

REFRAMING THE ARCHIVE

International Symposium
on Photography & Visual Culture

TIME AFTER TIME

Pictures between
instant and duration

19 NOVEMBER 2022

10h30 - 18h30 GMT

ONLINE EVENT

ARCHIVO



REFRAMING
THE ARCHIVEInternational Symposium
on Photography & Visual Culture19 NOVEMBER 2022
Online via ZOOMTIME AFTER TIME
PHOTOGRAPHY BETWEEN INSTANT AND DURATION

ORGANISING COMMITTEE

ANA CATARINA PINHO

ASSISTANTS

GABRIELA SÁ, ALEXANDRA WILK

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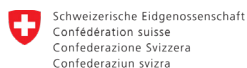
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Cover image © Cortis & Sonderegger, from the series *Icons*, 2010.© REFRAMING THE ARCHIVE, 2022
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PRODUCTION



SUPPORT



Embassy of Switzerland in Portugal

TIME AFTER TIME

Pictures between instant and duration

The invention of photography has forever changed the relationship between images and time. This relationship is, however, far more complex than the chronological perception of past, present and future, and possible through other qualities such as movement, narrative, metaphor, memory, repetition, or performativity, to name a few. By exploring time outside the physical chronological conventions it is possible to perceive a symbolic temporal dimension in which subjectivity is at play. The subjective expectation and the experiencing of time therefore enable us to reflect on the temporality of the unspeakable, or to perceive the instant time as an immeasurable present or an untimely time. In this context, the transformation of photography from the analogue to digital medium has introduced new layers of complexity concerning our relationship with time. The idea that photography holds a mortiferous power and relates to notions of immobility and death has shifted into the idea of motion, speed and excess. Considering the technical age we live in, the link between images and time is no longer possible through simple and stable definitions, but rather through an engagement with different forms of uncertainty.

The present edition of the International Symposium *Reframing the Archive* aims to explore this subject by bringing together an exciting line-up of speakers, including a talk by artists Jojakim Cortis and Adrian Sonderegger, and five panels of research papers presented by international scholars and artists who explore the temporal perception of photography and other time-based media, from ontological debate and case studies analysis, to visual methodologies explored in contemporary visual arts, or the technological impact in the production of knowledge and our imaginaries of the future.

Finally, this event follows the theme explored in *Archivo Papers Journal*, an open-access publication whose current volume was guest-edited by Dr. Paula Ribeiro Lobo, and is titled *Shaping Time: Photography and the artistic construction of the contemporary*. Further initiatives were developed on this subject, through diverse collaborations within the Archivo Research Network, which are available at Archivo Platform. To all contributing authors, guest-editor, visiting researchers, interns, and guest speakers involved in this project, I would like to thank you for your commitment and insightful contributions.

Ana Catarina Pinho

A man in a black shirt is seated at a desk, looking towards the camera. He is holding a small white object, possibly a model part, under a desk lamp. The desk is cluttered with papers, a black box, and other materials. In the background, there is a window and a printer. The overall scene is a workshop or studio.

GUEST SPEAKERS

Cortis & Sonderegger

MAKING OF *ICONS*

In our photo series *Icons*, we have been recreating icons of photographic history as three-dimensional dioramas in our studio since 2013. The models are then photographed. This results in images that seem to resemble the originals to a hair's breadth.

The seamless illusion is immediately undermined, however, by bringing the studio setting and the traces of the working process into the picture. Scenes that have inscribed themselves deeply in the collective memory - the burning Twin Towers, Robert Capa's falling militiaman in the Spanish Civil War, or Stuart Franklin's shot of the "Tank Man" from Tian'anmen Square, which won a World Press Photo Award in 1990 - rise up among tripods, soft boxes, Stanley knives, and the remains of model kits.

Icons is at once a homage to photographic history, a humorous appropriation of its pillar saints, and - in the double staging of motif and studio situation - a reflection on the ways in which the medium functions. In times when alternative facts are handled in too many places, our images encourage reflection on the fragile truth of photography, the relationship between authenticity and construction, and the importance of context and perspective.

Jojakim Cortis and Adrian Sonderegger began their collaboration in 2006 at the Zurich University of the Arts in Switzerland. Their photographs have been shown in numerous exhibitions around the world, including at the MET in New York (US), Museum Folkwang in Essen (D), Fotostiftung Schweiz (CH), Lianzhou Foto Festival (CHN), and C/O Berlin (D). Their book "Double Take" was published in 2018 by Thames & Hudson (GB), Lars Müller Publisher (CH) and by Seigensha (JP).

