



FORMAT19 Conference: Forever//Now

Biographies of speakers and abstracts of papers to be delivered as part of the conference proceedings

Venue: University of Derby, Markeaton Street Campus. DE22 3AW, Derby, UK

Date: Friday 15th March

FORMAT19 Conference

University of Derby, Markeaton Street Site, Friday 15th March 2019

Participants

Conference organised by

Philip Harris Programme leader BA (Hons) Photography, University of Derby
Gemma Marmalade Senior lecturer BA (Hons) Photography, University of Derby

Introduction

Prof. Keith McLay Pro Vice-Chancellor/Dean Arts, Humanities and Education, University of Derby

Keynote speaker

Edgar Martins Artist and photographer

Special guests

Martin Barnes Senior Curator of Photography, Victoria & Albert Museum
Anne Braybon Independent creative director and photo historian
Craig Easton Independent Photographer
Ekow Eshun Writer and curator, London
Skinder Hundal Director, New Art Exchange, Nottingham
W. M. Hunt Collector, curator, consultant, writer. New York City

Papers and presentations by

Peter Ainsworth London College of Communication
Patrizia di Bello Birkbeck, University of London
Marc Bosward University of Derby
Lewis Bush London College of Communication
Dominic Chapman University of Derby
Tim Daly University of Chester
Anna Douglas University of Leeds
Carla Mitchell Four Corners Gallery
Thierry Geoffroy Artist. Copenhagen, Denmark
Jane Boyer Anglia Ruskin University
Mark Hall University of Derby
Philip Harris University of Derby
Paul Herrmann Dir. Redeye
Paul Lowe London College of Communication
Dinu Li Falmouth University
Gemma Marmalade University of Derby
Lesia Maruschak Independent artist and writer, Canada
Les Monaghan Independent photographer
Nicola Muirhead Independent photographer
Alexandra Murphy University of Northampton
Ana Catarina Pinho University of South Wales. Dir. Archivo Platform, Portugal
Claudio Reis University of Porto, Portugal
Chantal Riekkel University for the Creative Arts
Stephanie Rushton University of Derby
Alys Russell University of Derby
Ileana Selejan University College London
Sam Vale Canterbury Christ Church University

FORMAT19 Conference Schedule

09:00	Registration
09:30	Welcome from conference organisers, Philip Harris & Gemma Marmalade
	Introduction – Prof. Keith McLay, Pro Vice-Chancellor/Dean Arts, Humanities and Education
09:45-10:25	Keynote: Edgar Martins

AM parallel sessions

Time	Room 1 1. Myths, narratives and histories Chair: Gemma Marmalade	Room 2 2. Archiving the future Chair: Rhiannon Jones	Room 3 3. Territory, identity and memory Chair: Paula McCloskey
1. 10:30	Alexandra Murphy <i>Forever in Stasis: Dialectical Dynamics between the Photograph and the Taxidermy Specimen</i>	Peter Ainsworth <i>The Model of the Photographic through the Lens of Contemporary Speculative Fiction</i>	Stephanie Rushton <i>Revolving Doors of Perception: The Phenomenological Relationship Between Body and World through the Realms of Perception</i>
2. 10:55	Dominic Chapman <i>Visual Discourse and Brexit: Collective Myths of Representation and the Rhetoric of the Leave Campaign</i>	Marc Bosward <i>Layered Realities and the Narration of History</i>	Alys Russell <i>Locative Memory and Photography: A Study on the Psychology Related to Place and Memory in Domestic Photography</i>
Break 11:20			
3. 11:30	Chantal Riekel <i>Visualising Inner Migration and Histories in the Harald Bratt Archive</i>	Mark Hall <i>Unstable Surfaces: Archaeologies of Past and Present in Stephen Shore's American Surfaces</i>	Tim Daly <i>Beyond Facsimile: The Haptic Photobook as a Distributed Archive</i>
4. 11:55	Lewis Bush <i>Depravity's Rainbow: How the Dreamers of Space became the Engineers of War</i>	Ana Catarina Pinho <i>The Now and Then of Photography: Inconclusive images of the Portuguese Empire</i>	Lesia Maruschak <i>Will You Remember Maria? Photography and the Making of a Mobile Memorial</i>
Q&A 12:20	15 mins	15 mins	15 mins

12:40	Skinder Hundal in conversation with Ekow Eshun
1:20	Lunch
1:50	Special presentation: Anne Braybon & Craig Easton: <i>Tethered in time: how SIXTEEN interacts with FOREVER/NOW</i>
2:30	Thierry Geoffroy (8 minute performance)

PM parallel sessions

Time	Room 1 Myths, narratives and histories Chair: Rhiannon Jones	Room 2 2. Archiving the future Chair: Marc Bosward	Room 3 3. Territory, identity and memory Chair: Victoria Barker
1. 2:45	Sam Vale <i>Latent: The Practice of Uncovering a Hidden Homosexual History within the South East Archive of Seaside Photography</i>	Paul Herrmann <i>Digital Legacy: Questions on the Long-Term Survival and Accessibility of Digital Photography</i>	2:45, Ileana Selejan <i>Photo-Politics in Nicaragua (a case study)</i>
2. 3:10	Gemma Marmalade <i>Gay Gardens: Visual Anachronisms and the Subversive Politics of Lesbian Representation</i>	Claudio Reis <i>What is Different? Toward a Renewed Agency in Photography Sharing</i>	3:20, Philip Harris <i>A Profound Difference: Visualising Current Politics through Obsolete Media</i>
Break 3:35		Break 3:35	Break 3:50
3. 3:45	Anna Douglas <i>Encountering and Experiencing the Photographs of Shirley Baker</i>	Carla Mitchell, Patrizia Di Bello, with Les Monaghan and Nicola Muirhead <i>Reactivating the Archive: Camerawork Magazine 40 years On</i>	4:00, Paul Lowe <i>Traces of Traces: Time, Space, Objects and the Forensic Turn in Photography</i>
4. 4:10	Jane Boyer <i>The New Dialectics of Seeing: A Vision of what Photography in Museums Might be Conjuring</i>		
Q&A 4:35	15 mins	15 mins	15 mins

5:00	Martin Barnes (V&A) on Maurice Broomfield
5:50	Plenary session with summary and moderation of Q&A by W. M. Hunt
6:20	Close of proceedings
6:30	FORMAT19 Opening event at Markeaton Street

Martin Barnes



Martin Barnes is Senior Curator of Photographs at the Victoria and Albert Museum (V&A) London, which he joined in 1995 from his previous position at the Walker Art Gallery, Liverpool. Since 1997 he has worked with the V&A's National Collection of the Art of Photography, building and researching the collection and devising exhibitions. He was the Lead Curator for the V&A's new Photography Centre which opened in autumn 2018. Martin has curated numerous UK and international touring exhibitions including: *Aspects of Architecture* (2005); *Where Are We? Questions of Landscape* (2007-08); *Something That I'll Never Really See: Contemporary Photography from the V&A* (2008-10); *Beneath the Surface*, the inaugural exhibition for Photo London, Somerset House (2015) and the British Pavilion at Dubai Photo (2016). He was the V&A curator for the Museum's exhibitions: *Diane Arbus Revelations* (2005-6); *Twilight: Photography in the Magic Hour* (2006); *Shadow Catchers: Camera-less Photography* (2010); *Figures and Fictions: Contemporary South African Photography* (2011); *Island Stories: Fifty Years of Photography in Britain* (2012-13); *Captain Linnaeus Tripe: Photographer of India and Burma, 1854-1860* (2015); *Richard Learoyd: Dark Mirror* (2015-16) and *Paul Strand: Photography and Film for the 20th Century* (2016).

