

02

**INTERNATIONAL
CONFERENCE OF
PHOTOGRAPHY
AND THEORY 2012**

PHOTOGRAPHY AND MUSEUMS:
DISPLAYED AND DISPLAYING

30 November – 2 December 2012

ABSTRACTS & PROCEEDINGS

THALASSA MUNICIPAL MUSEUM
AGIA NAPA CYPRUS

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www.photographyandtheory.com

**THALASSA MUNICIPAL MUSEUM
AGIA NAPA CYPRUS**

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Photography has been historically adopted by various types of museums as evidence and a form of documentation for events, stories, or other artifacts already on display. In other instances photography has been displayed as an autonomous 'artifact' or an art form demanding aesthetic consideration. However, it was not until recently that photography in museums was critically re-evaluated in order to examine photography's impact on the formation of cultural, historic, or social narratives and identities. In addition, museums as well as contemporary artists have been showing a renewed interest in photography and its potential to challenge museum orthodoxy and the medium's expanding possibilities.

Considering the currency of the above, the 2nd International Conference of Photography and Theory (ICPT 2012), welcomes more than 40 authors, researchers and practitioners from diverse fields of study, who come together to reflect on the medium of photography and its relationship to museology. More specifically, papers presented at this year's conference aim to critically analyze and challenge issues of power, representation and identity in photographic collections/exhibitions, the display of violence in photography, the use of photography as a document, the relationship between photography and museum visitors, the use of photographs by contemporary artists, and the politics of curating photographic collections.

I would like to extend my warm and sincere thanks to our host, the Thalassa Municipal Museum, and especially to its curator Fotos Kykilos for his invaluable help, to all the co-organizing institutions and the US and Israel embassies for their sponsorship and support, and finally to our three distinguished keynote speakers. Certainly, the conference would not have been possible without the vision, dedication and hard work of the members of the organizing and scientific committees. Finally, I would like to give my special thanks to Dr Theopisti Stylianou-Lambert for her support throughout the organization of this conference as a co-chair, but most importantly, for initiating this conference in 2010 and for bringing together academics interested in the field of photography creating such a significant platform of academic and artistic exchange previously missing both in Cyprus and internationally.

On behalf of the organizing committee, welcome to the 2nd International Conference of Photography and Theory. We hope that this will be a truly stimulating event that will further contribute to debates and research relevant to photography and museums.

Dr Elena Stylianou
Conference Chair

The conference is co-organized by the University of Cyprus, the European University Cyprus, the Cyprus University of Technology, Frederick University, the University of Nicosia, the Visual Sociology and Museum Studies Lab, the Pierides Foundation and the Thalassa Municipal Museum.

ORGANISING COMMITTEE

Conference Chair:

Dr Elena Stylianou, European University Cyprus

Committee Members:

Dr Theopisti Stylianou-Lambert, Co-chair, Cyprus University of Technology and the Visual Sociology and Museum Studies Lab, Cyprus

Prof. Stephanos Stephanides, University of Cyprus, Cyprus

Dr Yiannis Toumazis, Frederick University Cyprus and the Nicosia Municipal Arts Centre associated with the Pierides Foundation, Cyprus

Haris Pellapaisiotis, University of Nicosia, Cyprus

Nicos Philippou, University of Nicosia, Cyprus

Nicholas Constantinou, Association of Photography Teachers in Secondary Education, Cyprus

SCIENTIFIC COMMITTEE

Prof. Liz Wells, University of Plymouth, UK

Prof. Darren Newbury, Birmingham Institute of Art and Design, UK

Dr Dona Schwartz, University of Minnesota, USA

Dr Alexandra Bounia, University of the Aegean, Greece

Dr Claire Robins, Institute of Education, University of London, UK

Dr Elena Stylianou, European University Cyprus, Cyprus

Dr Theopisti Stylianou-Lambert, Cyprus University of Technology, Cyprus

Dr Hercules Papaioannou, Thessaloniki Museum of Photography, Greece

Dr Ahmad Hosni, independent photographer, Egypt/Spain

EDITOR OF PROCEEDINGS

Haris Pellapaisiotis, University of Nicosia, Cyprus

DESIGN ADAPTATION

Marika Ioannou, Nicosia Municipal Arts Centre associated with the Pierides Foundation, Cyprus

Organising Institutions:



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Ariella Azoulay is a Professor and teaches visual culture and political philosophy. She is the director of Photo-Lexic Research Group at Minerva Humanities Center, Tel Aviv University. Among her recent books: *Civil Imagination: The Political Ontology of Photography* (forthcoming, Verso, 2012), *From Palestine to Israel: A Photographic Record of Destruction and State Formation, 1947-1950*, (Pluto Press, 2011), and *The Civil Contract of Photography* (Zone Books, 2008). She is Curator of *Potential History* (2012, Stuk/Artefact, Louven), *Untaken Photographs* (2010, Igor Zabel Award, The Moderna galerija, Lubiana; Zochrot, Tel Aviv), *Architecture of Destruction* (Zochrot, Tel Aviv), *Everything Could Be Seen* (Um El Fahem Gallery of Art), and director of documentary films, among which: *Civil ContractS* (2012), *I Also Dwell Among Your Own People: Conversations with Azmi Bishara* (2004), *The Chain Food* (2004). <http://mhc.tau.ac.il/sites/a.azoulay>



Elizabeth Edwards is Professor and Director of the Photographic History Research Centre. A visual and historical anthropologist, she has held academic and curatorial posts at Oxford and London, and works on the complex relationships between photographs, anthropology and history, in many different contexts from fieldwork to museum exhibitions. In particular she has developed anthropological methods for the analysis of a wide range of photographs and their archives, drawing on phenomenological anthropology and material culture studies. She is especially interested in the social and material practices of photography in both historical and contemporary contexts, and has published extensively in the field. She has recently lead the European HERA-funded project PhotoCLEC on the role of 'colonial' photographs in museums in a multicultural and postcolonial Europe. Her new book "*The Camera as Historian: Amateur Photographers and Historical Imagination 1885-1918*", on the photographic survey movement in England, is coming out with Duke University Press early in 2012.



W. J. T. Mitchell is Professor of English and Art History at the University of Chicago. He is editor of the interdisciplinary journal, *Critical Inquiry*, a quarterly devoted to critical theory in the arts and human sciences. A scholar and theorist of media, visual art, and literature, Mitchell is associated

with the emergent fields of visual culture and iconology (the study of images across the media). He is known especially for his work on the relations of visual and verbal representations in the context of social and political issues. Under his editorship, *Critical Inquiry* has published special issues on public art, psychoanalysis, pluralism, feminism, the sociology of literature, canons, race and identity, narrative, the politics of interpretation, postcolonial theory, and many other topics.

He has been the recipient of numerous awards including the Guggenheim Fellowship and the Morey Prize in art history given by the College Art Association of America. In 2003, he received the University of Chicago's prestigious Faculty Award for Excellence in Graduate Teaching. His publications include: "The Pictorial Turn," *Artforum*, March 1992; "What Do Pictures Want?" *October*, Summer 1996; *What Do Pictures Want?* (2005); *The Last Dinosaur Book: The Life and Times of a Cultural Icon* (1998); *Picture Theory* (1994); *Art and the Public Sphere* (1993); *Landscape and Power* (1992); *Iconology* (1987); *The Language of Images* (1980); *On Narrative* (1981); and *The Politics of Interpretation* (1984).