PROGRAM

10h30 WELCOME & INTRODUCTION

Ana Catarina Pinho Arquivo Platform Director

Paula Ribeiro Lobo Guest Editor, *Arquivo Papers Journal*, Vol. 2, 2022

10h45 PANEL I

PLAYFUL TEMPORALITIES: MULTI-DYNAMIC RELATIONS OF SPACE, TIME, AND IMAGE

CHAIR | SANTASIL MALLIK Western University, Canada

—

PHOTOGRAPHY AS A PHENOMENOLOGICAL PHENOMENON

JOSUÉ BARUJ GORDON GUERRERO, Monterrey Institute of Technology and Higher Education, Mexico

'CREATING MY OWN PRIVATE WORLD': ON THE EPISTEMOLOGY OF PHOTOGRAPHIC SEQUENCE POST-1968

ANTON LEE, Visiting Assistant Professor, University of Houston, USA

SHIFTING SKINS, CHANGING TEMPORALITIES: ORGANIC PHOTOGRAPHIC ARCHIVES

SARA DAMIANI, University of Bergamo, Italy

DISCUSSION AND Q&A WITH AUDIENCE

11h50 PANEL II

THE POLITICS OF THE VERNACULAR: PHOTOGRAPHY BETWEEN PRIVATE AND PUBLIC

CHAIR | ANA CATARINA PINHO University of South Wales, UK

—

UNRELIABLE NARRATOR

PHIL HILL, Visual artist

TRANSGENERATIONAL SKIN ARCHIVES: FAMILY PHOTOS AND IDENTITY IN CHANGE THROUGH THE PRACTICE OF ARCHIVING

ERYFILI DRAKOPOULOU, Visual artist

PHOTOGRAPHIC RESONANCES: CONSIDERING A PERSONAL ARCHIVE BETWEEN POLITICS AND INTIMACY

SARA DAMIANI, Visual artist

DISCUSSION AND Q&A WITH AUDIENCE

13h00 BREAK

14h00 **OPENING SESSION**14h05 **ARTIST TALK****CORTIS & SONDEREGGER**

"MAKING OF ICONS"

INTRODUCTION & DISCUSSION MODERATION | ANA CATARINA PINHO

14h50 **PANEL III**

LIGHT MOVEMENT AND TEMPORALITY: REFRAMING PHOTOGRAPHIC TRACES

CHAIR | ALBA GIMÉNEZ | Catalonia Open University, Spain

—

FROM LIGHT TO TIME, THROUGH THE PHOTOGRAPHS OF LUCIEN HERVÉ

IMOLA GEBAUER, Art historian / Archivist

HERE THEN, THERE NOW

DOVILE DAGIENE, Visual artist / Independent researcher

RESISTING ARREST: BLUR AS PARADOXICAL LOCUS OF VIOLENCE IN
DONNA FERRATO'S *LIVING WITH THE ENEMY*

JENNIFER GOOD, LCC, University of the Arts London, UK

DISCUSSION AND Q&A WITH AUDIENCE

15h55 **PANEL IV**

EXPLORING ARCHIVAL VIOLENCE IN CONTEMPORARY VISUAL NARRATIVES

CHAIR | GABRIELA SÁ | Federal University of Minas Gerais, Brazil

—

SENSING BEYOND: A POST-PHOTOGRAPHIC REPRESENTATION OF VIOLENCE

VANESSA GRAVENOR, Visual artist / Research Assistant HFBK-Hamburg

THE PROJECTING IMAGE: PICTURES WAITING TO HAPPEN

HELENA FERREIRA, Visual artist / Independent researcher

VISUALISING A MISSING PEOPLE IN SOUSA DIAS'S "STILL LIFE" (2005)

DAVID ROJINSKY, Independent researcher

DISCUSSION AND Q&A WITH AUDIENCE

17h00 **PANEL V**RETHINKING TIME AND PHOTOGRAPHY ACROSS EMERGING
TECHNOLOGIES AND ENVIRONMENTS

CHAIR | MARTA LABAD | University of Technology, Arts & Design, Spain

—

EXPANDED VISUALITY: PHOTOGRAPHY AS A PATTERNING MECHANISM FOR THE
ANIMATED FORM

KATARINA ANDJELKOVIC, Visual artist / Independent researcher

TIME, SPACE, AND IDENTITY INTERACTION IN METAVERSE PHOTOGRAPHY

ERNESTINA ZHU (XINYI), University of Manchester

KAMPINOS FOREST: "THE WAY BACK TO SEE THE FUTURE"