His publications include: *Benjamin Brecknell Turner: Rural England through a Victorian Lens*, (2001); *Illumine: Photographs by Garry Fabian Miller: A Retrospective* (2005); *Twilight: Photography in the Magic Hour* (2006); *Shadow Catchers: Camera-less Photography* (2010); *Horst: Patterns from Nature* (2014); *Curtis Moffat. Silver Society: Experimental Photography and Design, 1923-1935* (2016) and *Cameraless Photography* (2018). He has written essays for many contemporary photographers' books including, Susan Derges, Paul Duke, Nermine Hammam, Frances Kearney, Hendrik Kerstens, Richard Learoyd, Peter Marlow, Hellen van Meene, Matthew Murray, Daniel Naudé, Jim Naughten, Wang Qingsong, Thomas Ruff, Sato Tokihiro, Al Vandenberg and Wim Wauman. Martin was editor of *Talking Photography*, a catalogue of the audio and visual collections of the British Library National Sound Archive, where he is an interviewer for the Oral History of British Photography project. He has written entries for *The Folio Society Book of the 100 Greatest Photographs* (2006) and the *Encyclopaedia of Nineteenth Century Photography* (2007) and contributed to international exhibition catalogues on the role of photography in the Pre-Raphaelite and Arts and Crafts Movements.

He has acted as academic advisor for the Royal College of Art, the University of Westminster and the University of the Arts London and as Chair of the Kraszna-Krausz Book Awards, and is a reviewer for the Burlington Magazine. Martin is an Honorary Life Member of the Royal Photographic Society (RPS) and was presented with the RPS 'J. Dudley Johnston Award' in 2013 in recognition of 'major achievements in the field of photographic criticism and the history of photography, awarded for sustained excellence over a period of time.'

vam.ac.uk

Anne Braybon



Anne Braybon is a creative director, photo historian and lecturer. As an award-winning editorial art director, she worked in Amsterdam, Paris and London before joining the National Portrait Gallery as an independent consultant invited to commission themed group portraiture.

Between 2009-2012 she developed the creative approach and produced the Gallery's largest ever commission The Road to 2012. This included three annual exhibitions, public realm national touring exhibition, and accompanying social engagement projects.

Braybon has recently worked with sixteen documentary portrait photographers on a multimedia, touring project, SIXTEEN, which asks what it's like to be sixteen years old in the UK now. This visual vox pop will be shown in its entirety for the first time at FORMAT19.

Braybon continues to research and write on mid 20th century British photography, an area that she initially explored as an AHRC funded Research Fellow at the Photography and the Archive Research Centre, University of the Arts, London.

Craig Easton



Craig Easton's work is deeply rooted in the documentary tradition and he is recognised for his ability to combine wide, expansive landscape with intimate portraits. Much of his work focuses on social documentary, identity and a sense of place.

He is passionate about giving a voice to his subjects and often works collaboratively with them allowing the sitter to write their own testimony to be presented alongside the image. It is this approach that led him to create Sixteen, inviting a diverse range of leading contemporary photographers to join him in a collaborative group project.

His prints are widely collected by private individuals & corporations.

Recent awards include the FC Barcelona Photography Award; Sony World Photography Awards; Travel Photographer of the Year; Landscape Award; Cutty Sark Award for World Travel Photographer of the Year and the International Color Awards.

www.craigeaston.com

Ekow Eshun



Ekow Eshun is a writer, critic and curator. He is Chairman of the Fourth Plinth Commissioning Group and Creative Director of Calvert 22 Foundation, an arts organisation dedicated to the contemporary culture of Eastern Europe.

Eshun is the former Director of the ICA and a frequent contributor to TV and radio shows including Saturday Review and Front Row on BBC Radio 4. His writing has appeared in publications including the New York Times; Financial Times; The Guardian; The Observer; Granta; Vogue; Aperture and Wired. He is the author of *Black Gold of the Sun*, which was nominated for the Orwell prize, and the editor of *Africa Modern: creating the contemporary art of a continent*.

He is the recipient of an honorary doctorate from London Metropolitan University and has been listed by the Evening Standard as one of London's 1000 Most Influential People.

calvertjournal.com/calvert-22

Skinder Hundal



Skinder Hundal is CEO/Director of New Art Exchange and has been in post since the establishment of the organisation in September 2008 positioning NAE as one of the leading contemporary art spaces in the UK. He has successfully led the organisation through a significant period of growth and development, achieving a strong reputation for creating and producing high quality adventurous art, bringing international level culturally diverse art to Nottingham and the UK. He is passionate about supporting new talent, and creating 'incredible encounters', rethinking and improving how the arts and cultural ecology works so that the value of art and culture is shared as widely as possible and is inclusive at all levels. He has successfully delivered many complex, large-scale projects, including the historic EM15 Midland's Pavilion at Venice Biennale 2015 – Doug Fishbone's Leisure Land Golf, Culture Cloud, a flagship NESTA Digital Arts R&D project, British Art Show 7, Nottingham and Here There & Everywhere international programme as part of Re-Imagine India.

Skinder has commissioned significant artists including Akram Zaatari, Zarina Bhimji, John Akomfrah, Hetain Patel, Zineb Sedira, Hurvin Anderson and Sonia Boyce and presented works at NAE including Christian Marclay's 'The Clock' and Turner prize winners Elizabeth Price and Duncan Campbell. Several commissions have been bought by Tate, Arts Council Collection and international museums. Skinder is also Executive Producer for NAE's international programme partnership 'Here, There & Everywhere' which spans South Asia, South Korea, Africa, the Caribbean and Middle East. He is also Executive Producer and Artistic Director for UK's original Mela Festival in Nottingham.

Edgar Martins



Edgar Martins was born in Portugal but grew up in Macau (China), where he published his first novel entitled *Mãe deixa-me fazer o pino*.

In 1996 he moved to the UK, where he completed a BA in Photography and Social Sciences at the University of the Arts, as well as an MA in Photography and Fine Art at the Royal College of Art.

His work is represented internationally in several high-profile collections, including the V&A, London; the National Media Museum, Bradford, UK; RIBA, London; the Dallas Museum of Art, USA; Museu Calouste Gulbenkian/Modern Art Centre, Lisbon and Fondation Carmignac, Paris.

His first book, *Black Holes & Other Inconsistencies* was awarded the Thames & Hudson and RCA Society Book Art Prize. A selection of images from this book was also awarded The Jerwood Photography Award in 2003. Between 2002 and 2018 Martins has published 15 separate monographs which have been exhibited internationally including at PS1 MoMA, New York; MOPA, San Diego; MACRO, Rome; Laumeier Sculpture Park, St. Louis; Centro de Arte Moderna de Bragança, Portugal; Centro Cultural Hélio Oiticica, Rio de Janeiro; The New Art Gallery Walsal, UK; PM Gallery & House, London; The Gallery of Photography, Dublin; The Wolverhampton Art Gallery & Museum, UK and Open Eye Gallery, Liverpool.

In 2010 the Centre Culturel Calouste Gulbenkian, Paris hosted Edgar Martins' first retrospective exhibition. Edgar Martins was the recipient of the inaugural New York Photography Award (Fine Art category, May 2008); the BES Photo Prize (Portugal, 2009); the SONY World Photography Award (Landscape cat. 2009; Still-Life cat 2018; Architecture cat., 2018), 1st prize in the Fine Art— Abstract category of the 2010 International Photography Awards and nominated for the Prix Pictet 2009.