Friday, November 30, 2012

08:00 – 09:00 **Registration**

09:00 – 09:30 **OPENING REMARKS**
(Room: Cavo Greco)

09:30 – 10:30 **KEYNOTE: ARIELLA AZOYLAY**
A TOUR OF THE MUSEUM OF REGIME-MADE DISASTERS
Tel Aviv University, Israel
(Room: Cavo Greco)

10:30 – 11:00 **Coffee Break**

11:00 – 12:30 **REPRESENTATION, POWER AND IDENTITY**

Chair: Liz Wells, Plymouth University, UK
(Room: Cavo Greco)

Museutopia: An Inquiry into the Ambiguity of Moldova's Museums through Photographic Research, *Ilya Rabinovich*, *Photographer*, Netherlands

Researching the History of Photography in Barbados: Another look at some issues of Photography and its use in the reconstruction of Social History, *Harcllyde C.M. Walcott*, *Errol Barrow Centre for Creative Imagination*, University of the West Indies, Barbados

Negotiating Indigenous identities through children's photography, *Ian Brown*, *Pauline Lysaght & Roslyn Westbrook*, University of Wollongong, Australia

DISPLAYING VIOLENCE AND DEATH

Chair: Nicolas Lambouris, Frederick University, Cyprus
(Room: Keryneia)

The Sight of Death: Visitor responses to photographs of the quick and the dead at the Wellcome Collection, London, *Pam Meecham*, *Institute of Education*, University of London, UK

From Heroes to Martyrs and from Dead Cats to Politics – Representing Iconic and Ordinary Atrocities in Cyprus, *Yiannis Toumazis*, *Frederick University and Nicosia Municipal Arts Centre associated with the Pierides Foundation*, Cyprus

Our First Murder: Exhibiting Forensic Evidence outside the Police Archive, *Stella Pekiaridi*, *Independent Researcher*, Greece

12:30 – 14:00

Lunch

(13:30 – 14:00: Optional Museum Tour)

14:00 – 15:30

PHOTOGRAPHY AS DOCUMENT: RE-READING HISTORIC NARRATIVES

Chair: **Nicos Philippou**, University of Nicosia, Cyprus
(Room: Cavo Greco)

Following the photographic traces of an ancient statue: from its plundering by the Nazis up to its “photographic” presence at an exhibition against looting of antiquities, *Eleutheria Akrivopoulou, Archaeological Museum of Thessaloniki, Greece*

Menschenfamilien and the Documentary Tradition: The Double Influence of “The Family of Man” in the GDR, *Sarah Goodrum, University of Southern California, USA*

Picturing Faith, Creating Community. Photographic Practices of Catholic missionary nuns between colonial New Guinea and Germany, 1899-1975, *Katharina Stornig, Leibniz Institute of European History, Austria*

MUSEUM VISITORS AND PHOTOGRAPHY

Chair: **Elizabeth Hoak-Doering**, University of Nicosia, Cyprus
(Room: Keryneia)

The Mona Lisa effect: museum visitors and photography, *Theopisti Stylianou-Lambert, Cyprus University of Technology; the Visual Sociology and Museum Studies Lab, Cyprus*

The Tourist Gaze, *Amanda Jenkins, University of Arts London, UK*

15:30 – 16:00

Coffee Break

16:00 – 17:00

RE-INVENTING VERNACULAR PHOTOGRAPHY

Chair: **Andrew Laghos**, Cyprus University of Technology, Cyprus
(Room: Cavo Greco)

The Artist and His Mother, Their Photograph and The Museum: The shifting meaning of a family photograph, *David Low, The Courtauld Institute of Art, UK*

Photographs as rubbish: the potentials of a photography collection in Chios island, *Nefeli Liontou, Aristotle University of Thessaloniki, Greece*

CURATORIAL AGENCY

Chair: Theopisti Stylianou-Lambert, Cyprus University of Technology, Cyprus

(Room: Keryneia)

Strange Places and Hazardous Images: Reflections on Agency and Ethics in the Archive, *Darren Newbury, Birmingham City University, UK*

Rehearsing the Display of a Re-conceptualised 'Cypriotness' in a Museum Context: A Possible relation between contemporary photography and museums in Cyprus, *Despo Pasia, University of Leicester, UK*

17:00 – 17:30

Not Yet

Presentation of Photographic Exhibition by **Haris Pellapaisiotis**, University of Nicosia, Cyprus

(Room: Cavo Greco)

19:30

Reception

Saturday, December 1, 2012

09:00 – 09:30 Registration

09:30 – 10:30 KEYNOTE: **ELIZABETH EDWARDS**
**FUGITIVE COLLECTIONS: PHOTOGRAPHS AND
 THE ECOSYSTEMS OF MUSEUMS**
 De Montfort University, UK
 (Room: Cavo Greco)

10:30 – 11:00 Coffee Break

11:00 – 12:30 **CULTURES OF DISPLAY**

Chair: Evi Tselika, Birkbeck, University of London; University of Nicosia, Cyprus

(Room: Cavo Greco)

Photography and High Art: A Museological Comment on Two Photographic Exhibitions in Greece Curated and Presented in Thessaloniki, Greece by the Museologists V. Kertemelidou and M. Triantafyllidou, *Matoula Scaltsa, Aristotle University of Thessaloniki, Greece*

Between the White Cube and Museum: Photography as an Exhibition Space, *Witold Kanicki, University of Arts in Poznan, Poland*

Photographs as promotional material of Greek museum exhibitions: a first approach, *Artemis Stamatelou, Independent Researcher, Greece*

ARTISTS' PHOTOGRAPHIC REFLECTIONS

Chair: Yiannis Tournazis, Frederick University; Nicosia Municipal Arts Centre, associated with the Pierides Foundation, Cyprus

(Room: Keryneia)

Imag(in)ing the Art Museum: photographic reflections on the experience with art, *Elena Stylianou, European University Cyprus, Cyprus*

After image: the museum seen through fiction's lens, *Claire Robins, Institute of Education, University of London, UK*

Seeing for the first and last time in Thomas Struth's Museum Photographs, *Miranda Baxter, University College London; the National Gallery, UK*

12:30 – 14:00

Lunch

(13:30 – 14:00: Optional Museum Tour)

14:00 – 15:30

ENGAGING MUSEUM AUDIENCES AND PHOTOGRAPHY

Chair: Nicolas Constantinou, Co-ordinator of Photography Teachers Association, Cyprus

(Room: Cavo Greco)

The photography exhibition "Macedonian Decapolis" at the Archaeological Museum of Thessaloniki: engaging a broader audience, *Orestis Kourakis*, *Fulbright Fellow, Photographer*; *Themis Veleni*, *Art Historian & Sapfo Mortaki*, *Harokopio University of Athens, Greece*

Partners in Education, The Museum Educator and the Classroom Teacher: Bringing Visual Literacy to the 21st Century learner, *Vernon Lucas*, *St. John's University, USA*