SAYAM GHOSH, Visual artist

DISCUSSION AND Q&A WITH AUDIENCE

18h05 **BOOK LAUNCH**

ARCHIVO 10 YEARS

COMMEMORATIVE EDITION [2012-2022]

—

INTRODUCTION

ANA CATARINA PINHO, Archivo Platform Director

A DECADE'S TIMELINE

ALEXANDRA WILK, Archivo Research Assistant

GABRIELA SÁ, Archivo Research Assistant

CHAPTER'S REVIEW

MARIA VAZ, Archivo Editorial Intern

SHANE CALDWELL, Archivo Editorial Intern

18h30 **CLOSING SESSION**

PANEL I

PLAYFUL TEMPORALITIES MULTI-DYNAMIC RELATIONS OF SPACE, TIME, AND IMAGE

CHAIR:

SANTASIL MALLIK

Western University, Canada

PHOTOGRAPHY AS A PHENOMENOLOGICAL PHENOMENON

JOSUÉ BARUJ GORDON GUERRERO

Monterrey Institute of Technology and Higher Education

This paper presents a notion of photography understood as a multi-dynamic ever becoming phenomenon that takes places between the photographic image, time and space. This view is built using the phenomenologies of Henry Bergson and M. Merleau-Ponty, as well as supporting itself Historically in the research of photography historian Geoffrey Batchen.

This paper also proposes a general structure of the phenomenon of photography that could be helpful to researchers and producers alike in order to explore and experiment with photography from the strongholds of time, space and memory.

Born in 1985, raised in Mexico City. Experience as Lecturer and Full Time Faculty Member in the Monterrey Institute of Technology and Higher Education and in the National Autonomous University of Mexico, in the Art and Design Faculty. Member of the "Mexico-Japan Research Seminar of Art and Culture" Doctor in Fine Arts by Kyoto University of Art and Design

'CREATING MY OWN PRIVATE WORLD'

On the Epistemology of photographic sequence post-1968

ANTON LEE

Visiting Assistant Professor, University of Houston, USA

In this talk, I attempt a definition of photographic sequence by drawing from the works and writings of various photographers, critics, and curators from the United States and Europe throughout the second half of the 20th century. First, I clarify three different types of temporalities mobilized in the artistic use of multiple photographs since the 1950s. Some of the well-known works, mostly associated with Conceptual Art or the Düsseldorf School of Photography, lack any temporal dimension or only resort to the uniformly measured clock time in their assembly of pictures. However, my primary examples constitute the third category, which conveys a subjective experience of time through strings of photographs interspersed with irregular intervals. This "elliptical" sequencing was pioneered by American photographers Duane Michals, Ralph Gibson, and Robert Frank, among others, whose work was passionately received in Europe during the 1970s and 1980s. On the one hand, I trace an obscure genealogy of this sequencing method back to Minor White and Nathan Lyons, who were interested in Henri Bergson's notion of *durée*, an idea of subjective time experienced by the lived body. On the other hand, I observe the rise of its European counterpart through the career of Allan Porter, who was the editor of Lucerne-based magazine *Camera* and curated the exhibition "Sequences" in 1972. The exhibit traveled many locations, including the Photokina in Cologne, the Rencontres in Arles, the Musée d'Art Moderne de la Ville de Paris, before heading to UK in 1973. This paper is derived from my current book project, *New Wave of American Photography: The Rise of Photographic Sequence in the United States and France, 1968–1989*.

Anton Lee is an art historian specializing in the history and theory of photography from a global perspective. He has taught at various universities in Vancouver and Montréal in Canada, before joining the University of Houston in Houston, USA, as a Visiting Assistant Professor this year. Lee completed his doctorate in Art History in 2018 at the University of British Columbia in Vancouver, and currently working on his first book, preliminarily titled *New Wave of American Photography: The Rise of Photographic Sequence in the United State and France, 1968–1989*. His writings have appeared or are forthcoming in various academic journals and art magazines, including *Critical Inquiry*, *History of Photography*, *Materiali Foucaultiani*, and *Canadian Art*.

