kingdom

The paper considers the word as image from the contrasting perspectives of devotional and subversive contexts: as the expression of religious faith and as an instrument of avant-garde visual practice.

Social-cultural Images of Muslims and Islam in the United States: The First Decade after the September 11th Terrorist Attacks

Izabela Marianna Handzlik, University of Social Sciences and Humanities, Poland

Determining the dominant topoi and discourses in the American press, this presentation aims to conduct an analysis of social-cultural images of Muslims and Islam in the first decade following 9/11.

Fear versus Anger: Determining Which Type of Photograph Will Dissuade Participation in a Rally

Michael Friedman, University of Tennessee at Chattanooga, United States

The study examined two types of media photographs used to dissuade the public from participating in a rally, fear and anger photographs.

13:50-15:30 (Friday, Cont'd)

PHOTOGRAPHY AS IMAGE METHOD 1

Room 5

My Adventures in Time and Space: "Waiting for Carol" and "A Night at the Opera"

Prof. David Richmond, Simpson College, United States

I am recording thoughts of events through visual image instead of written imagery. My method of capturing images is, "My Adventures in Time and Space."

Quotidian Photographs: Looking Back at Ernest Cole's Photographs of Apartheid South Africa

Sally Gaule, University of the Witwatersrand, South Africa

This paper examines how Ernest Cole's images of everyday life reveal the sense of suffocating embrace, unceasing surveillance and the pervasive control to which Africans were subjected during Apartheid.

Stereoscopy in Portuguese Social History of Photography: First Data

Prof. Victor Flores, Universidade Lusófona de Humanidades e Tecnologias, Portugal

This is a presentation of a research project on stereo photography in Portugal which aims to increase the visibility of stereoscopy in the Portuguese social history of photography.

Photography as Social Encounter: From Image to Event

Dr. Daniel Palmer, Monash University, Australia

This paper analyses the camera as a vehicle for social interaction and exchange in three works of conceptual art, with reference to participatory art and Ariella Azoulay's theorization of photography.

WORKSHOP (13:50-14:35)

Room 6

Augusto Boal's Image Theatre: A Physical Representation of the Social Effects of the Image

Joni Starr, Michigan State University, United States — Karenanna Creps, Michigan State University, United States

Participants will engage in Image Theatre as created by theatre practitioner Augusto Boal. This practice allows participants to physically perform images that highlight challenges of individuals and society.

FEATURED SESSION (14:50-15:20)

Room 6

Publishing Your Book or Paper with Common Ground

Samantha Imburgia, Common Ground Publishing, USA

In this session Samantha will present an overview of Common Ground's publishing philosophy and practices. She will also offer tips for turning conference papers into journal articles, present an overview of journal publishing procedures, introduce The Image Book Series, and provide information on Common Ground's book proposal submission process. Please feel free to bring questions – the second half of the session will be devoted to Q&A.

15:30-15:45

COFFEE BREAK

15:45-17:20 (Friday, Cont'd)

INTERPRETING THE MOVING IMAGE 1

Room 1

An Aesthetic of Place in Film Vis-à-vis Film as a Medium Universal Civilization

Dr. Thomas Schurch, Clemson University, United States

Four films - Milagro Beanfield War, Tender Mercies, Chinatown, and The Soloist – are discussed to demonstrate “place” theory in film in contradistinction to films influencing and influenced by globalization.

From Image to Gesture: Giorgio Agamben's New Approach to Film Theory

Jakub Morawski, Jagiellonian University, Krakow, Poland, Poland

I wish to present theoretical shift in contemporary cinema/visual studies that happened after Deleuze published his books on cinema. Agamben among others reviews that work and suggest new, “gestural” theory.

“¡No Soy Invisible!” or I’m Not Invisible: Social Drama in Rosario Garcia-Montero’s “Las Malas Intenciones”

Pablo Celis, University of Kansas, United States

Cayetana, the protagonist of the 2011 Peruvian film “Las malas intenciones”, through the use of images, engages in a learning experience that fits Victor Turner’s model of “social drama”.

Recuperating Detournement: Making Space for Moving Image Appropriation in Visual Studies

Amber Rae Bowyer, University of Southern California, United States

The application of Guy Debord’s theories of detournement to examples of found footage and moving image remix across history helps establish an investigation into appropriation as utterance in Visual Studies.

POLITICAL IMAGES, IMAGINING POLITICS 1

Room 2

Image as Illusion in the Uncanny

Pablo Petrucci, York University, Canada

A theoretical analysis of multiple perspectives on “the uncanny” - where each speaks to an eerie illusory image that ultimately works to remove the real presence of a marginalized population.