Appropriation art, borrowed images, copyright and museums, *Marina Markellou*, *Ionian University of Greece, Greece*; *the University of Poitiers, France*

PHOTOGRAPHY AND SOCIAL ENGAGEMENT

Chair: Nicos Synnos, Cyprus University of Technology, Cyprus

(Room: Keryneia)

Photography, Exhibition, and Social Change: "Images from the Streets", *Cynthia J. Miller*, *Emerson College Boston, USA*

Photography as documentation for socially engaged art practice, *Evi Tselika*, *Birkbeck, University of London, UK*; *University of Nicosia, Cyprus*

Helnwein's photographs of abused children (about and beyond the limits of display), *Lia Yoka*, *Aristotle University of Thessaloniki, Greece*

15:30 – 16:00

Coffee Break

16:00 – 17:30

REFLECTIONS ON THE MEDIUM OF PHOTOGRAPHY IN THE MUSEUM

Chair: Haris Pellapaisiotis, University of Nicosia, Cyprus

(Room: Cavo Greco)

The Eviscerated Museum: bricolage, iterative hierarchy, The Family of Man exhibition and the Standard Oil Picture File in Robert Frank's "The Americans", *Jonathan Day*, *Birmingham Institute of Art and Design, UK*

Across the Museum: from photography to intermediality,
*Olga Annanurova, Multimedia Art Museum, Moscow; Russian
Institute for Cultural Research, Russia*

Lost and found in reproduction. Reconsidering the cast collection
of the "Musée de Sculpture Comparée", *Silke Walther, University
of Arts and Design Karlsruhe, Germany*

POLITICS OF CURATING AND REPRESENTATION: HISTORIC MEMORIES

Chair: Alexandra Bounia, University of the Aegean, Greece
(Room: Keryneia)

Dying twice: Photographic Portraits of Greek Refugees in the
Museum of Asia Minor Hellenism ("Filio Haidemenos"), Athens,
Greece, *Mirka Palioura, University of Ioannina, Greece*

The Photographer and the Architect: a case study, *Inês Azevedo,
Miguel Silva Graça, Joana Mateus, César Moreira, Jorge Pimentel,
Miguel Pinto, Ribiero, Alexandra Trevisan, Casa da Imagem,
Fundação Manuel Leão; Centro de Estudos Arnaldo Araújo, Portugal*

Towards the museum: the display of photography in Greece,
1980s-1990s, *Iro Katsaridou, Museum of Byzantine Culture, Greece*

19:30

Dinner

Sunday, December 2, 2012

09:00 – 09:30 Registration

09:30 – 10:30 KEYNOTE: **W.J.T. MITCHELL**
THE SITUATION OF PHOTOGRAPHY: MUSEUMS AND BEYOND
 University of Chicago, USA
 (Room: Cavo Greco)

10:30 – 11:00 Coffee Break

11:00 – 12:30 **RE-STAGING PHOTOGRAPHS FROM THE ARCHIVES:
 ARTIST AS CURATOR**

Chair: **Despo Pasia**, University of Leicester, UK
 (Room: Cavo Greco)

Photography as anti-museum: Conflicting museological concepts in the work of Joachim Schmid, *Susana S. Martins*, *Institute for Art History, New University of Lisbon*; *Institute for Cultural Studies, Catholic University of Leuven, Portugal*

Fabricating: Fictionalized Facts and Factualized Fiction in the Work of The Atlas Group, *Nicolas Lambouris*, *Frederick University, Cyprus*
 Photography "In-the-Round": Gerhard Richter's "48 Portraits" – 1972 and 1998, *Wiebke Leister*, *University of the Arts London, UK*

PHOTOGRAPHY VERSUS PAINTING

Chair: **Maria Petrides**, Independent Researcher, Cyprus
 (Room: Keryneia)

Re-staging still life: The ontology of the photographic image, *Charalambos Charalambous*, *University of Kent, UK*

William Klein's "painted contacts": The museum between photography and painting, *Marie-Eve Fortin*, *Université de Montréal, Université Paris 3 – Sorbonne Nouvelle, Canada*

Photography Versus Painting. Is there a question of a medium's specificity in our time? *Sophia Hadjigeorgiou*, *University of Reading, UK*

12:30 – 13:00 **CLOSING REMARKS**
 (Room: Cavo Greco)

Thalassa Municipal Museum, Agia Napa, Cyprus

Kriou Nerou 14, 5345 Agia Napa, Cyprus

Contacting the Museum:

Tel: +357 23816366, Fax: +357 23816369

thalassa.museum@agianapa.org.cy

The THALASSA Municipal Museum opened in August 2005 and is directed by the Pierides Foundation, in association with the Hellenic Institute for the Preservation of Nautical Tradition and the Tornaritis-Pierides Marine Life Foundation. The Museum is located at the centre of Agia Napa and it has the sea as a subject-matter. It is the first museum of its kind across the Mediterranean region with main principle to present the significance of the sea and its impact on the history of Cyprus, from pale ontological to prehistoric periods until present times.

November 30th

13:30 – 14:00

Museum Tour

Free

19:30 – 21:30

Welcoming Cocktail Party (Location TBA)

Free

December 1st

13:30 – 14:00

Museum Tour

Free

20:00

Dinner at Tappis Tavern, Paralimni

Cost: €35

A bus will depart from the entrance of Napa Mermaid Hotel at 19:30.

Friday, November 30, 2012

09:00 – 09:30

OPENING REMARKS

(Room: Cavo Greco)

09:30 – 10:30

A TOUR OF THE MUSEUM OF REGIME-MADE DISASTERS

(Room: Cavo Greco)

KEYNOTE: **PROFESSOR ARIELLA AZOYLAY**

Tel Aviv University, Israel

The civil awakening in the Middle East, that has continued in Spain, England, USA and lately all over the world, reveals more and more facets of regime-made disasters, and the extent to which democracy itself, rather than being their foil, is one of the regime forms wherein such disasters actually take place. This museum whose concept and outlines I proposed a few years ago, is inspired by the Arendtian effort to analyze totalitarian regimes. It is constantly updated in relation to the civil language of revolution in use around the world. The museum does not aim to characterize a totalitarian regime or assess existing regimes in its light, nor define the typical constellation of relations among various foundations that turns a regime into a totalitarian one. The museum adopts the widely accepted claim that totalitarian regimes of the kind analyzed by Arendt are a thing of the past, but insists on understanding the disasters afflicting various populations in the world as regime-made ones. The museum follows the way in which such disasters take place and are interlaced in a democratic fiber of life, while being perceived as external to the regime that generates them. This museum is a layout, an outline for visual studies of regime-made disasters and the condition for the emergence of the civil language of revolution.

11:00 – 12:30

REPRESENTATION, POWER AND IDENTITY

(Room: Cavo Greco)

Museutopia: An Inquiry into the Ambiguity of Moldova's Museums through Photographic Research

Ilya Rabinovich, Photographer, Netherlands

ilyarabinovich@hotmail.com

The young democratic nation of Moldova (formerly USSR) has a tumultuous relationship with its own history. From the height of Communism to the

years after its fall, nationalistic narratives and “organized forgetting” of certain events have influenced Moldovans’ understanding of their past, and the content of their museums. In this paper, photographs of two of Moldova’s national museums in the capital city of Chişinău are used as case studies to examine contemporary Moldovan curation. This inquiry into the current state of the museum demonstrates that Soviet display techniques continue to haunt exhibition spaces and that the exhibitions themselves promote a particular –but inconsistent– idea of national identity.