SHIFTING SKINS, CHANGING TEMPORALITIES

Organic photographic archives

SARA DAMIANI

University of Bergamo, Italy

The paper aims to examine the role of time in photography, by taking into consideration both the material support of photography and the content of the images represented. It will focus on the close relation between skin and photography (both analogue and digital) as inscription surfaces, highlighting the stratified, dynamic, and metamorphic nature of photographic images.

Among the artists that will be considered are Thomas Mailaender, Graham Harwood, as well as ORLAN, since their works inscribe photography within the biological time of the human body, thus creating 'organic' photographic archives that exhibit historical and cultural memories through the accumulation of different and ever-changing temporalities.

Sara Damiani is a researcher at the University of Bergamo (Italy). She is a member of the DFG-Netzwerk "Das nächtliche Selbst" and of the management committee for the project "Promoting the figure and work of Giacomo Manzù on a national and international scale". Her main fields of research are the relation between digital culture and the practices of art history and the intersections between art, visual culture, and medical anthropology. Her publications include *L'atelier dei sogni* (2012); *Fuori quadro* (2013); *La cultura delle immagini* (2015); *Arte e cultura digitale* (2020).

PANEL II

THE POLITICS OF THE VERNACULAR PHOTOGRAPHY BETWEEN PRIVATE AND PUBLIC

CHAIR:

ANA CATARINA PINHO

eCDR, University of South Wales, United Kingdom

UNRELIABLE NARRATOR

PHIL HILL

West Herts College

“Why do you keep a photograph that wounds so deeply?” In January 2021, whilst casually looking through a family album, I came across a page that stood out from the rest – the photographs had been cut. The aging 6x4 photographs were defaced to keep their silence, yet the spectre of the missing pieces shouted loudly. The person missing from the photograph was my grandmother, and the person who made the cut was my mum. The defaced photograph highlights a complex narrative of historic abuse and trauma.

‘Unreliable Narrator’ uses narrative interpretation of memory by placing differing versions of the same story together shown through sequences of archive photography, text, and my photography. The project is designed to create assumptions of narrative and then works to undermine them. For example, a photobook was produced because of assumed mechanically reproduced consistency. However, each one is unique with the inclusion of individual elements including an image copied over 100 times so that it degrades and different upon comparison. ‘Unreliable Narrator’ is a reflexive interrogation of the stories we tell each other, and ourselves. Using personal archive as a starting point, I explore estranged familial relationships and how trauma can impact subsequent generations.

Phil is a photographic artist whose practice is concerned with identity and its construction through narrative interpretation. Phil holds an MA in photography from Falmouth University focussing on different forms of narrative and archive family photographs. For example, ‘Unreliable Narrator’ considers the stories we tell constructed using the personal archive. The book was shortlisted for the Belfast Photography festival and featured at Athens Photo. Phil delivered a paper to the international ‘Communities and Communication’ conference about locality and identity using photographs. Phil’s work was included in Format 22, Photofringe and is currently researching the relationship of autobiographical memory and photography.

TRANSGENERATIONAL SKIN ARCHIVES

Family photos and identity in change through the practice of archiving

ERYFILI DRAKOPOULOU

Visual artist

In the context of my master's thesis 'Transgenerational Skin Archives: Family Photos and Identity in Change Through the Practice of Archiving' [2021], I researched family photographs as skin archives conditioned by the transgenerational transmission and used for multiple narrations of identity.

Fascinated by the idea of identity being largely formed in relation to what has been transmitted through the family tree, without having been experienced by the descendant, I approached family photographs as traces of the past, and used the analogy of skin to manipulate them in quest for what can be recognized in the present perception of identity.

Eryfili Drakopoulou comes from a dance and physical theatre background and has worked both as a choreographer and as a performer. She completed her BA in Contemporary Dance Practice at Deree-The American College of Greece and then continued with an MA on Performance Practices at ArtEZ University of the Arts (NL). In her MA dissertation by practice, she researched how the personal and communal identity can be perpetually changed in relation to how family photographs and archives are manipulated. Photographs as carriers of transgenerational transmission and the practices of archiving continue to be part of her artistic research.