Edgar Martins was selected to represent Macau (China) at the 54th Venice Biennale.

edgarmartins.com

Keith McLay



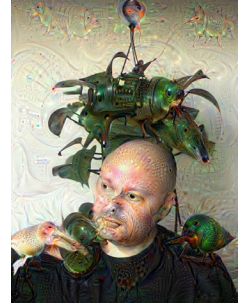
Professor Keith McLay was awarded a MA (Hons) First Class in History & Politics by the University of Glasgow and in the following year a MSc with Distinction in International History by the London School of Economics & Political Science. He returned to the University of Glasgow to complete a doctorate in History under the aegis of the Scottish Centre for War Studies. He also holds an Executive MBA from the University of Edinburgh.

He is an early modern military and naval historian of Britain and Europe who has published on war and warfare from the 17th to the 20th centuries, focusing especially on military-naval organisation, command and control.

Whether any of that qualifies him to have held the posts of Head of the Department of History & Archaeology at the University of Chester; Dean of the Faculty of Arts & Humanities at Canterbury Christ Church University and now Pro Vice-Chancellor/Dean of the College of Arts, Humanities & Education at the University of Derby is a moot point.

He has, however, picked up over the years a few pointers and experiences on working with colleagues across a range of disciplines from the Creative Arts to Humanities and Education.

Peter Ainsworth



The Model of the Photographic through the Lens of Contemporary Speculative Fiction

Within this presentation I will examine the manner that certain speculative fiction envisages the teleology of the photographic in an expanded conceptualization. Central to the paper will be an exploration of how or whether philosophical thought may be utilized herein. With a particular focus on the manner that visual technologies are used it is my intention to consider what may be revealed of the photographic in its contemporary condition.

The photographic is an ever-present object in the context of speculative fiction. The manner that we interface with photographic technology, how it is incorporated into modes of human/nonhuman cognitive assemblage becomes an important measure of how we perceive. From being the evidential object that enables the recollection of a truth of embodied existence in *Westworld*, to the haptic visibility of *Minority Report*, to its usage as Turing test of emotive response of nonhuman replicants in *Blade Runner*.

Drawing on filmic, gaming and literary examples it is my intention to consider what the ideological and philosophical constructions the photographic may represent. Furthermore, what category mistakes may be evident in these conceptions. The intention of this paper is not specifically to predict advancements of technological processes but to explore the fictive lens of contemporary understanding.

Biography

Peter Ainsworth is multi-media visual artist, Senior Lecturer in Photography at London College of Communication and PhD Candidate in the department of Visual Cultures at Goldsmiths University, University College London. His thesis has the working title, *Allure, Reception and Affect in the Contemporary Photographic* and is a practice-based engagement. His current research explores the ontology of the photographic image with particular reference to the relationality between artefact and digital copy. His current subject matter resides in the usage of mobile photogrammetry software in the context of the museum space, and conceptualization of repatriation in the Digital Humanities.

Marc Bosward



Layered Realities and the Narration of History

The paper will present practice research that explores the intersection of collage, found footage film, animation, documentary and critical realism. The practice investigates digital compositing, hybridity and the capacity for spatial layering to generate an intermediate, unstable aesthetic that can't be assigned to any singular, unitary ontological level. The paper argues that these conditions provoke an elasticity and ambiguity that dissolves binary distinctions between the subjective and objective, reflecting the non-dualist standpoint of critical realism at a medial point between positivist and idealist perspectives. The research deploys the particular plurality of collage as a disruption to ideologically conditioned appearance forms (Leslie, 2015). This posits the practice as a challenge to reductive accounts of the socio-historical world in dominant visual cultures. The paper claims that in contrast to unmediated live action images, collage has the potential to more adequately describe the complexity and contingency of reality. This emphasizes the non-empirical factors that play a role in how we produce and negotiate historical narratives (Skoller, 2005). In response to the invariable presence of narrativization (White, 1987) and the impossibility of objectivity in documentary production (Winston, 1995), the explicit construction of the collage aesthetic is deployed to address the gaps and ambiguities of historical discourse. This aims to work against the suppression of ambiguity present in orthodox documentary, a process that Michael Chanan (2008) has called 'structuring absences'. From this perspective, the history inscribed in found footage is explored with the intention of uncovering and foregrounding aspects of the past that have been marginalised or forgotten. The paper asks if a deeper understanding of history can be apprehended through the construction and mediation offered by the vocabularies of found footage and collage film.

Biography

I am a lecturer in Animation at the University of Derby and a part-time PhD candidate at Arts University Bournemouth investigating the role of collage in non-fiction film and the construction of historical narrative. My research interests include found footage film, the interface of live action and animation, experimental animation, animation and history and memory and experimental non-fiction film.

Jane Boyer



The New Dialectical Seeing: A vision of what photography in museums might be conjuring

This presentation will present some of the digitally altered appropriations from The Conjugated Museum, a research residency with the Fitzwilliam Museum in Cambridge. This project builds on a framework of the philosophical concept of dialectical seeing. Dialectical seeing is a philosophy of history formulated by Susan Buck-Morss, as first conceived by Walter Benjamin and his notions of the dialectical image.

Biography

Jane Boyer is a doctoral candidate at Cambridge School of Art, Anglia Ruskin University. Her research is engaged in explaining the ways repetition, autobiographical trace, and fragmentation can be used to facilitate the communication of artwork and the exhibition of it through artist-curator practice. This interest stems from a desire to understand how the simulacrum, indexicality and synecdoche make the relationship between artist, audience, and institution mean. Her article, "Simulacrum and the structure of the work of art" will be published in the upcoming issue of *Journal of Arts Writing by Students (JAWS)*, and she will be curating *Double Time*, a two-person exhibition with artists Miranda Boulton and Jane Pryor at ARTHOUSE1 in London, in June of this year. The Conjugated Museum, a practice-based research residency with The Fitzwilliam Museum was completed in 2018. She is a researcher and artist-curator currently based in Cambridge.

Lewis Bush



Depravity's Rainbow: How the Dreamers of Space became the Engineers of War

I propose to discuss an ongoing photographic research project of mine titled WvB, which uses archival imagery to tell the story of Wernher von Braun. He was the first head of NASA's Marshall Space Flight Center, and the engineer behind the vast Saturn rockets which carried three astronauts to the moon in 1969. Feted for his role in the Apollo program, von Braun's crowning triumph obscures darker origins, and a life story of two contradictory halves, bisected by the Second World War. Before 1945 von Braun designed military rockets for Nazi Germany, including the V-2, a terror weapon constructed by concentration camp labour, with no military purpose other than to indiscriminately kill civilians. Captured under a covert program and transferred alongside his rockets to the United States at the war's end, von Braun continued his work, developing the first nuclear armed missiles, before finally working for NASA. WvB uses archival imagery drawn from collections around the world, along with visits to sites key to this story. These are combined in an unconventional narrative structure in order to reconnect the two halves of von Braun's life. The aim is to meditate on the moral ambiguities of von Braun, and through him to draw attention to the problematic relationship between civil space exploration and military conquest, an issue that remains as pertinent now, on the eve of the fiftieth anniversary of the lunar landings, as it was in 1969, or in 1945.

Biography

Lewis Bush is a photographer, writer, curator and educator. After studying history and working in international development he began working with photography in 2012. His work documents forms of contemporary power, from the aggressive redevelopment of London, to the systemic inequalities of the art world. Recent works include *Shadows of the State*, which examines the democratic deficit of intelligence gathering, and *Trading Zones* which focuses on offshore finance. Bush has written extensively on photography, and between 2011 and 2016 ran the *Disphotic* blog. He has curated exhibitions and is lecturer in documentary photography at London College of Communication.