Researching the History of Photography in Barbados: Another look at some issues of Photography and its use in the reconstruction of Social History

Harclde C.M. Walcott, Errol Barrow Centre for Creative Imagination,
University of the West Indies, Barbados

harclde.walcott@cavehill.uwi.bb

The paper sets out to identify and interrogate some of the areas of challenge that this researcher has encountered in attempting to use photography in reconstructions of the social history, specifically, of those of working class individuals in nineteenth century Barbados. The Daguerreotype process was introduced to Barbados on November 20, 1841, when Dr. James. D. Billinge opened his practice in Bridgetown. Since then the early images of the period are dominated by those of portraiture and later those of the landscape. Personal albums, museum collections and archives are a tremendously valuable resource, and may be said to constitute a form of visual anthropology, offering the researcher a multiplicity of research possibilities. Using this recourse, this paper looks at the core issues of authenticity and representation.

Negotiating Indigenous Identities through Children’s Photography

Pauline Lysaght, Ian Brown & Roslyn Westbrook, University of Wollongong,
Australia

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Identity is a complex concept and it’s meaning for Australia’s Aboriginal and Torres Strait Islander peoples is fraught with issues related to domination following white settlement in the 1700s. The result has been a continuing struggle for recognition and, more recently, for reconciliation. The focus of this paper is on the use of visual methodologies and their potential for exploring the personal and cultural identities of Aboriginal and Torres Strait Islander children. It is also proposed that these methodologies provide a means of

challenging prevailing negative stereotypes that have their history in the colonisation of Australia whilst supporting a 'strengths-based' approach to working with children from Indigenous backgrounds.

DISPLAYING VIOLENCE AND DEATH

(Room: Keryneia)

The Sight of Death: Visitor responses to photographs of the quick and the dead at the Wellcome Collection, London

Pam Meecham, Institute of Education, University of London, UK

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This paper explores the confrontation with death awareness, for many the result of visiting the *Life before Death* exhibition at London's Wellcome Collection. Journalist Beate Lakotta and photographer Walter Schels interviewed and photographed 24 terminally ill people resident in a hospice in Germany resulting in black and white forensic close-up portraits and interview text panels. This paper uncovers issues raised by the pendant portraits of participants in life and death displayed within the historically circumscribed boundaries of museum medical collections. Further it will discuss public compassion, sentiment and sympathy through the extensive commentary in the visitor books. Contrary to Susan Sontag's observation that photographs of pain are better viewed in a book rather than in the social spaces of the museum, this paper discusses visitor re-conceptualization of the gallery as a site of lamentation outside officially sanctioned curatorial discourse.

From Heroes to Martyrs and from Dead Cats to Politics – Representing Iconic and Ordinary Atrocities in Cyprus

Yiannis Toumazis, Frederick University Cyprus; The Nicosia Municipal Arts Centre [NiMAC] associated with the Pierides Foundation, Cyprus

toumazis@spidernet.com.cy

In Cyprus, a contested area with a marked colonial past and a charged geopolitical fate, both religion and national ideology still characterise today's natural, social and political landscape. This paper attempts to examine, on the one hand, the representations of iconic atrocities as displayed in public spaces in Cyprus and, on the other, it deals with representations of ordinary atrocities, equally abounding on the island. The portraits of death, such as the icons of saints, as well as the photographs of heroes and martyrs publicly displayed in churches, village coffee shops, museums and monuments of the island, are, on the one hand, iconic images of atrocity, while, on the other, they

suggest and imply iconic atrocities associated with religious faith and national ideology. Furthermore, there are also the ordinary atrocities, the ones that are captured on camera in everyday life without necessarily depicting directly an extremely violent incident and without acquiring an iconic status. However, on a second different reading, these photos suggest a series of atrocities both in the natural and the socio-political environment. By examining the politics of public display of atrocity (iconic or ordinary) in Cyprus, my research focuses on the semantics, ethics and aesthetics of such displays.

Our First Murder: Exhibiting Forensic Evidence outside the Police Archive

Stella Pekiariidi, Independent Researcher, Greece

stelluna@gmail.com

This paper examines the shifts of meaning that occur when crime scene photographs are displaced from their original context of production, circulation and presentation and become the content of a museum exhibition. This examination is held through the case study of two different photo book editions, both accompanying material of two photo exhibitions: the American photo book *Scene of the Crime: Photographs from the LAPD Archive*, Abrams, 2004, which was the outcome of the "LAPD archives" exhibition at the Fototeka Gallery in Los Angeles in September, 2001, and the Dutch photo book *Plaats Delict: Amsterdam*, New Amsterdam, 2005 which was the stimulus for the homonymous exhibition at Foam Gallery in Amsterdam in January, 2007. The author traces the route of the photographs' transformation from forensic evidence into a new and diverse narration through the curatorial methods of intervention.

14:00 – 15:30

PHOTOGRAPHY AS DOCUMENT: RE-READING HISTORIC NARRATIVES

(Room: Cavo Greco)

Following the photographic traces of an ancient statue: from its plundering by the Nazis to its "photographic" presence at an exhibition against looting of antiquities

Eleftheria Akrivopoulou, Archaeological Museum of Thessaloniki, Greece

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This paper examines how photographs can be read as representations of a given order of within which they were produced, reproduced, used, disseminated and valued. How do the interpretations given to them

may vary according to who is “looking” at them or according to what one “sees” in them or through them? What kinds of public or private narratives are produced or concealed when they are reframed together with other photographs or with other forms of representational discourse, such as literature, archival documents or a family narrative?

Menschenfamilien and the Documentary Tradition: The Double Influence of “The Family of Man” in the GDR

Sarah Goodrum, University of Southern California, USA

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“The Family of Man” has appeared in the discourse on East German photography in large part as an influence on the artistic photographers practicing beneath the radar of cultural officials. In this paper, I propose a second layer of influence within the “official” culture of the GDR, as exemplified by the 1967 exhibition “Vom Glück des Menschen.” Including the dialog between Steichen’s famous exhibition and official displays in East Germany deepens our understanding of GDR culture, while also opening up another avenue of critique for “The Family of Man.”

Picturing faith, creating community. Photographic practices of Catholic missionary nuns between colonial New Guinea and Germany, 1899-1975

Katharina Stornig, Leibniz Institute of European History, Austria

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This paper discusses the photographs from New Guinea filed in the European archives of the Servants of the Holy Spirit, a German congregation of missionary nuns. Since the outset of their mission in 1899, nuns in New Guinea posted photos to Europe, where fellow nuns reproduced and disseminated these images as well as preserved them in an album. My presentation takes this album as the basis for a case study, asking for the relationship between photographs, memory and archiving practices. First, I introduce the album’s narrative structure, arguing that, rather than *documenting* a sequence of the congregation’s overseas history, the album was about *interpreting* this history, involving the recontextualization of many photos. Second, I introduce issues of power and ask for strategies of inclusion/exclusion, exploring what the album has to tell us about the creation of collective memory across space in the context of religion, gender, race, age and colonialism.