The Image as Revolutionary?: Kristeva's 'Severed Heads' and the Political Function of the Work of Art

Dr. Georganna Ulary, Marist College, United States

This paper provides a critical analysis of the political function of the image. It explores the meaning of and implications that follow from Kristeva’s hypothesis that art works are political.

Picturing the Offender: The Image as a Construction of Power, Popular Culture and Difference

Natasha Carrington, Monash University, Australia

This paper will consider influences that shape the ways in which we conceptualize criminality.

The Protest Goes Inside!: The Body Visual Practice

Maria Portugal, Goldsmiths – University of London, United Kingdom

During the last three decades the enlightenment of political action in western civilization has been intimately bounded with the perception of protest as a (re)shaped image of body experience.

15:45-17:20 (Friday, Cont'd)

IMAGES IN THE SERVICE OF LEARNING 1

Room 3

The Accidental Image

Prof. Sharon Oiga, University of Illinois at Chicago, United States — Guy Villa, Columbia College Chicago, United States

Image-making, composition, and meaning are investigated in processes of random convergence leading to results characteristic of unexpected design and dynamic energy. Meaning is augmented through form, with intentionality and unpredictability.

The Affective Intensity of Images: Transformative Learning through Image-making

Tara Michelle Winters, The University of Auckland, New Zealand

In this paper I argue for image making as a special case of Transformative Learning utilizing Heron and Reasons' (1997) theorization of the foundational role of affect in experiential knowing.

Prove It!: The Concept/Image Map in The Age of the Test

Brian DeLevie, University of Colorado Denver, United States

The use of creative image-based concept maps in K-12 education provides a more equitable way to assess, encourage and foster student learning and providing a means of meeting government benchmarks.

Travelling Concepts in Photography

Dr. Susan Close, University of Manitoba, Canada

This paper provides a critical overview of Travelling Concepts in Photography, a graduate level photography elective that combines the practice, theory and history of photography.

THE SCIENCES OF PERCEPTION 1

Room 4

Beyond the Sensation of Colors: Resonance and Color in the Paintings of Barnett Newman

Troy Rhoades, Université de Montréal, Canada

Looking at to work of Barnett Newman, this presentation explores how the resonance generated between the singularity and multiplicity of colors is paradoxical, yet enables images to emerge into sight.

Transformation of an Image into Architectural Space by the Operation of Layering: House II Designed by Peter Eisenman

Duygu Tuntas Karaman, Middle East Technical University, Turkey

Architectural images with variations on their configurations and difference in positions have the potential to define and generate complex architectural forms when they are formulated by the operation of layering.

Unveiling the Pre-designed Vanishing-point in the Architectural Image Space: Re-framing Perspectival Space with the Aid of Photograph as a Mode of Architectural Representation

Bilge Beril Kapusuz, Gazi University, Turkey

Perspective projection enables production of architectural space as an image beforehand; pre-designed vanishing point is argued to be spatially dictated which is unveiled by the photographic representation of the space.

15:45-17:20 (Friday, Cont'd)

Visual Perception in Dynamic World

Jiawei Xu, University of Lincoln, United Kingdom

Bio-inspired visual perception is critical to many application areas such as health care, human machine interaction and robotics. My research focus on developing algorithms and methodologies from visual brains.

SOCIETY AND THE IMAGE 1

Room 5

Albert Eckhout and Frans Post's Paradise: Establishing Tropical Nature as the Image of Brazil

Dr. Eduardo Luis Araújo de Oliveira Batista, Universidade de São Paulo - USP, Brazil

A study of the first artistic images of Brazilian territory that set up the vocabulary to the development of Brazilian iconography based in its representation as tropical nature.

The Changing Profile of Individual Migrating to Urban Areas in Turkish Cinema

Nergiz Karadas, Anadolu University, Turkey

This study aims to examine transformation in the representation of the individual migrating in Turkish cinema.

Image of Beauty Transferred from the West to the East: A Plastic Surgery Craze

Jessica El-Khoury, Texas Tech University, United States

This study explores the impact of Western mediated images on Middle Eastern females. Does the silicon cut the nerves of the person's own culture from growing, or pause the process?

Images We Live By: The Audial Image in the Poetry of Robert Frost

Dr. Salwa Nugali, King Saud University, Saudi Arabia

Frost's poetry gives a new turn to the understanding of an image. The images can be audial. When this happens, his poetry sheds light on our human perception generally.

IMAGE WORK AND IMAGE FORM

Room 6

The Abuses of Theory

Guilherme Foscolo de Moura Gomes, Fulbright, United States

This paper intends to investigate the relationship established between art and art criticism in modernity; in fact, to investigate how this relationship results from the conquest of Theory's autonomy.