Dominic Chapman



Visual Discourse and Brexit: collective myths of representation and the rhetoric of the Leave campaign

Over the years of my study I have continued to consider photography alongside metaphysics and most recently ontological phenomena. Photography as an artistic medium is familiar, accessible and highly diverse and I believe that it is these reasons that it lends itself so well to the study of ontology.

...the ability to transmit information about things that do not exist at all. As far as we know, only Sapiens can talk about entire kinds of entities that they have never seen, touched or smelled... Fiction has enabled us not merely to imagine things, but to do so collectively...Such myths give Sapiens the unprecedented ability to cooperate flexibly in large numbers.
(Harari. *On Defining Collective Myth*. 2014, p.27)

In the book 'Sapiens: A brief history of humankind' Yuval Noah Harari puts forward that it is the ability of people to believe collectively in entities that are physically unperceivable, that has allowed us to cooperate on a scale that has led to the development of our current societies and economic structures. The paper that I propose seeks to clarify what a collective myth is and by looking at later texts concerning togetherness and the metaphysical nature of being collectively, hopes to illuminate and contextualise this phenomenon in relation to the study of ontology and the practice of photography. This research will then be used to consider the current photographic practice of the 21st century and will begin to theorise as to photography's part in maintaining or indeed deconstructing collective myth.

Collective Myths are beliefs that have been cultivated over the years of humanities development therefore this phenomenon identifies more with the concept of 'The impinging of reinventions of the past on the present'. I intend to give this paper as a reading, but projection may be necessary for any images analysed.

Biography

I am currently 3rd year undergraduate at the University of Derby on the BA (Hons) Photography Programme. My research interests encompass theories and ideas around time, being and ontology and how duration, time and space can be represented through experimentation and combination of media and modes of presentation.

Tim Daly



Beyond Facsimile: The haptic photobook as a distributed archive

This is a case study describing the development of a dossier format photobook as a distributed archive, Long Grove Asylum Medical Journal by Tim Daly. The work presents a twenty-five year long project recording the interior spaces, ephemera and artifacts of an abandoned large scale hospital facility, alongside material collected separately by a county archivist.

The work makes explicit the link between past and present by re-materialising archive matter and original photography to create new, tactile 'things' that challenge our notions of the past and the present; public and private and the original and the copy. The books forefronts the materiality of collected photographs, documents and ephemera through touch and disruptive sequencing. By handling the loose-leaf contents of the books, viewers are presented with an enhanced, haptic reading experience. The recirculation of material artefacts within the dossier provides an additional kind of archive experience recalling souvenirs, the museum and private collecting. As Scott (2014: 130) suggests 'The interaction between the book as a material object and its readers brings the book to life, just as the materiality of the book interacts with its narrative.' Designed to be handled and navigated in a manner that wouldn't be possible with fragile originals, the choice of papers, unconventional printing processes and hand assembly techniques creates an enhanced experience for the reader. Disrupting the reader's expectations of a facsimile, the book encourages touch and explores a type of tacit knowledge that is unavailable from viewing alone.

Biography

Dr Tim Daly teaches photography and artists' publishing at the University of Chester in the UK and has a research interest in the materiality of the photographic print. Tim has written over twenty books on photography production and project development working with most US and UK publishing houses. As a photographer Tim Daly has exhibited his work widely, including The Photographers' Gallery, London and with the NGBK Berlin. In 2017, Tim established Fugitive Press to launch his own and other artists' books that explore unconventional materials and touch.

Ann Douglas



Encountering and Experiencing the Photographs of Shirley Baker

Between 1960 and 1981, Shirley Baker (1932-2014) photographed street life in inner-city Manchester and Salford undergoing a devastating council-led 'clearance' programme. Her extensive photographic series features children, teenagers, young mums and the elderly; whilst working age men are marginal figures. In 1986, Baker deposited her 'unashamedly documentary' photographs with DPA (Documentary Photo Archive), now held at Greater Manchester County Record Office. Over subsequent decades, these works have received limited academic and public attention, primarily called upon as record and evidence of inner city poverty. However, a major exhibition 'Women and Children; and Loitering Men', curated by Anna Douglas for The Photographers Gallery London (2015), touring PhotoEspagne, Madrid (2016) and re-hung for Manchester Art Gallery (2017), sought to question the 'documentary' status of these photographs, opening them to wider interpretation and experience.

Prompted by the popularity of the Manchester exhibition (217,000 visitors in 12 weeks), an oral history project was launched with people with direct connection to the areas Baker photographed. Unexpectedly, and drawing upon memories, participants challenged earlier photographic interpretations (e.g. poverty). These interviews formed the basis of an extensive audio guide that offered 'narratives of resistance', 'disharmonious stories' and 'affiliative' and identificatory looking, that aimed to destabilize photographic meaning.

Drawing upon additional 1-2-1 interviews with exhibition viewers, this paper suggests that the exhibition and guide not only provided spaces in which memories were elicited, but that viewers were able to contextualise images, 'inserting them within a broader tapestry of cultural/ collective or personal/ familial remembrance'. Moreover, that they were also able bring to them an awareness of future history—'of events-yet-to-come that could not have been known to the subjects of the photographs or their photographers at the time when the photos were taken'. This paper suggests, that the more entangled notion of 'affect' more appropriately accounts for how people experienced the work of Baker than the more conventional notion of photographic 'meaning' (reading/connotation). Affect, feelings and emotions have a special affinity with photography, but, and as Annette Kuhn has pointed out, this has until recently been territory scholars (and I would add curators) have avoided straying into or accounting for.

Biography

Anna Douglas is a curator, researcher, writer and Doctoral Researcher at University of Leeds, where she is furthering research on the reception of the photographs of Shirley Baker. In 2015, she curated the critically acclaimed exhibition and book 'Shirley Baker: Women and Children; and Loitering Men'. Her exhibition of the work of Roger Mayne opened at The Photographers Gallery, in March 2017, and toured to the Djanogly Gallery, Nottingham. Over 25 years, she has curated an extensive portfolio of exhibitions that seek to provide alternative narratives of photographic interpretation and elicit entangled lived experiences.

Four Corners



Reactivating the archive: Camerawork magazine 40 years on

This roundtable discussion accompanies the Radical Visions exhibition at FORMAT19. It will consider how radical photographic approaches within the influential Camerawork magazine (1976-1985) can be re-interpreted for our current social and political moment. Camerawork was published by Half Moon Photography Workshop, an East London collective that sought to democratise photography, and to use it as a tool for social change. The magazine covered factory work and strikes; housing; Northern Ireland; local and international activism; nuclear disarmament, feminist and anti-racist protest; documenting Thatcher-era Britain from the grassroots. It promoted pioneering 'laminated touring exhibitions', shown in non-traditional settings across the UK, bringing socially-conscious photography to audiences nationwide.

The impact of austerity has led to a revitalisation of socially engaged photography. Four Corners' FORMAT19 exhibition creates a dialogue between Camerawork and the work of six contemporary documentary photographers working with underrepresented people from the most deprived, post-industrial parts of the UK.

Roundtable discussions - key questions include:

1. Why look at Camerawork today?
2. What does it tell us about our sense of place, history and memory?
3. What is the use of its history?
4. Is there a dialogue that can be created between the politics of the 1970s and today?
5. In the era of austerity, Brexit and Trump can Camerawork's ideas of community photography be reinvented as an agent for social engagement and political change?