PHOTOGRAPHIC RESONANCES

Considering a personal archive between politics and intimacy

NICOLETTA GRILLO

Visual artist / Independent researcher

"Noi", the Italian pronoun that denotes a plural subject, is a photo book created from a personal photographic archive. The photographs that make up the book derive from a series of photographic films that I found at home and that were shot by my mother in the late 70s. Among those images, some frames show a very specific historical moment, namely the Italian feminist demonstration of 1978 demanding an abortion law, in which she had participated. Others photographs portray moments of private life, showing the everyday life of a girl who was twenty.

The book is arranged in a narrative that moves from the public-political to the intimate. Through a series of cutouts of the original photos, the sequence of images gets closer to the body, a field of identity negotiation, highlighting gestures of revolt and care. A few words coming from a personal notebook complement the images. Presenting this project, I aim to reflect on the concept of "resonance" of past times with our present, of single subjects with plurality, of single images with other images, considering the potential for relationality of personal photographic archives.

Nicoletta Grillo is a visual artist, photographer and researcher based in Milan.

After a degree in architecture from Politecnico di Milano, she studied photography at CFP Bauer in Milan. In 2022 she obtained a double PhD between Politecnico di Milano (Department of Architecture and Urban Studies) and KU Leuven (Lieven Gevaert Centre for Photography, Art and Visual Culture), developing theoretical and practical research on the representation of border landscapes.

PANEL III

LIGHT MOVEMENT AND TEMPORALITY

REFRAMING PHOTOGRAPHIC TRACES

CHAIR:

ALBA GIMÉNEZ

Catalonia Open University, Barcelona, Spain

FROM LIGHT TO TIME THROUGH THE PHOTOGRAPHS OF LUCIEN HERVÉ

IMOLA GEBAUER

Art historian / Archivist

Capturing the contrasts of shadow and light and densifying reality into abstract shapes were fundamental for Lucien Hervé (1910-2007) and his photography is particularly suitable for thinking about time. The materiality of his buildings permeated with light is transformed into immaterial. He captures the shifts of light on the medieval Le Thoronet Abbey, and through the changing contrasts he introduces the narrative on the monks' daily routine. His photographs taken of Le Corbusier's constructions balance on the border of the instant and permanence, movement is barely perceptible on them, yet they evoke rhythm the cinema. In addition, time is inherent in another way the oeuvre of the photographer: he regularly recomposes his photographs. The moment captured by the lens is reborn several times in his studio. In this way, he can capture time not only through a given optical experience, but also his late intension is incorporated into the creation.

This conference is born of the research in the artist's archive. The title of the conference "re-framing" the archive could be the artist's ars poetica in photography. Until 2007 his photographs were constantly being recreated by "reframing". They are contemporary, even if they were made by an almost 100-year-old artist.

Imola Gebauer is an art historian, free-lance researcher and archivist. She used to be one of Lucien Hervé's assistants in the 2000s. Since she is working on his archives, and she is especially interested in the written documents of the photographer. She participates in international conferences, and is curator of exhibitions (2010, Budapest, Museum of Fine Arts; 2015 Abbey of Clairvaux; 2017 Château de Tours – Jeu de Paume; 2019 Villa Savoye, Poissy; 2022 Abbaye of Thoronet). She lives in Tours, France and works for the Mission Val de Loire on the UNESCO World Heritage site.

HERE THEN, THERE NOW

DOVILĖ DAGIENĖ

Visual artist

The artistic research on time and place is based on the fact that it takes 8 minutes for sunlight to reach the surface of the Earth. In each double exposure photograph there is eight minutes gap between captured Sun light. The work shall also be seen as an experiment of representing temporality and the irreversible flow of physical time, through the limited means available in static photographic space.

The project *Here Then, There Now* is dominated by an extended concept of photographic imagery which overlaps with the intimate and common problems of political, cultural, and personal identity of contemporary society. The series of works made in 2018-2019 is a research on the boundaries between analogue photography and astrophysics also combines the possibilities of traditional black-and-white photography and new ways of photography, in order to convey the well-thought-out motives of creative work.

Dovilė Dagiene Doda is an artist and photographer who lives and works in Vilnius.

In 2020 graduated from Vilnius Academy of Fine Arts, Photography and Media Art with DFA (Doctor of Fine Arts) degree. Research interests include memory, imagination, time, and place in photography. With her latest project on plant memory, the artist is exploring the boundaries of analogue photographic mediums.