Anonymous: Hactivist Visual Culture

Prof. David Prochaska, University of Illinois, Urbana-Champaign, United States

Anonymous makes use of and exemplifies specific qualities and characteristics of the Internet combined with a distinctive set of political and cultural attitudes, all presented in striking images and imagery.

Observations and Models

Eugene Park, University of Minnesota, Twin Cities, United States

Applying the practice of graphic design into the iterative process of creating models and influencing scientific observation is the topic of this paper.

15:45-17:20 (Friday, Cont'd)

Virtually Invisible: Photography and the Image in the Demotic Space

John Hillman, University of Falmouth, United Kingdom

The image is described by Flusser as being a significant surface. Rather than describe it as surface, is it perhaps better considered as an invisible, virtual, demotic space?

19:00-21:00

CONFERENCE WELCOME RECEPTION AND EXHIBITION

Join us for the exhibition and welcome cocktail reception with light food and drinks!

The exhibition features international artists and work from conference participants, hosted at the Chicago Art Department Gallery in Chicago's Pilsen arts district. All delegates are welcome, and shuttle transportation to and from the event is provided by the conference.

Saturday, 19 October

08:45-09:00

HOST REMARKS

09:00-09:35

PLENARY SESSION

Natasha Egan, Associate Director and Curator at the Museum of Contemporary Photography, Columbia College, Chicago, USA

"Archive State: Artists Using the Everyday Image to Define a Historical Period"

09:35-10:00

GARDEN SESSION AND BREAK

Featuring Natasha Egan

10:00-10:45

FOCUSED DISCUSSIONS/ROUNDTABLES

Room 1

Advertising and Education: Using Advertising Techniques in Education

Cheryl Dimson, El Camino College / Coastline ROP, United States

This roundtable is a discussion of why advertisers can communicate complex messages in 60 seconds while educators have issues keeping today's student engaged.

American Visual Culture in the Brazilian Media

Marcos Arraes, University of California, Irvine - CA / UFSC - Brazil, United States

This is a study of how the Brazilian media interpreted and reproduced the American visual culture during the cold war period.

Dancing with Projected Images: An Analysis of "Sticky" by the DaDa Dance Project

Dr. Elisabeth Hostetter, Rowan University, United States — Melanie Stewart, Rowan University, United States

Choreographer Melanie Stewart devised a duet by working in a state-of-the-art virtual reality system known as "the CAVE." Our roundtable explores the future of three-dimensional imaging in live performance.

Make It Right Project: The Agency of Image in Architecture and Media

Sanja Rodes, Griffith University, Australia

The paper explores the confluence of global attention and image consciousness, where the image is used as a powerful tool of media and an overlapping point between architecture and globalization.

POSTER SESSIONS

Room 1

The Accidental in Contemporary Photography

Justin Waddell, The Alberta College of Art and Design, Canada

The use of the term "accidental" is an attempt to discuss the often unconscious or "intuitive" approach to contemporary image-making.

High Fives and Neil Young for the Road: Lynda Barry's "Writing the Unthinkable" as (A)esthetic Experience

Elaine Claire Villacorta, University of the Philippines, Diliman, Philippines

Stories involving a dog with a connection to Neil Young's music were formed through images via cartoonist Lynda Barry's method, Writing The Unthinkable. They subsequently take form as comic strips-in-progress. **The**

Lost Archive: Interactive Personal Archives on the Web

Christopher Ronald Terry, Centennial College and McMaster University, Canada

The Lost Archive examines how personal visual archives can be interpreted and given meaning by using the web to create interactive digital archival memory sites.

Marketing Mussolini: The Visualization and Commodification of Problematic Cultural Heritage in Contemporary Italy

Anna Clareborn, Uppsala University, Sweden

The manner in which controversial cultural heritage is commercialized in museums and similar heritage environments in contemporary Italy, with a focus on issues of staging, authenticity and visualization.

Re-writing the Washington Mall: Three Projects

Edward Wendt, Pratt Institute, United States

The proposed Cotton Cross, Steel Sequoia and Buffalo Roam at the Washington, D.C. Mall visualize long-standing conflicts in American society involving religion, environment, democracy, capitalism and ideals of freedom.

The Role of Images in Saving and Revitalizing Interior Salish: Extremely Endangered Languages of the American Indians of the Columbian Plateau

Dorothy E. Munson, Eastern Washington University, United States — LaRae Wiley, Salish School of Spokane, United States — Christopher Parkin, Salish School of Spokane, United States

Interior Salish languages of the American Indians of the Columbian Plateau are dangerously close to being extinct. Images are key elements of concerted efforts to save and revitalize Salish languages.

The Spectacle of the Ordinary: Painting the Everyday

Terry Matassoni, Deakin University, Australia

This presentation shows paintings that further explore my interest in depicting the complexities of contemporary urban life - images, concepts, and motifs from our everyday experience.