Biographies



Patrizia Di Bello is Senior Lecturer in History and Theory of Photography at Birkbeck. Her PhD is published as *Women's Albums and Photography in Victorian England: Ladies, Mothers and Flirts* (Ashgate, 2007). She convenes the MA in History of Art with Photography. She is on the editorial board of journals *History of Photography*, *Art History*, and *Photographies*. Her monograph on *Sculptural Photographs: From the Calotype to Digital Technologies* (Bloomsbury, 2018), explores how sculpture has been an exemplar for thinking about photography as a medium based on mechanical means of production.



Carla Mitchell leads on Four Corners' artistic programmes, including its archive project on the early history of Four Corners and Camerawork. She was awarded a Paul Mellon Centre Curator Research Grant to support the interpretation of the archive collection in 2017, and curated East End Suffragettes: the photography of Norah Smyth exhibition in 2018.



Les Monaghan is interested in class, community, and representation. He makes difficult photographs with people he represents often after long term engagement, listening and reflecting. Previously a press photographer schooled in unambiguous imagery, he has deconstructed the documentary method through successive projects including staging photographs with migrants in assimilation (2006 – 2008); working with text and portraits on the year-long commission *Aspirations Doncaster* (2014) and the ACE funded *The Desire Project* (2015-2016); fictionalising documentary with *A Series of Dislocating Events* (2011-2014); collaborating, exhibiting and re-contextualising with *Relative Poverty* (2016 - 2018). Works are often shown on a large scale engaging directly with the public.



Nicola Muirhead is a British-Bermudian social documentary photographer and visual storyteller, specialising in long-form documentary projects and portraiture. Her work centres on themes related to identity and place, and how they are impacted and shaped by political, historical, environmental and socio-economic factors. Works in progress include exploring the relationship between image and text, constructing creative and poetic narratives using local literature, history and folklore of a community. She is a winner of the Magenta Flash Forward award 2017, The Creative Review Photography Annual award 2017 and the Julia Margaret Cameron award 2017. Nicola is a member of Women Photograph, comprising independent women documentary photographers based in 91 countries, with work selected in their 'Women Photograph: 2018 Year in Pictures'.

Four Corners is a creative centre for film and photography, committed to community participation for over 40 years. Its new digital archive includes all 32 copies of Camerawork magazine at www.fourcornersarchive.org Four Corners is collaborating with the Invisible Britain project that is 'working with under represented individuals and communities to amplify their voices and help enable them to tell their stories via a diverse range of creative projects.' <https://www.invisiblebritain.com>

Mark Hall



Unstable Surfaces: Archelologies of past and present in Stephen Shore's American Surfaces

In 1972 photographer Stephen Shore exhibited a body of work consisting of a series of 312 colour glossy landscape-format photographs printed in a factory by Kodak. The series were titled *American Surfaces* and were first exhibited at the Light Gallery, New York in 1972. The work was remarkable for being the first to break the code of what was considered notable or suitable as a subject for art and was widely criticised for it. What the work did was to identify the relationship between photography and the act of seeing.

The title of the work and superficial subject matter reflected the inability of the photograph to show anything other than the light reflected from the surfaces contained within the photograph's rigid borders. The surfaces he recorded were transient and unstable, many already in a state of flux, some containing layers of time represented by the light and on camera flash that appeared in a number of images. Each surface though hints at a unified vision of something a moment in the life and death as Barthes would later say. This paper examines the relationship between the unity implied by the surface of a photograph and the instability implied by its process and reception.

I now propose that we see a photograph as a collection of multiples each with its own ideological and social strata and I will use elements of Gilles Deleuze's book *The Fold* and his reworking of Leibnitz's thinking on the Baroque to examine the implications of each multiple.

In *The Fold* Deleuze sees that in Leibnitz' writing there are multiple surfaces, which like the folds of a baroque drape have their basis in the infinite. So too it is with the photograph, the apparently unified surface is not one surface but many, its continuity on a timeline between past present and future only become unified in the mind of the viewer. Surfaces change, sometimes gloss (as in *American Surfaces*) sometimes matt, behind glass, on a white wall whose surface is punctuated by the image, each contingent and interacting with each other and the viewer who might read in the gloss surface an echo of something brash, cheap intended to repel further investigation as its surface reflects and incorporates its environment and witness. The image too is made up of multiples, tiny grains of silver, dyes, pixels, data each tied to the fidelity and technology of its creation and none telling the whole story, rather fragments of it which are bound to a substance of technological suspension as a mechanism of delivery.

Biography

Mark Hall is an award-winning photographer, writer, artist and lecturer with over thirty years' experience as an advertising and editorial photographer. He has been exhibited internationally and has contributed to many conferences and journals. His PhD was entitled *The Light Ages: Photography and the Hegemony of Light*. This reflects his research interest in light and in structures of control and in the operational programs surrounding photographic practice and the implied structures of power inherent in technical manuals. He is also the founder of The Commercial Cultures Research Group. Recently he has been leading the REF case study research on a £2.5 Heritage Lottery project based in the Lower Derwent Valley around the UNESCO World Heritage Site

Philip Harris



A Profound Difference

The UK referendum on the decision to leave the EU on 23rd June 2016 has proven to be a very divisive event. The turmoil, chaos and uncertainty that has ensued is unprecedented in British politics. The referendum has revealed significant divisions between age groups, genders, social status and education. The nature of the campaigning, on the part of nationalist political parties, has given licence for a latent hostility towards people of colour and those residing and working in the country who are not identified as UK nationals.

By way of response to these circumstances, I have worked with young people to film their response to the prospect of the UK no longer remaining within the EU. The work consists of moving image portraits made with European, standard 8mm cine equipment that dates from the 1950s: the period when the supranational European state was first being formed and a time of a delicate balance between the threat of global conflict, economic growth and technological development. This equipment was targeted at the affluent domestic market and amateur film maker was widely used to record family moments and events. In so being, it signifies the popular visual practices of a previous generation.

My presentation for the conference will explore ideas and theories relating to technology, its impact upon and status within society, and my rationale for using obsolete media to engage with current political events.

Biography

Philip Harris is programme leader for BA (Hons) Photography at the University of Derby. His research interests encompass theories of making, themes of identity, place and territory, and exploratory applications of media and technologies. He was awarded a PhD in Photography and Philosophical Aesthetics from Birmingham City University in 2012, exploring theories of making using the philosophical method of hermeneutic phenomenology, particularly that of Martin Heidegger. Philip has curated exhibitions for FORMAT photography festival, notably *Describing the Domus* (2017), and *Wellbeing and Time* (off-year programme, 2018). For FORMAT19 he has curated the D-MARC Research Centre exhibition and is co-organiser of the conference.

Paul Herrmann



Digital Legacy: Questions on the Long-Term Survival and Accessibility of Digital Photography

Have you ever found a photograph - in a cupboard, drawer or shoebox? How might we do the same with digital images? How will people look at born-digital photography created now, in a hundred years time? Like a box of prints, it'll just be... there, right? Possibly. But whether it will be findable is a different matter. Increasingly, digital work is lost, abandoned, disconnected or deleted.

We know how to preserve a digital object technically; that's the easy bit. The harder issues are commercial, political, legal, psychological.

If you're a reasonably efficient photographer or gallery, you might have work on a server, backed up, and labelled with good metadata. And maybe a website, Instagram or Flickr account that holds some of your work.

What will happen to your digital files when you retire or die? It's all too common for heirs just to press the delete button. Most social media services remove accounts if they find out you've died. Their algorithms actively promote the new, recent, and paid. Can you find a ten-year-old image on your own Facebook page? Meanwhile commercial ISPs can avoid obligation to preserve your work - even if you pay up front.