MUSEUM VISITORS AND PHOTOGRAPHY

(Room: Keryneia)

The Mona Lisa effect: museum visitors and photography

Theopisti Stylianou-Lambert, Cyprus University of Technology, the Visual Sociology and Museum Studies Lab, Cyprus

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Millions of people visit the Louvre each year making it the world's most visited museum and Leonardo's Mona Lisa probably the most photographed artwork in the world. It was observed that people fight the crowds in order to spend an average of 15 seconds in front of the painting, long enough to take a snapshot. This research project uses as a case study this extremely popular artwork in order to explore the relationship between museum visitors, art experience and photography. The main questions examined are the following: What kinds of photographs of the Mona Lisa museum visitors produce? Do the cultural meanings associated with the painting influence the photographs produced by visitors? How do museum visitors deal with other visitors? In order to answer the research questions 120 images taken by visitors at the Louvre were examined along with their titles, descriptions and viewer comments. The images were found on the "Louvre Group" of the photo-sharing application Flickr.

The Tourist Gaze

Amanda Jenkins, Camberwell College of Art, University of Arts London, UK

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This presentation focuses on recent practise-based visual research centred on observation of visitors to the British Museum and their use of photography as a key part of their museum experience. As an artist and art educator, I have explored audience interaction with museum collections through drawing writing and photography over a number of years and this interest has evolved as a visual enquiry into the 'Tourist Gaze' (see Urry, J 1990) in which I set out to contrast my practice of drawing from life against that of the dominant culture - that of gazing through the mediated format of the digital screen.

16:00 – 17:00

RE-INVENTING VERNACULAR PHOTOGRAPHY

(Room: Cavo Greco)

The Artist and His Mother, Their Photograph and The Museum:

The shifting meaning of a family photograph

David Low, The Courtauld Institute of Art, UK

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This paper takes as its subject a family photograph depicting a young boy and his mother. It has entered the museum owing to the fact that the boy would become the artist Arshile Gorky and use the image as the basis for his most powerful works. Within the museum it has been shorn of informational value, and yet left empty, granted no new artistic meaning other than that of visual source. I will examine the way in which the museum had systematically ignored the history to which this photograph refers, but also address the fact that new meanings within the museum are not fixed but themselves subject to revision. Within the spaces of the photograph and the museum there continues to exist room for further development of meaning, allowing the possibility of the emergence of previously sidelined and forgotten histories, in this case that of the Armenian Genocide.

Photographs as rubbish: the potentials of a photography collection in Chios island

Nefeli Liontou, Aristotle University of Thessaloniki, Greece

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The paper attempts to describe some first thoughts on photographs, which, at some point in their "social life" turned into rubbish. The triggering event is an example of systematic, therefore special collecting activity in a particular cultural space: the island of Chios. The questions touched upon concern the "nature" of gathered photographs as selected rubbish as well as their potentials as "devices" of storytelling in the precarious field of cast-off things. This photographic "archive" is open to questions which become interesting from an anthropological standpoint for photography, collections and material culture.

CURATORIAL AGENCY AND ETHICS

(Room: Keryneia)

Strange Places and Hazardous Images: Reflections on Agency and Ethics in the Archive

Darren Newbury, Birmingham City University, UK

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This paper is based on a collection of photographs by Bryan Heseltine made in and around Cape Town, South Africa in the early 1950s. The photographs depict the city's African inhabitants and the rural to urban transition that was taking place on its periphery. The paper explores a number of issues that have come to the fore whilst working with this collection. Specifically, I want to concentrate on the consequences of moving from historical research to the curation and display of the photographs for contemporary audiences. The process of bringing historical images back into view poses a number of tricky questions or problems that have to be confronted; not least, in this case, the dislocation of the photographs from the place they were made and the consequent imperative to re-establish this connection. In order to provide a framework for the discussion I refer to the twin ideas of agency and curatorial ethics.

Rehearsing the Display of a Re-conceptualised 'Cypriotness' in a Museum Context: A Possible Relation Between Contemporary Photography and Museums in Cyprus

Despina Pasia, University of Leicester, UK

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Appearing on the island roughly simultaneously and both within the framework of colonial presence, state museums and photography have since then constituted fields where Cypriot identity has been contested and molded, performed and consumed, imagined and felt. Thus, they are at least eligible for comparative readings. This paper is concerned with explorations and inscriptions of identity within two museums run by the Cyprus Government and the field of contemporary photography in Cyprus. It also muses over how such explorations may meet each other. It is argued that pursuing such hybrid displays is expected to benefit the museum establishment, the practice of photography and public discourse not only over the politics of representation and display but also over the possible role of public institutions in the formation and realization of such politics.

17:00 – 17:30

(Room: Cavo Greco)

Not Yet

Presentation of Photographic Exhibition

Haris Pellapaisiotis, University of Nicosia, Cyprus

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Saturday, December 1, 2012

9:30 – 10:30

FUGITIVE COLLECTIONS: PHOTOGRAPHS AND THE ECOSYSTEMS OF MUSEUMS

(Room: Cavo Greco)

KEYNOTE: **PROFESSOR ELIZABETH EDWARDS**

De Montfort University, UK

This paper will consider how photographs in museums occupy a liminal space between instrument and collection, yet form an unacknowledged ecosystem through which objects and meanings are produced. I shall argue that this situation has not only confused the status of photographs in the hierarchy of museum values. It has denied photographs their own identity: they are perceived as being 'just there', subordinated to other regimes and logics. Moving through the discursive and material photographic practices of museum procedures, conservation and display, I shall argue that the way in which these hidden, assumed and invisible interrelationships, balances and dependencies can be said to constitute a vital 'photographic' ecosystem through which the 'economy of truth' in museums is produced and reproduced.

11:00-12:30

CULTURES OF DISPLAY

(Room: Cavo Greco)

Photography and High Art: A Museological Comment on Two Photographic Exhibitions in Greece Curated and Presented in Thessaloniki, Greece by the Museologists V. Kertemelidou and M. Triantafyllidou
Matoula Scaltsa, Aristotle University of Thessaloniki, Greece

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Even in our days, photography, especially when intentionally created for museums, and even more so, presented in museums, is obsessed by the syndrome of painting.

As far as the presentation of photography in museums is concerned, the white cube and the lining up of one photo next to another, at "right" distances, in order to achieve the unitary vision of the unique "piece of high art", is the rule, and not only in Greece.

This way of presentation was not established solely by the photographers. It has its roots within the whole system of the arts: curators, arts managers, photography-critics and -historians, photo galleries and museums with photo collections, large arts organizations like the biennials, art and photo journals. Museologists do not yet participate essentially into the aforementioned system. Their participation, however, into two photo exhibitions, which form the basis of this presentation, may provoke a discussion about the role of contemporary museology in relation to exhibiting not only photography but high art as well in museums.