10:00-10:45 (Saturday, Cont'd)

WORKSHOP

Room 5

Difficult Choices: Poster Creation in the Digital Era

Prof. Nelu Wolfensohn, University of Quebec in Montreal, Canada

The workshop will examine the interplay between cognitive processes and digital image manipulations involved in poster design – from initial conception to the final result.

WORKSHOP

Room 6

A Historical Visualization of Race: Teaching Historical Thinking with Image Saturated Presentations

Jeannette Gabriel, College of Education, United States

History visualization is the intertwined relationship between visual imagery, historical thinking, consciousness and empathy. This session adopts this emergent model to critically assess teaching high school students about racial tensions.

10:55-12:10

GENDER, IDENTITY, PERSONHOOD 2

Room 1

Interested in Other Women: A Content Analysis of Video Game Romance Sequences

Indira Neill Hoch, University of Illinois at Chicago, United States

In this paper the film studies concepts of the voyeuristic gaze and shot scale are applied to single-player video game romance scenes as a means to measure implicit sexualization.

The Longer I Sit, the Less Inclined I Am to Stand Up

Lars Jerlach, The School of Art and Design, New Zealand — Helen Stringfellow, New Zealand

We will focus attention upon the cooking program, the celebrity chef, cultural obsession with food, and our seemingly endless search for self improvement.

Personal and Collective Stories: A Film Analysis of "The Milk of Sorrow"

Nancy Regina Gomez, Universidad del Norte (Colombia) and Ohio University, United States

In this paper I will explore how collective stories constrain the creation of one's own in the film "The Milk of Sorrow."

DIGITAL ART AND NEW MEDIA 2

Room 2

Digitivitis and the Intent versus the Failure between the Human and Computer: Narcosis of the Masses

Teresa Tam, Alberta College of Art and Design, Canada

"Creativity" is the narcotic of The Amateur, the digital primitive. Narcosis is born out of failure of understanding the

relationship between the amateur, digital, and the role of both.

10:55-12:10 (Saturday, Cont'd)

Map Representing the Earth Representing the Map: Satellite Images

Nazli Tumerdem, Istanbul Technical University, Turkey

Exploring how the emergence of the easily accessible satellite images of the Earth generate a new scale in today's city due to the shifts in perceiving and representing the world.

Photoshop: Genesis of the Anti-image

Asta Rowe, University of Melbourne, Canada

How does Photoshop brings into focus the non-imagistic quality of the image? Contemporary artist, Rudd van Empel and the Mannerist painter Giuseppe Archimboldo will provide case studies for this analysis.

IMAGES IN THE SERVICE OF LEARNING 2

Room 3

Exploring Children's Identity through Photographic Practices

Dr. Ian Brown, University of Wollongong, Australia

This paper reports explores the emerging identities of children through photographic practices. The Voices of Children project, provides a platform for examining ways and the context that identities are developed.

From the Renaissance to New Media: Students Explore Image Making in Italy

Dr. Karen Ritzenhoff, Central Connecticut State University, United States

Seven undergraduate students ventured to Tuscany during spring break 2013 with cameras to capture the legacy of the Renaissance in Florence. They contrasted the cityscape and advertising with art history.

An Innovative and Effective Approach to Teaching Foundation Fine Art Studio Courses

Prof. Martin Wnuk, San Jacinto College, United States

My presentation describes an approach to creating two dimensional and multi-media art that is systematic, progressive and repeatable, elements that are often missing from foundation courses.

THE EVERY DAY IMAGE 2

Room 4

The Color Red in the Turkish Culture

Assoc. Prof. Türkan Erdem, Konya University, Turkey

In this paper, expression of the color "Red" will be investigated in the Turkish culture ranging from the concepts to rituals.

Cultural Icons in Multimodal Writing: How Image and Text Combine to Create Cultural Identity

Dr. Monique Lebrun, University of Quebec (Montréal), Canada — Dr. Nathalie Lacelle, University of Quebec (Trois-Rivières), Canada — Dr. Jean-François Boutin, University of Quebec (Lévis /UQAR), Canada

Popular culture and its icons emulate teens' sociocultural identity when they are asked to produce a multimodal message (eg personnal journal), exposing their integration of the visual-textual relation.

10:55-12:10 (Saturday, Cont'd)

History in the Making: The Extraordinary Everyday in "Chronicle of a Summer"

Daniel Grinberg, Indiana University, United States

Analyzing the 1961 documentary Chronicle of a Summer, I investigate how filmic mediation elevates ordinary moments into extraordinary events and expands the historiographical and aesthetic capabilities of quotidian images.