Is the situation better for public collections? Museums and archives might have collection management systems, digital asset management, backup, storage and web servers with long-term plans - but in many cases it's a hodge-podge of mismatching services. And do you really trust an outsourced service to think a century ahead?

This presentation outlines the work Redeye and the Photographic Collections Network are doing on this subject. It suggests some simple things all photographers or collections can do, both for themselves and to influence policy. And it looks at new solutions based on co-operative, distributed and resilient digital storage.

Suggested time: can be flexible from 10 minutes upwards. 15-20 mins might work well. Tech requirements: digital projector.

Biography

Paul Herrmann is the director of Redeye, which has helped hundreds of photographers to develop their photographic work and careers through a programme of events, courses, commissions, collaborations, business advice and information. Paul started out as a freelance editorial photographer in the 1980s. Alongside Redeye he's set up a range of photographic organisations and projects including the Look festivals in Liverpool, the career development course Lightbox and the National Photography Symposium. He also leads the Photographic Collections Network, for photography specialists, archivists, scholars and historians. He talks, writes and advises on a range of business and professional issues in photography.

Paul Lowe



Traces of Traces: Time, space, objects and the forensic turn in photography.

Photographs are fundamentally carriers of traces; always of the past yet seen in the present. Tangible, material objects they are things in themselves, with both a physical material duration as objects as well as an embedded temporality within the image, preserving within the frame the ghostly shreds of the past as well as the understanding that that that past is no longer there. They thus become durable vestiges of memory. Recent years have seen documentary photographers exploring the potential of recording the traces of violent acts rather than their direct consequences, often adopting a forensic approach to their practice. The everyday, banal ephemera of life, when set in the context of an act of violence, can create a slippage, generating a traumatic rupture between the innocuous nature of the space or thing photographed, and the context in which knowledge about the fate of its owner creates a different reading of the photograph. The temporality of the photograph is also fluid in this type of approach, with Bakhtin's idea of the chronotype a valuable concept to understand how the photograph can fuse time and space together into an image. Deploying an aesthetic drawn from human rights investigation and forensic images, these photographers deal with the complex issues of the ethics of representation whilst simultaneously opening up an imaginative space in which the viewer is invited to engage in a performative interaction with the situation. By exploiting the presence of absence in objects, they offer an alternative and powerful route to the documentation of violence and bear witness to the material lives of its victims. This paper explores the work of Gilles Peress, Gary Knight, Simon Norfolk, Zijah Gafic, Edmund Clark, Ashley Gilbertson, Shannon Jensen, Miki Kratsman and Fred Ramos in this context.

Biography

Dr. Paul Lowe is a Reader in Documentary Photography and the Course Leader of the Masters programme in Photojournalism and Documentary Photography at the London College of Communication, University of the Arts, London, UK. Paul is an award-winning photographer, whose work is represented by Panos Pictures, and who has been published in Time, Newsweek, Life, The Sunday Times Magazine, The Observer and The Independent amongst others. He has covered breaking news the world over, including the fall of the Berlin Wall, Nelson Mandela's release, famine in Africa, the conflict in the former Yugoslavia and the Siege of Sarajevo, and the destruction of Grozny.

His book, *Bosnians*, documenting 10 years of the war and post war situation in Bosnia, was published in April 2005 by Saqi books. His research interest focuses on the photography of conflict, and he has contributed chapters to the books *Picturing Atrocity: Photography in Crisis* (Reaktion, 2012) and *Photography and Conflict*. His most recent books include *Photography Masterclass* published by Thames and Hudson, and *Understanding Photojournalism*, co-authored with Dr. Jenny Good, published by Bloomsbury Academic Press.

Gemma Marmalade



Gay Gardens: Visual Anachronisms and the Subversive Politics of Lesbian Representation

But you see in dealing with me, the relatives didn't know that they were dealing with a staunch character and I tell you if there's anything worse than dealing with a staunch wom-an... S-T-A-U-N-C-H. There's nothing worse, I'm telling you. They don't weaken, no matter what. - Edith B. Beale Jr.

This presentation responds to the photographic work Seed Series currently exhibited in FORMAT19. The selection of eight portraits presented depicts lesbian gardeners from rural Berlin, made throughout the late 1970's and early 80's. This archive of images was originally collected by German botanist and feminist, Dr. Gerda Haeckel. During her studies of this particular group, she observed unusual accelerated growth, crop abundance and overall increased vegetational health, otherwise unseen in gardening communities. Haeckel's re-search led her to radically posit the possibility that women of homosexual persuasion are more likely to have a visceral impact on the cultivation of plants.

Through an exploration of what it is to experience visual anachronisms in the context of specific sexual politics, this research traverses' collisions of photographic history with our collective sense of the contemporary.

Biography

Gemma Marmalade received her MA in Photography from the London College of Communication having previously obtained her BA from the University of Derby. She is currently studying for her Ph.D. at the Cambridge School of Art, Anglia Ruskin University.

Marmalade has exhibited widely, including the Kunsthall Charlottenborg, Copenhagen; The Photographers' Gallery, London; The Apulia Film Commission, Bari, Italy; the State Museum of Gulag, Moscow and the Arquipélago Centre of Contemporary Art, Azores, Portugal.

Marmalade is Senior Lecturer in Photography at the University of Derby, specialising in experimental approaches to the radical intersections of photographic practice, video and performance.

gemma.marmalade.com

Lesia Maruschak



Will You Remember Maria? Photography and the Making of a Mobile Memorial

Lesia Maruschak will present a her new body of work, MARIA, to analyze memory-making and the function of memorial spaces. MARIA memorializes the victims of the famine of 1932-33 in Soviet Ukraine. At its center is a single vernacular image of a young girl who survived and resides in Canada. More than four million others did not.

Maruschak asks: "What is the role of photography in bearing witness, designing memories and creating memorial spaces? What are the ethical considerations? Can photography be a vehicle to create prosthetic memories and how does that impact the viewers understanding of modern day atrocities."

In her essay "From Ashes" Alison Nordström notes: "It often falls to the artist to give material form to memory, especially when, as in this case, there can be very few people still living who experienced the Holodomor firsthand. It is tempting to call this event unimaginable, yet Maruschak has not only imagined it, but has created a series of images that manifest the ways she responds to it, intellectually and emotionally. More than many photographs, these works are objects as much as images. Whether organized in book-form or in large-scale installation, it is the materiality of these heavily worked, waxed, and pigmented things that conveys the tortuous and persistent re-visiting of the past that the artist engages in."

Drawing attention to the works' construction Maruschak will challenge the traditional representation of such events. In presenting examples of her dissection, multiplication, reworking, reconfiguration and in some cases creation of sub-sculptural works with ash and encaustics, Maruschak will argue that the resulting animated artworks are potentially more engaging for the viewer than traditional representations. MARIA's function as a memorial space in book and exhibition formats, will also be explored along with the artist's interest in using new constructions to facilitate memory making, to reveal a context, and create a space for the viewer to experience and revisit this period of history.

Finally, Maruschak will discuss her interest in the function of memorials and the role of new photographic constructs in being transformative to the ways viewers remember this event and how they relate to similar tragedies occurring today.