Between the White Cube and Museum Photography as an Exhibition Space
Witold Kanicki, University of Arts in Poznan, Poland

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In the famous book – *Inside the White Cube: The Ideology of the Gallery Space*, Brian O'Doherty reveals an interesting comparison, juxtaposing the space of photography with the features of modernist gallery – white cube. Indeed, looking at some photographs, this confrontation seems to be accurate. Similarly to the white cube space, in which an object taken from the real world can be presented as a work of art, numerous of photographs show a chosen part of reality on white, thus neutral, unnatural and sterile ground, separating selected object from its own context. Moreover, real object visible in the space of gallery or in the photograph loses its utilitarian function and opens itself for the critical reading, based on associations with history of art, signs and language. The analysis presented during the Conference will concern further connections between features of photography and these of exhibition space.

***Photographs as promotional material of Greek museum exhibitions:
 a first approach***

Artemis Stamatelou, Independent Researcher, Greece

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Based on B. Dicks' analysis of visitability (2004) and S. Pearce's model for artefact study (1992), this paper explores the ways photographs are used in current museum practices to promote permanent cultural displays. Visitability -the ability to attract visitors- has become directly connected to specific strategies of representation, and of producing dissemination material. Given that museum exhibitions are an ideological artefact of the present, which requires analysis in its own right (Pearce 1992), this paper examines the case of the new permanent exhibition of the Byzantine and Christian

Museum (Athens, Greece). Being one of the major exhibition projects recently conducted in Greece, it is divided in two parts: The first, devoted to Byzantine culture, and the second entitled "From Byzantium to the modern era", present artworks dating from the 4th to 20th century. The purpose of this paper is to discuss how the exhibition's narratives have been photographically captured and placed in context within the material, which the museum produced to promote the exhibition as a visitable experience.

ARTISTS' PHOTOGRAPHIC REFLECTIONS

(Room: Keryneia)

Imag(in)ing the Art Museum: photographic reflections on the experience with art

Elena Stylianou, European University Cyprus, Cyprus

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This paper asks about the ways in which artists photograph the museum and how their work could potentially shed light onto modes of interpretation and the museum experience. Focusing on the six artists of the exhibition *Art Museum*, presented at the Centre for Creative Photography in 1995, the paper engages with the question of how the art museum "shows" the objects of its collections. Sophie Calle, Louise Lawler, Richard Misrach, Diane Neumaier, Richard Ross and Thomas Struth, were all concerned with capturing the museum object on display, and consequently with unearthing the various layers of the art museum's highly codified space. Using the medium of photography, their work calls attention to museum conventions and institutional powers, but beyond doing so, it also allows for a possible reflection on the ways in which museum audiences engage with art.

After Image: the museum seen through fiction's lens

Claire Robins, Institute of Education, University of London, UK

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In this paper I examine the use of photography by artists' who have disrupted the discourse of authenticity in museum narratives. Focusing on examples from the 1990s and 2000s which encompass photography performed, manipulated and appropriated, I critically examine the ways in which artists have employed photography to problematise museological constructions of ethnographic and historic veracity. In particular I examine the tensions and potentials for visitor learning that are brought to the surface when categories, such as 'real' and 'authentic,' which have traditionally been stabilized through

photography's 'truth effect,' are made permeable and discursive through the same medium. I refer to Michel Foucault's explorations of the parrhesia (truth telling) and Marcel Broodthaers' notion that fiction enables us to grasp reality and at the same time that which is veiled by reality to question whether truth telling can be realized through fiction's lens.

Seeing for the first and last time in Thomas Struth's Museum Photographs

Miranda Baxter, The National Gallery; University College London, UK

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Presence and absence, life and death, knowledge and power; these terms pivot around light. In Foucault's meditation on *Las Meninas*, it is the animating and foreclosing force of possible epistemological statements and visibilities at any given moment. Light is also the medium of analogue photography. In 1989, German artist Thomas Struth began photographing visitors in Old Master painting collections and completed the series, *Museum Photographs*, at the Prado, Madrid, in 2005; the photographs of visitors in front of Velasquez's *Las Meninas* exemplify the levels and modes of representation within the series. I consider the interactions of metapictoriality and intermediality of the photographs, painting and museum, and by extension, how metaphorically, life and death are problematised. What implications emerge in considering the reproduction of the museum experience in a photograph at the intersection of these modes and sites of representation?

14:00 – 15:30

ENGAGING BROADER MUSEUM AUDIENCES AND PHOTOGRAPHY

(Room: Cavo Greco)

The photography exhibition "Macedonian Decapolis" at the Archaeological Museum of Thessaloniki: engaging a broader audience

Orestis Kourakis, Fulbright Scholar and Photographer; **Sapfo Mortaki**, Harokopio University of Athens & **Themis Veleni**, Independent art historian, Greece

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The Archaeological Museum of Thessaloniki hosts selected visual arts and photographic exhibits, connected with, or inspired by, antiquity, such as the photographic exhibition entitled Macedonian Decapolis. The exhibited photographs aim to convey information about the sites and at the same time evoke aesthetic pleasure. The exhibition, set near the front entrance of the museum in a specialized built construction, forms an outdoors experience

connecting the museum with the urban web. It is designed to enhance the social interaction between the visitors in comfortable and welcoming surroundings, to promote their active participation and learning through a challenging new experience.

Partners in Education, The Museum Educator and the Classroom Teacher: Bringing Visual Literacy to the 21st Century learner

Vernon P. Lucas, St. John's University, USA

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This paper explores the nature of visual literacy in the American classroom, and proposes a sample exercise to gauge student proficiency with this skill. The skill of visual literacy is demonstrated to have increased significance in an increasingly image rich society, and the paper discusses how museum educators and classroom teachers can collaborate to ensure students acquire these skills. This paper evaluates the lesson plan produced by the International Center of Photography of New York City to determine whether or not it can contribute to the acquisition of photo analysis skills and ostensibly increase both visual awareness and critical thinking. Finally this paper demonstrates that visual literacy, which has heretofore been undervalued, is a worthwhile and necessary skill, not only to improve student engagement, but also to help students deal with the increasing visual dependence of a 21st Century world.

Appropriation art, borrowed images, copyright and museums

Marina P. Markellou, Ionian University of Greece, Greece; the University of Poitiers, France

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This paper explores the possibilities and pitfalls connected with the creative use of pre-existing images with themes limited to appropriation, creativity and collaborative practices. Appropriation is an absolutely legitimate art practice –as far as the *art milieu* is concerned– that has been frustrating the legal experts, since it ignores and thus challenges major criteria of the copyright law such as originality and authorship. Many museums and art galleries have embraced the appropriation artistic practices in recent years in order to transgress the traditional notion of the museum as a cultural depository or a center of research and to establish a creative dialogue with the public, to force the public to think about art. But what are the Copyright implications of this movement? When do the creative acts stop and the Copyright infringement begin? What are the museums' obligations towards this phenomenon?