TECHNOLOGIES AND TECHNIQUES OF REPRESENTATION

Room 5

Digital Image Autonomy: How GIFs "Language" and What They Might Mean

Daniel Rourke, Goldsmiths, University of London, United Kingdom

My paper constructs an autonomy for the digital image: a posthuman ontology that does away with subject/object dichotomies rooted in the material products of a market economy.

Drawing in the Media Stream

Tony Allard, California State University, San Marcos, United States — Kristine Diekman, California State University, San Marcos, United States

Our presentation challenges the wisdom of the shift in techno culture away from object-based images produced on paper towards real time images produced and viewed on a computer screen.

The Emergent Image: Image Making in the Design of the Comic as Sequential Art

Dr. Janet Blatter, Concordia University, Canada — Wayne Murray, Canada

This cognitive case study examines how a Webcomic artist juggles multiple design goals in drawing images. We seek to broaden understanding of the polysemic nature of the emergent image.

THE SCIENCES OF PERCEPTION 2

Room 6

3-D Cinema and the Positing of "Things" in Cave of Forgotten Dreams

Dr. Kevin Fisher, University of Otago, New Zealand

I will explore how the use of 3-D imagery in Cave of Forgotten Dreams relates to an abiding concern within Herzog's oeuvre: the imagining of a pre human consciousness.

The Poetic Image and the Hiatus of Memory

Lílian de Carvalho Soares, Federal University of Rio de Janeiro, Brazil

This proposal is a research about a hiatus of memory and its relation to the image, aiming to discuss the hiatus as a space of poetic image horizon.

THE IMAGE AS ART: MUSIC, PAINTING AND FILM (PRESENTATIONS IN PORTUGUESE)

Room 7

Dimensão mêmica da apropriação audiovisual

Sonia Montano, Unisinos, Brazil — Suzana Kilpp, Unisinos, Brazil

O artigo faz uma ecologia audiovisual na plataforma YouTube, abordando conjuntamente usos, interfaces, ambientes e vídeos. Constatou-se uma forte incidência da dimensão mêmica sobre os modos de apropriação de audiovisuais.

10:55-12:10 (Saturday, Cont'd)

Hibridização de imagens: cinema/pintura

Dra. Nelyse Aparecida Melro Salzedas, Faculdade de Arquitetura, Artes e Comunicação da Universidade Estadual Paulista, Brazil — Dr. Rivaldo Alfredo Paccola, Faculdade de Agudos - FAAG, Brazil

Trata-se de um estudo de hibridização de imagens de pinturas e partículas cinematográficas em filmes italianos e norte-americano.

A Imagem Musiva de Di Cavalcanti: Painele Alegoria das Artes

Patricia Grandini Serrano, UNESP - Universidade Estadual Paulista, Brazil — Marco Antonio Rossi, Universidade Estadual Paulista - UNESP, Brazil

A proposta visa à leitura de imagem de "Alegoria das Artes" de Di Cavalcanti. Um painele em mosaico, executado na fachada do Teatro Cultura Artística, de São Paulo

12:10-13:10

LUNCH & TALKING CIRCLES (THEMES LISTED BELOW)

ROOM 1: Theme 1 – The Form of the Image

ROOM 2: Theme 2 – Image Work

ROOM 3: Theme 3 – The Image in Society

13:10-14:50

INTERPRETING THE MOVING IMAGE 2

Room 1

The Advantages and Limitations of Archiving and Disseminating Arts-based Research Performances through Video

Dr. Joe Norris, Brock University, Canada

The problematics of translating live theatre to archival videos, videos for public distribution and the restaging of live theatre for video recordings will be discussed with video exemplars.

Bridging the Gap: Comics and Early Narrative Film

Christopher Rowe, The University of Melbourne, Canada

An exploration of the influence of newspaper comics on early narrative film, with a focus on Louis Lumière's L'Arroseur arrosé ("The Waterer Watered"; 1895) and its print antecedents.

Shifting Landscapes: Framing Found Choreography

D. Chase Angier, Alfred University, United States

This PowerPoint presentation discusses framing compelling found choreography, bringing attention to place/people from a performing arts perspective.

Sympathetic Threads, Cause and Effect of the Cinematic Frame

Dr. Gregory Ferris, University of Technology, Sydney, Australia

This presentation looks at cinematic linkage of onscreen and offscreen space through the use of threads, and their their causes and effects.

IMAGE IN RELATION TO SPACE 2

Room 2

Constructing the Image of Architecture: The Orthographic Set

Seray Türkay, Middle East Technical University, Turkey

This study re-visits the convention of "the orthographic set" as a collection of images which constructs and visualizes a critical space of translation from imagination to building through drawing.

Images in Distortions: From Anamorphosis to Conformal Mappings

Félix Lambert, University of Montreal, Canada

We can always distort images but for specific kind of distortions, we are still able to recognize the primitive image. Conformal mappings provide some examples.