RESISTING ARREST

Blur as a paradoxical locus of violence in Donna Ferrato's

Living with the Enemy

JENNIFER GOOD

University of the Arts London, United Kingdom

In photojournalism and documentary photography, blur usually serves to signal an 'authentic' encounter of one kind or another. In cases of physical violence, blur can indicate authenticity in a uniquely powerful way, constituting a temporal disruption (or violation) of the aesthetic order of the photograph, just as violence itself disrupts the order of everyday lived experience. Photography is supposed to 'stop time' in a neat and orderly way, but blur contravenes this. Physical violence is not just movement, but movement that is somehow out of control. In a violent photograph, the moving thing (such as a fist) becomes an abstraction that bursts its borders and confronts us with still photography's limited capacity to render moving things still.

This paper uses one particular photograph from Donna Ferrato's seminal 1991 work, *Living with the Enemy*, to consider photographic blur as both an indexical and symbolic marker of violence, and to argue that domestic violence remains, despite Ferrato's seminal work on the subject, essentially un-photographable.

Dr. Jennifer Good is a writer and Senior Lecturer in the history and theory of photojournalism and documentary photography at London College of Communication, University of the Arts London. Her publications include *Understanding Photojournalism* (Bloomsbury, 2017), *Photography and September 11th: Spectacle, Memory, Trauma* (Bloomsbury, 2015) and *Mythologizing the Vietnam War: Visual Culture and Mediated Memory* (CSP, 2014). Her current research is concerned with themes of power, violence, psychoanalysis and love.

PANEL IV

EXPLORING ARCHIVAL VIOLENCE IN CONTEMPORARY VISUAL NARRATIVES

CHAIR:

GABRIELA SÁ

Federal University of Minas Gerais, Brazil

SENSING BEYOND

A post-photographic representation of violence

VANESSA GRAVENOR

HFBK-Hamburg Fine Arts College, Hamburg

In scrolling an internet photo archive that purports to represent a war, one continuously questions the picture's authenticity, claims for representation, and truth. Is this moment we are in post-photographic, affected by the speed of the instant (Virilio), even post-archival as the digital challenges the photographic moment (Ernst) which has been superseded by the live and now (Doane), and what Wendy Chun calls the "enduring ephemeral," or is there still something in a picture that can reframe memory? While Roland Barthes wrote about the punctum and the other ache that photography could call forth also with the punctum and "having been there," the digital becomes fleeting. Yet, it offers other modes of sensing, especially sensing trauma, sensing crime, sensing beyond: a post-photographic representation of violence. What do we see now, if it is seeing we are talking at all about today? What do photos bring now as the digital has emptied out the camera's body?

This presentation will bring in my academic research on the digitization of the photo archive and other media studies perspectives, as well as my artistic practice that uses animation and CGI to think about the analogue moment, specifically that which represents war and violence.

Vanessa Gravenor is an artist, filmmaker and writer working in Berlin and Hamburg, DE. She works primarily in video on the topics of entangled traumas, archives of war, and photography. Her work has been exhibited at nGbk, Kunstraum Kreuzberg (Berlin, DE), Park Avenue Armory (NYC, US), Kim? (Riga, LV), Oberhausen Short Film Festival (DE) and Kasseler Dok und Videofest (DE). She was shortlisted for the 13th Lichter Art Award, Frankfurt, DE and has participated in VISIO, Lo Schermo dell'arte, for young artists in film. She has held scholarships from the DAAD as a graduate student (2015-16) and a Research and Create grant from Canada Council for the Arts (2020). In addition to working as an artist, she also writes as an art critic and published with *Kultur Mitte*, *Third Text*, *Blok Magazine*, *Art Margins Online*. She currently holds a position as a Research Assistant at HFBK-Hamburg (2021-24) where she is also writing her PhD.

THE PROJECTING IMAGE

Pictures waiting to happen

HELENA FERREIRA

Visual artist / Independent researcher

Following my latest research on the notion of 'projecting image', I intend to show that these are invisible images that are present and still exist if not seen. They are suspended in time, waiting to happen, waiting to rest on a surface and to become visible even for a split second (as opposed to a projected image whose presence is only assumed to be stemmed by a surface). I argue that a projecting image is an image to become, one that exists in between the projector and the surface, one that unfolds through time and space and transforms itself through the materials it encounters along its trajectory.