PHOTOGRAPHY AND SOCIAL ENGAGEMENT

(Room: Keryneia)

Photography, Exhibition, and Social Change: "Images from the Streets"

Cynthia Miller, Emerson College, Boston, USA

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This paper explores the intersection of photography, exhibition, and social change, through a discussion of "Images from the Streets" – an exhibition of photographs created by homeless individuals. Designed to illustrate the landscape of homelessness, as it was photographed by its inhabitants – as well as the ways in which the act of rendering that landscape visible can foster social change – the traveling exhibition (itself, in a sense, "homeless") used methods of formal display to reconnect individuals at the margins with a wider community well-versed in "reading" the museum. In addition to contextualizing the exhibition, and situating it in relevant bodies of literature from museum studies, visual sociology, and social activism for the homeless, the paper also explores the complexities of an exhibition that moved freely between formal and informal exhibit settings, blurring the boundaries between subject and curator, and creating reciprocal access to art and institutions that previously did not exist.

Photography as documentation for socially engaged art practice

Evi Tselika, Birkbeck, University of London, UK; University of Nicosia, Cyprus

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Can an artist document a socially engaged project that doesn't look like art? Photography plays an integral part in socially engaged art (SEA) practices, as it becomes a tool for documentation that then allows the live art happening to be represented and further disseminated into the gallery or museum space. Photography has been used extensively to capture performance, public, live, social and site specific artistic practices since the mid-20th century. It can be both the tool for participation and the product of that interaction. Contemporary SEA projects aim to create a space for people to relate their social imaginaries and thoughts and to present a visual, written or verbal narrative and interpretation that might otherwise be completely ignored. Through a visual narrative presentation of the photographic documentation of my own socially engaged practice (where multiple authors have captured the happenings) I want to question the use of photography as a tool for capturing the social practices of art.

Helnwein's photographs of abused children (about and beyond the limits of display)**Lia Yoka**, Aristotle University of Thessaloniki, Greece

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For the last two decades, the photographs of the Austrian artist Gottfried Helnwein (b. 1948) have been exerting an ever-expanding public appeal. He has successfully branded his mass-cultural pop style, while also maintaining an iconic high-art market signature. His use of painterly realism and photographic documentary techniques to produce images of war, violence, child abuse, totalitarianism, immersed in historical and religious moralism, have allowed him to become at once a portrait photographer for Hollywood movie-stars and an acclaimed museum artist in Europe. This paper will examine Helnwein's iconography of children, in particular his portraits of abused children, the series of images with allusions to the Third Reich, as well as his images which ironically reference the Christian themes of Nativity and the Annunciation.

16:00 – 17:30**REFLECTIONS ON THE MEDIUM OF PHOTOGRAPHY IN THE MUSEUM****(Room: Cavo Greco)*****The Eviscerated Museum: bricolage, iterative hierarchy, The Family of Man exhibition and the Standard Oil Picture File in Robert Frank's "The Americans"*****Jonathan Day**, Birmingham Institute of Art and Design, UK

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Robert Frank's photo-book *The Americans* is, as much as anything else, an indictment of the photographic world he knew and, in particular, the gallery. His reaction to Edward Steichen's *The Family of Man* represents an eviscerating attack: he rips the exhibition apart and reveals its flawed and unsustainable premises. Frank's radical engagement with photography led him to question the hierarchical understanding of images at the heart of Steichen's curation, and to look for truth in the democratised gallery on the streets, most notably in the works of the *Standard Oil Picture File*. Frank's images reference advertising as comfortably as they do Renaissance painting or Reformation engraving. He deals with the exhibit and the advertisement evenhandedly, thus subverting Marxist understandings of class predicated culture. By rejecting the conventional wisdom of the photographic establishment, Frank created an enormously influential cultural artefact, and offers us wisdom we still very much need today.

Across the Museum: from Photography to Intermediality

Olga Annanurova, Multimedia Art Museum, Moscow; Russian Institute for Cultural Research, Russia

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Since its invention photography had to deal with the issue of displaying. Museum was one of the most difficult places where photography pursued to legitimize its presence. At first photography entered the museum as an art object, then it was approved as a distinct medium and simultaneously as the material support for contemporary art works. Researchers described the latter in terms of «convergence of art and photography» and «reinventing the medium», and recently similar questions are described by the concept of «intermediality». In this paper I try to give a brief overview of how photography was accepted in the museum, to look at how it was conceptualized, and to raise a question what the theory of intermediality can give for the analysis of the current exhibition practices.

Lost and found in reproduction. Reconsidering the cast collection of the "Musée de Sculpture Comparée"

Silke Walther, University of Arts and Design Karlsruhe, Germany

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Nineteenth century reproduction was characterized by the rise of photography and a plurality of coexisting media. Only the cast permitted an exact copy of form and volume. This paper explores the relationship between public plaster cast collections, French museological imagination, World exhibitions and photographic reproduction of heritage collections in Paris around 1900 by focussing on the Musée de Sculpture Comparée (1882-1937), the first musealized plaster cast collection that was exhibited as a three-dimensional survey of style. The museum used photography and casting systematically to map, classify, document and popularize a national heritage. This practice contributed to the valorization and preference of reproductions, cast and photographic image, in the context of a comparative-formalist vision of forms. Emphasis is put on the museum's photographic albums that support artefactual representation of 'originals'. In the present Musée des Monuments, copies are the new originals giving evidence of what was lost in destruction or abstraction.

POLITICS OF CURATING AND REPRESENTATION: HISTORIC MEMORIES

(Room: Keryneia)

Dying twice: Photographic Portraits of Greek Refugees in the Museum of Asia Minor Hellenism ("Filio Haidemenos"), Athens, Greece

Mirka Palioura, University of Ioannina, Greece

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As photographs are mnemonic links, Smyrna's Greek refugees' photographic portraits (1920's) in the Museum of Asia Minor Hellenism ("Filio Haidemenos") narrate their life-stories in silence through melancholic regards and luxurious clothes. They form a fragmentary picture of a bourgeois milieu of that time. The photographic representation of their lives incorporated in a museum context mediates the narration of 1922's cultural trauma in Asia Minor. Nowadays, museums reconsider and present a new discourse on people's lives through specific historic and political views. So, these portraits as part of a museum's exhibition play a different role from their previous commemorative one and reinforce the debate on identities in a new and different way which raises many questions: How stereotypes strengthen through time? Is there a tendency to embellish ordinary practices? In this paper we will focus on such issues regarding the photographic portraits of the "Filio Haidemenos" Museum.

The Photographer and the Architect: a case study

Inês Azevedo, Miguel Silva Graça, Joana Mateus, César Moreira, Jorge Pimentel, Miguel Pinto, Ribeiro, Alexandra Trevisan, Casa da Imagem, Fundação Manuel Leão, Centro de Estudos Arnaldo Araújo, Portugal

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The Casa da Imagem is a cultural center for artistic practice and education, devoted to research on the image and it holds the Photographic Estate of Teófilo Rego.

We bring to this meeting a work proposal concerning this photographic archive and the need to exhibit it around a central issue: how can we examine an historical photographic document from a contemporary perspective? We propose to explore this issue by focusing on a theme: Modernist Architecture in Porto. In order to do so, we intend to study the architectural works in Teófilo Rego's archive through a research partnership with Arnaldo Araújo Research Centre / Escola Superior Artística do Porto. We believe that in order for the act of exhibiting to open itself up to its own contemporaneity, it ought

to be conceived by way of a continuous dialogue between research, artistic practices and education activities understood as interrelated fields of action.