Re-imaging the City through the Act of Graffiti: On Tags and Urban Parasites

Senem Yildirim, Gazi University Faculty of Architecture/ Department of Architecture, Turkey

A discussion of the changing urban image through the creation and the use of interstitial spaces by a radical act of re-appropriation of urban space through graffiti.

Remotely Framed: An Exploration into the Aesthetics of the Pixelated Experience

Alannah Gunter, Griffith University, Australia

This paper will explore the aesthetics one experiences when viewing the pixelated scene relayed to us by streaming webcams.

THE IMAGE AS COMMERCIAL ARTIFACT

Room 3

The Copy, Not the Original: Altered and Alternate Realities in the Age of Digital Media

Prof. Aaron Sultanik, COLlege of Westchester, United States

"The Copy, not the Original" posits the advent of digital media: the hegemony of prequels, sequels, and spinoffs in contemporary media culture.

Corporate or Community: A Typographical Exploration of How Signage is Used in Local Businesses within South Auckland, New Zealand

David Sinfield, Auckland University of Technology, New Zealand

The aim in this paper is to examine examples of signage from areas of South Auckland, and point out the subtleties and indifference's in comparison to the corporate branding machine.

"Here's Looking at Shoes": Exploring the Relationship between Popular Representations and Embodied Experiences of Shoes

Alexandra Sherlock, University of Sheffield, United Kingdom

How do images affect experience and vice versa? I investigate this question by looking at popular representations of an item of clothing represented extensively in popular culture: Clarks Originals Shoes.

A Rhetorical Reading of the Diet Industry by Comparison to Religious Dogma: Forty Days in the Desert, but I Look So Good

Don Govang, Lincoln University, United States

Techniques of the diet industry are read by comparisons to ones used by religions. Beyond absolution and redemption, the industry uses religious attacks against opposing dogma to recruit members.

POLITICAL IMAGES, IMAGINING POLITICS 2

Room 4

The Image and Its Epistemological Assumptions in the Age of the War on Terror

Claudia Salamanca, Pontificia Universidad Javeriana / University California Berkeley, Colombia

This paper inquires about the epistemological assumptions of image-making and image-distributing in the age of the war on terror, specifically developed within the field of counterinsurgency studies.

The Image of the Hero in Soviet/Post Soviet Cinema

Randy Davis, Virginia Commonwealth University, United States

Seven films from seven political eras are analyzed to determine if cinematic representations of the "hero" change with the progression from a Stalinist totalitarian State to a Yeltsin/Putin constitutional republic.

The "Light/Box" Project: Towards Student-led Interdisciplinarity

Adam Paul Verity, University of Lincoln, United Kingdom — Doina Carter, University of Lincoln, United Kingdom

"Light/box" - a one day extra curricular collaborative project between first year BA (Hons) Architecture and BA (Hons) Contemporary Lens Media at the University of Lincoln, UK.

"Neo-Ottomanism" Rebuilt in Building Envelopes

Benek Cincik, Istanbul Technical University, Turkey

This paper aims to examine the dynamics of "neo-ottomanism" trend reconstructed through building envelope designs that have a touch of "seljukian and ottoman style".

SOCIETY AND THE IMAGE 2

Room 5

Art as Communication: Employing Gricean Maxims of Communication as a Model for Art Viewing

Melissa J. Dolese, City University of New York's Graduate Center and Brooklyn College, United States — Aaron Kozbelt, City University of New York Brooklyn College, United States

I argue for art as communication and attempt to understand aesthetic preferences by employing an existing model of verbal communication, one that focuses on meaning construction, to art viewing.

Contemporary Global Art Cinema and the Long Take: Pedro Costa, Corneliu Porumboiu and Apichatpong Weerasethakul

Bjorn Nordfjord, University of Iceland, Iceland

Long associated with both realism and modernist aesthetics, the presentation describes how the long take appears fundamentally altered in contemporary art cinema, now emphasizing asceticism and the mundane.

An Example of Ideology and Representation in Science Fiction Cinema: TRON, and TRON:Legacy

Özgür Çalışkan, Anadolu University, Turkey

This paper explains the cinematographic features of TRON and TRON:Legacy films through visual and narrative structure comparing TRON:Legacy with TRON to discuss the relation between ideology and genre cinema.

Vntyp18 (Vanity Plate): An Urban Taxonomy in 1000 images

Kevin Henry, Columbia College Chicago, United States

This presentation concerns a documentary project involving the photographing and cataloging of urban vanity plates and the complex taxonomies these terse and often obtuse tags suggest of a city's populace.