Biography

LESIA MARUSCHAK was born in 1961 in Saskatchewan, Canada, lives and works in Ottawa. She holds a MA in Ethnography and an MBA in Competitive Intelligence. In the two years of independent practice her works have become part of over 50 solo and group photographic exhibitions in nine countries, including 2018 Getxophoto Post Conflict Reframing A Dialogue (Spain), 2018 5th Biennial of Fine Art & Documentary Photography (Spain), Fotofilmic 2019 (Los Angeles, Seoul, Vancouver), 2019 ERMILOV Centre (Ukraine), 2020 Turchin Visual Arts Centre (USA). Awards include 2017 Hariban Award Shortlist and receiving the Governor General of Canada's Sovereign Medal.

Alexandra Murphy



Forever in Stasis: Dialectical Dynamics between the Photograph and the Taxidermy Specimen

The museum is an encapsulated structure, a labyrinth of hidden spaces and public places. As a heterotopia¹ of the modern age, the visitor experiences a complex arrangement of museological display, and is presented with narrated histories and spectacles. This is particularly so with the natural history collection - carefully (re)constructed and (re)represented for a public gaze, these taxidermic species are the products of a preservation process. And so too, is the photograph representative of a product conceived to prevent decay and eventual demise.

Like the museum, the photograph and taxidermy specimen are also outcomes of 19th century modernity. They are both made of the skin of the thing itself² and as signifiers of preservation against eventual death, the specimen and the photograph both reveal a dialectical ability to represent both the past (death) and the present (life).

This paper examines this relationship between the taxidermy specimen and the photograph focusing on 3 projects that explore through a haptic experience, varying dialectical notions of the public-private, hidden-seen, known-unknown, lifelikeness-death and past-present.

Roland Barthes stated that the photograph authenticates the existence of a certain thing³. Geoffrey Batchen describes the photograph as a chemical fingerprint⁴. So, perhaps it is plausible that through a tactility of photographic process and (re)representation of the subject, the photograph's inherent ability to present a trace of life through its physicality is revealed, changing what is seen and experienced by the viewer.

1 Michel Foucault. "Of Other Spaces". Trans. Jay Miskowiec. *Diacritics* 16/1 (1986) 24

2 Michelle Henning. *Skins of the Real: Taxidermy and Photography* (UK: Black Dog Publishing Ltd, 2006) 138

3 Roland Barthes. *Camera Lucida* (USA: Hill & Wang, 1981) 107

4 Geoffrey Batchen. *Forget me Not: Photography & Remembrance* (Princeton Architectural Press, 2004) 31

Biography

Alexandra is Senior Lecturer of Photography at the University of Northampton and is in her fifth year of a part-time practice-led PhD at Middlesex University. In 2015, Alexandra was awarded funding from the Royal Photographic Society for her project *Specere II: Fixing the Shadows*, at the Natural History Museum, London. The project explored the constructed museological space through the salt print, one of the earliest methods of preserving the photographic image to light. Current practice continues to explore the relationship between photographic processes and museum natural history collections both in the UK and in the US. Alexandra's project work can be viewed on her website: <http://www.acm-photo.com>

Ana Catarina Pinho



PHOTOGRAPHY IN THE 'NOW-TIME'

The Now and Then of Photography: Inconclusive images of the Portuguese empire

How to think the photographic images of past events outside a historical perspective? How to use this kind of visual material as a way of creating new meaning for the present?

Walter Benjamin developed a new concept of history that should be opened and brushed against the grain, in other words, that should rescue the past and give way to a new history that does not yet have a future, allowing the unfolding of different possibilities, unlike the mere succession of facts conceived by the positivist perspective. In this new concept, history becomes a place for critical reflexion regarding our discourses on all histories. It is the constellation of reminiscences that plays a key role in rescuing a past that is of interest for the present and shapes what was forgotten or omitted and hidden behind the official history. It is also in this past that a starting point for a new history can be found which, in turn, will give rise to a new concept of time: the now-time (Jetztzeit).

From these conceptions of history and time, and in order to develop the questions problematized initially, two works by the artists Manuel Botelho and Daniel Barroca will be presented in dialogue, where the theme of the Portuguese Colonial War (1961-1974) is explored through the appropriation and manipulation of vernacular photographs, in a dialectical relationship between the individual and the collective, the historical and the imaginary, in terms of memory and experience and its narrative and generational links.

Through these concepts of history and time, the potential and limitations of the now of knowability will be explored, where the photographic image plays a crucial role and becomes a place of resistance.

Biography

Ana Catarina Pinho was born in Porto, in 1983. Holds a degree in Arts and Communication and in Fine Arts and completed her Master degree in Documentary Cinema and Photography. Worked as an invited Assistant Professor at the Polytechnic Institute of Porto and at the University of Coimbra from 2013 to 2016. Since 2017 is a FCT doctoral fellow at the European Centre for Documentary Research, at the University of South Wales, investigating visual practices that problematize, contest and appropriate the document and the archive. Founder director of Archivo Platform since 2012 and currently curating the project "REFRAMING THE ARCHIVE".

www.archivoplatform.com / www.anacatarinapinho.com

Cláudio Reis



What is different? Toward a renewed agency in photography sharing

In the age of social media the mainstream contact with the photographic image occurs embedded in casual instances of communication between ubiquitous digital screens, fused with the visuality of words, 'likes,' 'tags' and emojis. While this networked paradigm commonly comprises rather inoffensive everyday exchanges, the political turbulence of recent times evidences the extent to which social media influences the outcome of real-life events.

When invited to guest edit and design the 64th edition of the Jahresring, an annual German collection of essays on a theme from art history or philosophy, artist Wolfgang Tillmans addressed the normalization of post-truth with the symptomatic title: 'What is different?'. This pressing concern and the underlying research framework make up the baseline for proposing a collective reflection on the agency of the photographic image in, and through, social media today, taking the Instagram presence of Wolfgang Tillmans as a significant case study.

Since August 2015 Tillmans has been engaging with Instagram as a privileged medium to raise political awareness, the bulk of @wolgang_tillmans reading as a time capsule for recent developments in western democracies, from the Brexit referendum to the rise of Donald Trump across the Atlantic and the changing political landscape in continental Europe. By scrutinizing the coexistence of initiatives as the 'Anti-Brexit campaign' and the subsequent 'Protect the European Union' and 'Zur Bundestagswahl 2017' with the visual interplay of contents sourced from daily browsing habits, together with the (supposedly) amateur allure of sharing selections of smartphone photography along with archival material, we will proceed to unravel a series of common misconceptions toward photography sharing in social media, with a particular emphasis on the changing nature of the photographic archive, authorship and image value, transience, and the accentuated merging with words and graphics.

Biography

Cláudio Reis (b. 1980). Currently based in Vila do Conde, Portugal. Emerging from an architecture background between Porto, Portugal, and Lausanne, Switzerland, a growing interest in constructing images paved the way for a Master of Arts in Photography, with Distinction, at the School of Arts, Catholic University of Portugal. Since 2015 the pursuit of his artistic practice has been made in tandem to a PhD research in Digital Media, under a collaborative framework established between the University of Porto and the University of Texas, Austin, USA. Further info and ongoing projects: www.umclaudio.com

Chantal Riekkel

Estranged histories? A visual exploration of liminal narratives within the Harald Bratt archive

The experience of life under a tightly controlled political regime, such as National Socialism, deeply affects intellectual, professional and personal choices within a framework that is diametrically opposed to ideals of freedom and equality.

This presentation focuses on my current practice based Phd research using photography and film, to engage with the liminal experience of the German film and play script writer Harald Bratt (1897-1967) during the war and postwar years. Although being associated with the earliest intellectual victims of National Socialism (Hirsch, 1973) for his progressive approach to education, paradoxically Bratt became an established writer, who also contributed to a range of propaganda infused scripts, such as the infamous film 'Ohm Krueger' (Hans Steinhoff, 1942) and the 1943 version of 'Titanic' (Herbert Selpin).