I base my argument by bringing up two key artworks that use projecting images, *A la recherche de Stella* by Alain Fleischer and *Invisible Film* by Melik Ohanian, in which the use of photography (of Jewish unknown women) or video (a single, uninterrupted, 90 minutes shot of a fixed 35mm projector that casts a banned film in the US into the desert) addresses the theme of the vulnerability of fleeting images and their relationship with the invisibility of social and historical events, with a strong political sense, that are not made public or that are unknown to the general public. By using the light beam projective features, forgotten people and hidden stories are brought back to the center of the public awareness and discussion, returning them, even if momentarily, some visibility.

Helena Ferreira (Lisbon, 1982) is a visual artist and researcher that develops her work in the field of video, installation and drawing. Her body of work focuses on the duplicity of perceptive and narrative processes that can arise from the individual's relationship with the landscape and the world around. She has exhibited regularly since 2007 and published and presented her research in Portugal and abroad. She was also co-coordinator of the *Post-Screen: International Festival of Art, New Media and Cybercultures* between 2013 and 2017. She has a degree in Sculpture from the Faculty of Fine Arts of the University of Lisbon and a PhD in Art and Multimedia from the same institution.

VISUALISING A MISSING PEOPLE IN SOUSA DIAS'S 'STILL LIFE' (2005)

DAVID ROJINSKY

Independent researcher

Film theorist Patricia Pisters (2016) adopts the term "metallurgical" filmmaking to describe the work of contemporary directors of political cinema who exploit the unprecedented opportunities afforded by digital technology to recycle and remediate transnational visual archives. Indebted to a Deleuzian philosophy of cinema, Pisters also identifies metallurgical filmmaking with the 'forging' of a supra-national 'world memory' and a liberated 'people to come.' My interest in this presentation is to ponder the extent to which these concepts might be useful for analysing the intermedial documentaries of Portuguese artist and filmmaker, Susana de Sousa Dias (1962-). Similarly, as far as the specific themes of the symposium are concerned, I am interested in exploring how Sousa Dias' work with archival photographs of political prisoners in her early film, *Still Life* (2005) might suggest both an 'arrest' or 'interruption' of a chronological national history and, at the same time, an appeal to the suppressed social memory of a 'missing people' from Portugal's authoritarian past. Ultimately, I want to propose that the mugshots serve as symbolic counterpoints to the 'patriotic masses' of regime propaganda with which they are intercut in the film and, by extension, evoke the de-individualised memorial consciousness associated with the 'world memory'.

David Rojinsky is a UK-based independent researcher specialising in Latin American and Iberian visual cultures. He is currently interested in the intersection between visual studies (photography, film, art) and anti-imperialist discourse during the (last) Cold War and its aftermath. His articles have appeared in *Bulletin of Hispanic Studies*, *Journal of Latin American Cultural Studies*, *A Contracorriente*, *Bulletin of Spanish Visual Studies*, *Journal of Romance Studies* and *Journal of Iberian and Latin American Studies*. His forthcoming monograph *Viewing Photography in Post-Dictatorship Latin America. Visual Interruptions, 1997-2016* will be published by Palgrave Macmillan in December 2022.

PANEL V

RETHINKING TIME AND PHOTOGRAPHY ACROSS EMERGING TECHNOLOGIES AND ENVIRONMENTS

CHAIR:

MARTA LABAD

University of Technology, Arts & Design, Madrid, Spain

EXPANDED VISUALITY

Photography as a patterning mechanism for the animated form

KATARINA ANDJELKOVIC

Independent researcher

Diverse techniques and structures of animating the form have long been the concern of artistic expression, from attempts by early cinema at deconstructing life's movement, to the most recent features by groundbreaking digital technologies manipulating visual narratives. This presentation explores the conditions of expanded visibility in animating form, by looking at photography as a mechanism of the animate real. In the case of Idris Khan's photographs, I argue that his attempt to animate form in the image can be understood as a counteraction to George Bataille's "formless" (1929: 382), in anticipation of the mechanism for diagnosing the effects of digital technology on reopening the time of the image. Khan's choice is to capture and describe the major monuments of durability of the present world – The British Parliament, St. Paul's Cathedral, The London Bridge – through the dimension of their instability. In this context, Idris Khan's use of repetition is not so much about artistic image, as he expresses desire to see the transformative image of space in our everyday experience. In negotiating the animate real through his photographs, I analyze how the production of visual knowledge configures the expression for what is 'alive' in photography, carried out in the moment-to-moment, repeated, concentrated, overlapped.