13:10-14:50 (Saturday, Cont'd)

SPECIAL TOPICS: IMAGE AND SOCIETY

Room 6

Sharing Fear: How the Obama and Romney Campaigns Used Photographs to Spread Fear via Facebook

Jan Boehmer, United States — Michael Friedman, University of Tennessee at Chattanooga, United States

A content analysis of 395 images used by both presidential candidates during the 2012 election shows that photographs containing written fear messages were more frequently shared on Facebook.

Tattoos and the American Fictional Character

Tiffany Akin, The University of Memphis, United States

How is the tattooed fictional character rendered in American fiction? Does this view change over time, by genre or by gender? An examination of language and the tattooed in fiction.

Rush Hour: Pinhole Photography as Time Machine

Neill Cockwill, Edge Hill University, Lancashire, UK

"Rush Hour" is a practice-based study using pinhole photographs to disclose the inherent temporal narrative often disregarded in modern mainstream photography.

14:50-15:05

COFFEE BREAK

15:05-16:45

ARCHIVES, EXHIBITION, DISPLAY 2

Room 1

Ambiguous Gaze in Found Footage Cinema: An Intertextual Discussion on Abjection and Reality

Tania Romero, IDSVA - Institute of Doctoral Studies in the Visual Arts, United States

How does a false image represent reality? This paper will discuss the visual experience of audiences of the found footage genre and how false images become believable.

Architectural Image as a Reproductive Aesthetic Experience: SANAA's Louvre Lens Museum Example

Ayşe Zeynep Aydemir, Istanbul Technical University, Turkey

The paper focuses on the reproduction of the architectural image through a variety of production processes and aesthetic experience within the example of SANAA's Louvre-Lens Museum.

Fragmentary Landscapes/Landscape Fragments: Photography and Seismicity in the Imagining of Southern California

Dr. Fiona Hackett, Doctoral studies undertaken at University College Dublin Clinton Institute of American Studies, Ireland

A contemporary photographic practice informed by seismology and American landscape photography is discussed. It emanates from doctoral research investigating the relationship between photography, seismology and visual representation of Southern California

Iconography of Spectacle: Reproduction of Photographic Archives

Vesna Pavlovic, Vanderbilt University, United States

Paper will address the use of historical photographic archives and their treatment in contemporary art. Ongoing "Iconography of Spectacle" project is used to discuss implications of photographic reproduction and appropriation.

PHOTOGRAPHY AS IMAGE METHOD 2

Room 2

Paper Dolls and Digital Fabrics: The Use of the Photographic Image in Textile Design

Dr. Sarah Glover, Bradley University, United States

This paper discusses the aesthetic boundaries and iconographical complexities that occur when photographic images are appropriated and imbedded in textile design and clothing.

Performing Transitions: Photographic Sequences and the Body in Transition

Joshua Barnett, Indiana University Bloomington, United States

Bringing theories of visual rhetoric, performativity, and performance to bear upon one another, this essay demonstrates how "photographic sequences" perform the transsexual body in transition.

Take(s) One to Know One: Photography as Analogy for the Polemic of Practice-based Research

Colleen Boyle, RMIT University, Australia

The photograph's capacity to represent an external world that simultaneously reflects inner subjective thought can be seen as analogous to the polemic of research via art-practice.

Uncanny Resemblance: 3D Sonography and the Rebirth of the Undead

Victoria Niva Millious, Queen's University, Canada

This paper considers the aesthetic and philosophic parallels between the advent of cosmetic 3D fetal imaging and the renewal of post-mortem neonatal portraiture in the age of digital photography.

UNDERSTANDING THE ARTIST

Room 3

Absorption and the Arts: Assessing Michael Fried's Legacy

Alison Goodyear, University of the Arts London, United Kingdom

Michael Fried's thesis on "absorption" focused on eighteenth-century French art and beholder-painting relationships. This paper shifts that focus by looking at consequences of "absorption" upon the artist, the painter-beholder.

Gazing Back: Dandyism in the Work of Claude Cahun and Adrian Piper

Molly J. Hildebrand, Tufts University, United States

I compare the work of two visual artists, Claude Cahun and Adrian Piper. I argue that through their invocation of the dandy, both artists document the possibilities of visual subversion.

Re-vision, Re-right: Challenging Social Perception of Disability with Visual Storytelling

Carmen Norris, University of Alberta, Canada

Exploring what creating, starring in and sharing short autobiographical videos means for filmmakers, people with disabilities who are the subjects of the stories, and audience members.

15:05-16:45 (Saturday, Cont'd)

"Responsive" Marks: Rethinking the Self and the Other through Visual Art

Marina Kassianidou, Chelsea College of Art and Design, University of the Arts London, United Kingdom

This paper discusses a practice-based fine arts research that questions the notion and significance of an artist's mark through subtle marks or interventions on preexisting mass-produced images.