Towards the museum: the display of photography in Greece, 1980s-1990s

Iro Katsaridou, Museum of Byzantine Culture, Greece

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The paper analyzes aspects of the display of photography in Greece during the 1980s and 1990s, tracing the way photography was institutionalized as an art museum object. Until the mid-1970s the display of Greek photography followed certain predetermined norms, summarized by the activity of the Hellenic Photographic Society (EFE). It is only in the late 1970s that a generation of young photographers emerged, artists trained abroad and having a professional approach of their medium. Along came the establishment of photographic publications, magazines and galleries, but mostly of the first photography fairs and festivals. These new institutions inaugurated new venues and ways of exhibiting and a novel discourse on Greek photography. The 1994 "National Policy for Art Photography" introduced by the Hellenic Ministry of Culture signaled the "state recognition" of the photographic medium. Although only partly realized, this new policy seemed to result to the foundation of Thessaloniki's Museum of Photography.

Sunday, December 2, 2012

09:30 – 10:30

THE SITUATION OF PHOTOGRAPHY: MUSEUMS AND BEYOND

(Room: Cavo Greco)

KEYNOTE: **PROFESSOR W.J.T. MITCHELL**

University of Chicago, USA

My talk will survey some recent developments in the role of photography in museums, particularly the elevation of their status to rival that of painting, and the emergence of "virtual museums" as a technical consequence of digitization. I am interested in the question of what today counts "as photography," and I want to supplement Ariella Azoulay's concept of "the event of photography" by considering as well the *situation* of photography at the present time, its evolving status as a medium. Examples for discussion will include the famous "situation room" photograph of Barack Obama and his national security team on the day of Osama bin Laden's death, and the Abu Ghraib archive of photos from the notorious prison in Iraq.

11:00 – 12:30

RE-STAGING PHOTOGRAPHS FROM THE ARCHIVES: ARTIST AS CURATOR

(Room: Cavo Greco)

Photography as anti-museum: conflicting museological concepts in the work of Joachim Schmid

Susana S. Martins, Institute for Art History, New University of Lisbon;
Institute for Cultural Studies, Catholic University of Leuven, Portugal

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When, in 1990, artist Joachim Schmid mobilized people who wanted to get rid of unwanted pictures to send them to the *Institute for the Reprocessing of Used Photographs*, an 'official' institution responsible for gathering the 'First General Collection of Used Photographs', he was clearly overcoming the simple role of the 'artist as curator' to assume a museum function as part of his artistic statement. Addressing the relationship between museums, contemporary art and popular, and anonymous, photographic production, this paper will further investigate the complementary ways by which Joachim Schmid has incorporated intrinsically museological notions in his work, not only to question the established values and assumptions museums help validating, but also to challenge and reject the very art-museum relationship.

Finally, I will also examine how the artist tries to oppose the museum, as a legitimating institution, by nevertheless activating an institutionally charged artistic gesture.

Fabricating: Fictionalized Facts and Factualized Fiction in the Work of The Atlas Group

Nicolas Lambouris, Frederick University, Cyprus

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The present paper examines the work of Walid Ra'ad, produced under the fictional organization *The Atlas Group*. Ra'ad constructs a detailed archive constituting of photographic images, documents, videos and writings in an attempt to research and document the contemporary history of Lebanon. As these documents transcend their historical substance and manifest into fictional artifacts, questions arise on the mechanisms of documenting historical events. The paper examines Ra'ad's 'fetishization' of *the fact*, which he employs in presenting an empirical instance of the Lebanese Wars based on collective memory and cultural fantasies, rather than actual facts. The work directs into issues of transferred meaning and truth, of historical evidence and manufactured archives and challenges the experience itself as opposed to the memory of the experience.

Photography "In-the-Round": Gerhard Richter's "48 Portraits", 1972 and 1998

Wiebke Leister, Photography and the Archive Research Centre, University of the Arts London, UK

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This paper looks at the different photographic appearances of Gerhard Richter's work *48 Portraits* – a group of 48 individual paintings of famed men, based on photographic portraits sourced from encyclopaedias. First devised for the German Pavilion of the 1972 Venice Biennale, his *48 Portraits* have since seen a range of site-specific arrangements. In 1998 Richter also authorized a photographic edition of the paintings, which resulted in increasingly different installations that now divert more and more from the original hanging instructions. My presentation considers examples of these installations (displayed in single lines, or montaged in grids) as well as the two versions of the piece (as paintings of photographs, or as photographs of painted photographs), in order to discuss the variable nature of this work, its non-biographical treatment of archival sources, the transformation through media, and display strategies that invert methods of theatre or sculpture 'in-the-round'.

PHOTOGRAPHY VERSUS PAINTING

(Room: Keryneia)

Re-staging still life: The ontology of the photographic image

Charalambos Charalambous, University of Kent, UK

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Cypriot artist Marianna Constanti recreates photographically works of renaissance masters, through a detailed re-staging of their iconic still life paintings. Constanti's photographs – part of a long tradition of remaking famous artworks – provide the main example for a discussion on the ontological differentiation between painted and photographic images. A distinction of the visual representations is substantiated through an in-depth consideration of time's partaking in the coming-to-being of each image, that subsequently informs the displaying and viewing of an artwork. The automated photographic capture which imprints an indexical image of the existing world, is pitted against the timely process of imaginatively viewing and recreating a world within a painting; thus, time's import is forcefully fore-grounded during this bridging of world and image, namely the artistic process. Findings concerning the ontological essence of time for the photographic representation eventually lead to a renewed reading of the image.

William Klein's "painted contacts": The museum between photography and painting

Marie-Eve Fortin, Université de Montréal; Université Paris 3 – Sorbonne Nouvelle, Canada

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Ever since Walter Benjamin's essay on mechanical reproduction, Aby Warburg's *Mnemosyne-Atlas* (1924-1929), André Malraux's *Museum Without Walls* (1947), and Rauschenberg's use of it as what Leo Steinberg calls a 'flatbed', photography has gone a long way before entering the museums. And, when it did, many people, including Gustave Flaubert, thought it constituted a threat to painting. It wasn't until the 1960's and 1970's that photography abandoned its role as reproducible document to enter the field of 'pure' aesthetic and become a commodity with a newly found auratic value. But what happens when photography and painting merge together? What is painting displaying that photography has not already displayed? And how do these hybrid artworks affect the museum's epistemology? This paper proposes to answers some of these questions by analyzing William Klein's *Painted contacts* series and the way they are presently exhibited at the Tate Modern in London.

Photography Versus Painting. Is there a question of a medium's specificity in our time?

Sophia Hadjigeorgiou, University of Reading, UK

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This essay will try to examine the relationship between photography and painting. This relationship is considered by many to be a 'battle' between two distinct mediums. This essay will challenge the assumption that photography operates 'versus' painting and will investigate whether this 'battle' between the two mediums is a current issue. Photography and painting share a common feature that characterises the pictorial representation, the 'stillness'. The exploration of 'stillness' in photography leads to new forms of art, which paradoxically brings photography into the realms of painting.

12:30 – 13:00

CLOSING REMARKS

(Room: Cavo Greco)