Katarina Andjelkovic, with a Ph.D., M.Arch.Eng., is a theorist, practicing architect, researcher and painter. She is a high-skilled draftsman, writer and researcher. Andjelkovic is simultaneously engaged in architectural practice, teaching, and research. She served as a Visiting Professor, Chair of Creative Architecture, at the University of Oklahoma U.S.A., Institute of Form Theory and History in Oslo, Institute of Urbanism and Landscape in Oslo, University of Belgrade - Faculty of Architecture, and guest-lecturing and mentoring at Master Studies of TU Delft - Faculty of architecture and the built environment, Doctoral studies of AHO - Oslo School of architecture and design, FAUP Porto, DIA Anhalt Dessau, SMT New York, and Bachelor studies of ITU - Istanbul Technical University.

TIME, SPACE, AND IDENTITY INTERACTION IN METaverse PHOTOGRAPHY

ERNESTINA ZHU (XINYI)

The University of Manchester

Metaverse, as the early-stage practice of visualising fully immersive virtual environments and user communication, has blended the virtual and physical world (Zhao et al., 2022). It has compressed the normative perception of time and space. Yet since there is rarely research that focuses on the technical framework of how Metaverse photography has the potential to impact how users perceive time, space, and identities. Unlike normative photography which has been explored from profound visual, ethnographic, and cultural perspectives, Metaverse photography brings photographers and viewers together for an interactive experience (Hughes, 2022).

This research will conduct a Walkthrough examination of current Metaverse photography platforms and explore the framework of Metaverse technologies in the photography aspect. Through the step-by-step observation on profile setting, creation process, and daily online interactions. Metaverse photography has emerged a distinctive dynamic of identity exchange between creators and audiences. Moreover, coming from the nature of Metaverse technology, time and space can be recreated in the digital space, not only by creators but also the audiences. As this is by far one of the first research in analysing Metaverse photography, it will provide references for further research in Metaverse technology and photography visual practice creation.

Ernestina Zhu is PhD candidate at the University of Manchester. She is the Global Scholar of the Frontier Institute of Regulation and Supervision Technology (FIRST) ZIBS Ecosystem, Advisory of the Young Women's Movement Scotland (YWCA), Committee Member of China-South Korea Cultural and Legal Exchange Centre (CKCLEC) of Beijing Entertainment Law Society. Her research focuses on non-fungible token art, art practice, Metaverse, identity building, and intimate relationship building. She is currently the honorary reporter of Korea.net, Korean Culture and Information Service (KOCIS) and 한중 우호 수호천사단 (Civilian Ambassador) for the Korean Embassy in China. She edited "The World of Chinese" – Language Exchange App: Hello Talk.

KAMPINOS FOREST "The way back to see the future"

SAYAM GHOSH

Visual artist

Puszcza Kampinoska, located on Warsaw's outskirts, is Poland's second-largest National Park. The forest was on the brink of disappearing due to centuries of agricultural expansion and two world wars. Since the establishment of the National Park in 1959, the surface of the forest has doubled. Mammals like the beaver, elk, and wolf have been reintroduced in the last few decades. Kampinos National Park is a utopian experiment of rewilding post-agricultural lands done at a scale unprecedented in Europe. Working in collaboration with scientists at the National Park, this image-text project explores the unique history of Kampinos Forests' regeneration and examines its present and future prospects in a time of planetary crises. A central concern is seeing in the forest enmeshing of different timescales – from dune formations to organic life, collective memories of war and genocide to (after)life of scientific image archives. Following Dipesh Chakrabarty, the project attempts to collapse the "distinction between natural history and human history" in order to bring the present "in contact with distant times beyond the scope of human experience". The work will be presented in an episodic form using images and stories invoking deep time, non-human agency and role of photographs in conservation practices.

Sayam Ghosh is a visual artist and VR designer (by profession) born and brought up in Kolkata, living in Warsaw since 2012. Sayam makes use of a variety of media - photographs, text, video, and computer graphics - to work on long-term projects focused on Warsaw and its neighbourhood. His interests range from history of photography, ecology, sociology of space to practice of everyday life. His ongoing research based photographic project "How a Forest Returns" was selected by Karolina Ziębińska-Lewandowska to be exhibited (curated by Jan Brykczyński) at Rynek 30 Gallery of The Museum of Warsaw in 2021-2022.

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