THEORIZING THE IMAGE 2

Room 4

Anatomy of a Dead-heat: Photo-finish at the 2012 US Olympic Trials

Dr. Jonathan Finn, Wilfrid Laurier University, Canada

The paper uses Lorraine Daston and Peter Galison's analysis of objectivity to analyze the 2012 photo-finish dead-heat between Allyson Felix and Jeneba Tarmoh at the U.S. Olympic Trials.

Dialectics of the Image in Societies of Risk and Danger

Dr. Richard Peterson, Michigan State University, United States

This is an historical and theoretical reconstruction of a dialectical critique of the ideological function of images in recent political violence: engaging Butler, Habermas, Agamben, Foucault and Castells.

Emancipating Meaning for Viewers of Art through the Performance of Visual Rhetoric: A Transactional Reading of the Nude in Painting and Photography

Nicole Cardassilaris, Ball State University, United States

Different than a historical approach, my study aims to examine how the performance of visual rhetoric by art viewers can emancipate new meaning for both novice and experienced viewers.

The Role of Critical Image in the Theory of Architecture

Funda Tan, Kocaeli University, Turkey

This paper aims to explore the absence of critical images in present architectural discourse which we frequently encounter in 60's and 70's theory of architecture.

THE IMAGE IN MEDIA AND COMMUNICATIONS

Room 5

The Deviant Image: Censoring the Horror Image in Comics and Film

Dr. Andrew Lee Owen, Cabrini College, United States

The paper examines societal reaction to the depiction and presentation of the horrific image within popular culture, especially in relation to comics and film.

From a False Messiah to Just Another Latin American Dictator: Analysis of Hugo Chávez's Image in the Mainstream U.S. Media upon His Death

Douglas Wilbur, The University of Texas at San Antonio, United States — Dr. Juyan Zhang, United States

This paper is a qualitative textual analysis of mainstream newspaper coverage of Hugo Chavez's image upon his death.

A Portrait of Music Stars in the Media: A Study about Portuguese Newspapers

Carla Maria Batista, CIMJ Number: 504142976, Portugal — Teresa Mendes Flores, Universidade Lusófona de Humanidades e Tecnologias, Portugal

The visual representation of music stars in the main Portuguese newspapers will be used to debate how cultural journalism's critical role articulates with the music industry's marketing demands.

15:05-16:45 (Saturday, Cont'd)

Reading Identity in Everyday Images

Asst. Prof. Daniel Labbato, State University of New York at New Paltz, United States

Using a method analyzing photographic form, which relates language to visual structures, I explore how viewers arbitrarily read a photo-subject's personality, thereby problematizing the verb "to be" when construing identity.

COLLOQUIUM

Room 6

Negotiating an Image: A Textual Analysis of Female Athlete Photographic Self-Representations

Dr. Vikki Krane, Bowling Green State University, United States — Dr. Sally Ross, Grand Valley State University, United States — Katie Sullivan Barak, Bowling Green State University, United States — Chelsea Kaunert, Bowling Green State University, United States — Campbell Query, Bowling Green State University, United States

Textual analysis of female athletes' self-designed photographic representations revealed themes of action shots, multiple identities, and sport scenes. These images reflect how athletes negotiate femininity, athleticism, and other social identities.

SPECIAL TOPICS: IMAGE FORM

Room 7

Abstract Digital Animation and Subjective Experience: Connecting the "Ultra Real" to the Objective Machine

Assoc. Prof. Holly Hey, The University of Toledo, United States

Teaching skills to control digital editing systems typically generate exchanges antithetical to creativity. I deepen this conversation and foster aesthetic sensibility by using the computer to create the "ultra real."

Cultural Photojournalism: The Case of the Artists' Portraits and the Visual Construction of Authorship

Teresa Mendes Flores, Universidade Lusófona de Humanidades e Tecnologias, Portugal — Carla Maria Batista, CIMJ Number: 504142976, Portugal

We will analyse one of the uses of photography regarding cultural journalism: the artists' portraits and their visual construction as the most present cultural agent in newspapers pages.

The Everyday Image as One of Many: What Happens in the Interstice?

Andrea Thoma, University of Leeds, United Kingdom

This discussion will explore how contemporary art works have capitalized on the gap as the territory where we can shape our access to images.

You See Baby?: 3D Prenatal Ultrasound Images as Text

Jennifer Chisholm, University of Western Ontario, Canada

In this paper I argue that 3D prenatal ultrasound images function as a particular kind of text that mediates social relations, both in and outside the screening room.

16:45-17:15

CONFERENCE CLOSING

Phillip Kalantzis-Cope, Common Ground Publishing, USA