As part of Forever/Now, I will highlight a visual journey through the Harald Bratt collection (based at the German film museum (Berlin) and in the private family context) which draws on issues around the re-appropriation of ambivalent personal and historic narratives by the next generations. Moreover, by exploring the significance of 'marginalia' and selecting parts of an archive that are not usually paid attention to, I aim to provide an insight into (possible) alternative forms of mediating memory and interpreting archival material.

Biography

I am a French-German visual artist, researcher and educator working with the photographic image and mixed media who responds to archival sources to explore historic cultural events and personal biographies linked to memory as a process. My practice combines found imagery and my own photographs to create layered palimpsests that visualise absent histories.

I am currently undertaking a Phd by practice with the University for the Creative Arts.

www.chantalriekkel.net

Stephanie Rushton



Revolving Doors of Perception: The Phenomenological Relationship Between Body and World through the Realms of Perception

The Talmudic quote, 'We don't see things as they are, but as we are' is the starting point for a trans-disciplinary exploration of contemporary theories of perception in the human and non-human worlds. Expanding on previous research for a PhD enquiry involves revisiting the surrealist ideology of disrupting the senses in order to liberate the conscious mind from a state of normalisation, bringing it to what the 20th century French philosopher Henri Bergson (1859-1941), in *Matter and Memory* (1896) calls attention, 'a suspension of normal motor activity that in itself allows other planes of reality to be perceivable; and an opening up to the world beyond utilitarian interests.'

Biography

Stephanie Rushton is a photographer and academic having studied photography at Blackpool and The Fylde College in the early 1980's. She was apprenticed to David Bailey for five years before beginning a 20-year career in fashion, advertising and editorial photography. She is a senior lecturer and joint programme leader at the University of Derby for the BA (Hons) Commercial Photography programme where she lectures on theoretical and technical aspects of contemporary photography. Whilst her early career photography had a commercial focus her recent photographic practice has become more autonomous and fine art orientated. As an artist, her work has been exhibited in group shows including Container City at The Hamburg Triennial 2015, Airspace Gallery, Stoke on Trent 2016, Format International Photography Festival (Habitat) 2017, a solo show at Campbell Works, Hackney, London,

Alys Russell



Locative Memory and Photography: A Study on the Psychology Related to Place and Memory in Domestic Photography

My practice and research is based around the lost and found domestic and vernacular photograph. My current research examines how the brain has the ability to link people, experiences and places to a specific location. I examine the psychological brain functions used to store a memory of an experience within a location. The activity rendered within the brain's hippocampus allows us to hardwire a specific memory with a location.

"The hippocampus plays critical roles in both object-based event memory and spatial navigation..." (Lee et al., 2016)

This hippocampal activity contributes to how we are able to recognise commonplace within the domestic photographs of strangers, and how the photograph can act as a memory aid. This research identifies how memories are rendered within the brain and how the photograph can aid that remembrance. I investigate contemporary psychological studies in order to simulate a connection between the domestic photograph, memory, location, brain functions and digital GPS co-ordination.

Through the placement of orphan photographs on billboards my recent body of work 'Prime Sight' aims to examine the functions of storing long-term memory and the indisputable connection between memory and place.

Biography

Alys Russell achieved a first class honours in Photography at The University of Derby. Alys was awarded a 'FORMAT International Photography Award' and has been selected to exhibit in the graduate show in FORMAT19. Her research and practice involves an investigation and careful consideration of the domestic and vernacular photograph. She has entered her early career as a researcher and is scheduling further study on an MRes. Alys is currently working in Arts Administration within further education and participates in freelance teaching.

Ileana Selejan



Photo-Politics in Nicaragua (a case study)

This past April, the streets of Managua, Nicaragua erupted in protest. Citizens from various backgrounds – although mostly students and the youth – engaged in civil disobedience acts, took over the streets and occupied universities, reacting against generalized corruption and governmental abuse. This was an unexpected turn of events, since the ruling party, the Sandinista National Liberation Front, had originally come to power after toppling the regime of Anastasio Somoza, one of the most ruthless dictators in the history of Latin-America. It seemed like one revolution was overtaking the memory of another, as the youth of 2018 sought to reclaim the symbols of dissent that their precursors had employed during the late 1970s and 80s. After several months, the protest movement was silenced through disproportionate force by the police, and paramilitary loyalists.

Photography was key in the protests, and for several weeks, all happenings and events were streamed 24/7 via social media. Significantly, a great number of images from the Sandinista revolution seemed to replay on the streets, as identified by numerous users online. In this presentation, I would like to focus on the role of photography in these recent protests, and to suggest some ways in which it may serve as a vehicle for reflecting on possibilities for the future. Given that Nicaragua has such an important, and well-documented history of revolutionary struggle, the material is rich, and certainly relevant to contexts beyond the national or regional level.

Biography

Ileana L. Selejan is a Research Associate in the Department of Anthropology at University College London, where she is a part of the European Research Council (ERC) funded project, Citizens of Photography: The Camera and the Political Imagination. She was previously the Linda Gruber '66 Curatorial Fellow in Photography at The Davis Museum at Wellesley College where she curated the exhibition Charlotte Brooks at LOOK: 1951-1971. She received her PhD in Art History from the Institute of Fine Arts, New York University. As an adjunct instructor, she taught in the Photography and Imaging Department at Tisch School of the Arts, and in the Art History Department at NYU, at the Parsons School of Design, and in the Fine Arts Department at West University, Timisoara, Romania. Ileana also writes independently, and is a contributing member of kinema ikon.

Sam Vale



Latent: The Practice of Uncovering a Hidden Homosexual History within the South East Archive of Seaside Photography

This paper examines ideas that arise from the practice-based project *Latent: A hidden history*, which was produced to mark the fiftieth anniversary of the 1967 Sexual Offences Act that began the partial decriminalisation of homosexuality and an advancement in human rights. The project re-imagines photographs taken from the South-East Archive of Seaside Photography (SEAS) and was developed to communicate and question the absence of gay male history within archival records. This is pertinent when examining the SEAS archive, as coastal towns are often understood to be democratic spaces that bring people together from varied social backgrounds, often transcending barriers and creating archives that are rich in material. Yet the gay male history is absent from the archival records due to legislation (and its related prejudice and fear).

In addition to describing the development and production of the project, the paper examines how artists can work with archival material to consider narratives and histories that might have been omitted or previously overlooked. Importantly, the pictures are not retouched or edited, but present real events and situations that were not necessarily meant to be documented. These infinitesimal details are deliberately beyond focus, vague or obscured; the unrecognisable figures standing in for an imagined past that is forever unobtainable.

Re-examining the material through a queer lens highlights a series of dichotomic ideas that are latent in the images, such as notions of photographic intention and capturing the unintentional; inclusion and exclusion; censorship and representation. In examining these ideas, the paper aims to highlight the agency of the artist in reshaping histories, in order to expose important details and that are not initially apparent in archival material. While examining the interventions made by the artist, this paper considers how the final work is inadvertently affected by personal ideas of longing, that make a further comment on queer representation.

Biography

Sam Vale is an academic and internationally exhibited artist interested in the use of photography and its relationship to other media. Working with collections and archives, Vale aims to uncover narratives which might not be immediately apparent from the gathered objects, offering an alternate perspective to the collected material and the owners or curators that accrue it.

Vale is Programme Director of Photography and a Senior Lecturer at Canterbury Christ Church University, where he uses his research to inform his teaching that examines practice-based methodologies.