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INTERNATIONAL
CONFERENCE OF
PHOTOGRAPHY
AND THEORY 2018

PHOTOGRAPHIES & CONFLICT:
ARCHIVING & CONSUMING
IMAGES OF STRIFE



5th International Conference of Photography & Theory (ICPT2018)

PHOTOGRAPHIES & CONFLICT: Archiving & Consuming Images of Strife

November 22-24, 2018

Famagusta Gate, Nicosia, Cyprus

International Association of Photography & Theory [IAPT]

www.photographyandtheory.com

Keynote Speakers:

Akram Zaatari

Filmmaker, photographer, archival artist, curator and co-founder of the *Arab Image Foundation*

Anthony Downey

Professor of Visual Culture in the Middle East and North Africa, Birmingham School of Art,

Founding Editor and Editor-in-Chief of *Ibraaz*

Olga Demetriou

Cultural Anthropologist. Senior Researcher at the Cyprus Centre of the Peace Research Institute Oslo/University of Cyprus

As drones fly over our heads surveying our movements, it becomes evident that the fast evolving technologies of capturing images of war and violence have resulted, among other things, in an unprecedented extent of spectacles of conflict. Anaesthetized and disconcerted because of our repeated encounter with the visual representation of the ever increasing instances of strife, the potential democratic role of photographic images in addressing how we understand notions of pluralism, control, manipulation, terror and erasure gains precedence as we realize our numbness due to over-exposure. Propaganda, resistance and activism are re-narrated through a post- and yet neo-colonial frame of political intervention, control and detention by world powers, while the presence of photographic images of conflict has become firmly relocated, placed within contemporary art practice and the museum space. At the same time, due to the proliferating technologies of production, the multiplicity of photographic practices, genres, uses and migrations of photographs, we are compelled to start thinking about photographic endeavours in terms of a multitude of photographs instead of the singularity of photography.

The advancements of technologies enable the gathering, collecting and storing of more and more images, allowing us to explore the conflictual dynamics of collections and of the ways in which archives are shaped. Far from being interpreted merely as places of collection and order, archives have emphatically emerged as sites of social, historical, theoretical, artistic and political debate. Attempts to unravel the regenerative - sometimes even radical - potentials of state-ordained and institutional archiving practices reveal the disputed narratives of photographic archives and their role in chronicling conflict, materiality and dissonance. Oscillating between what we do or do not allow to be included, and moving between the rigidity and fluidity with which we construct our rhetorics of visibility and invisibility, photographic archives emerge as contested territories.

The 2018 International Conference of Photography and Theory (ICPT2018) interweaves the ideas of the conflictual and the archival in relation to the photographic image. The open call is shaped on the basis of three thematic strands: Archiving Photographies; Wars, Tensions and Photographic Mediations; Photographies and Conflict as Cultural Product.

Proposals for presentations should be submitted for one of the three strands and should address, but are not limited to, the following topics:

Archiving Photographies

- Contesting the archive & contested archives
- Dissonant archives
- Affect and the embodied archive
- Archival activism
- Radical photographic archives, unarchiving, de-archiving
- The photographic archive as healing or as trauma
- The desire to archive contested narratives
- Propaganda and other specialized archives
- Contested biographies of an archive
- Archive, conflict and education
- Archives and photographic ecosystems
- Archiving and photographic materialities
- Invisible photographic archives
- Queer and queering photographic archives
- Conflict and interdisciplinary research into photographic archives

Conflicts and Photographic Mediations

- Technologies of surveillance photography (e.g. drone images)
- War reporting
- Distributing contested & contesting the distribution of photographic images
- Forensic photographs
- Democracy under threat, and the centrality of the photographic medium
- Multitudes and multiplicities: smartphone photographs as shared production, consumption, knowledge
- Whistle-blowing and photographs
- Control and manipulation of consuming photographs of conflict
- Erasure, appropriation and remixing
- Terrorism / anti-terrorism through contemporary photographic imagery
- Photographic everydayness in areas of on-going strife, socially armed conflict, violent divisions
- Photographies of domestic, urban, gender and other social and cultural conflicts
- Photographic mediations of conflict and education
- Voyeurism, ethics of producing and consuming photographs of conflict
- Regional debates on photographs and conflict

Photographies and Conflict as Cultural Product

- Photographic exhibitions of conflict
- Curatorial practices addressing and exploring conflict through photography
- Museums and photographs of conflict
- Artistic processes involving or related to photographs capturing conflict and contestation
- Exhibitions on propaganda and other politically-charged photographic practices
- Photographies, conflict, exhibitions and education
- Activism through contemporary photographic imagery
- Post-colonial lives of photographs
- Resistance through contemporary photographic imageries
- Violence and war through contemporary photographic imageries
- Photography and the conflict turn of contemporary art

We invite proposals for 30-minute presentations (20 minutes presentation and 10 minutes for discussion) from various disciplines, such as: photography, art history and theory, visual sociology, anthropology, museology, philosophy, ethnography, education, cultural studies, visual and media studies, communications, and fine and graphic arts.

To propose a paper, please send:

- a) A 400-word abstract with title (excluding references)
- b) Full name of each author with current affiliation and full contact details (address, email, phone number and title of presentation), and a short biographical note (200 words), to be sent separately for the purposes of blind refereeing.

The two documents (abstract/contact details and bio) should be sent to icpt@photographyandtheory.com in Word format, in English, no later than **April 30th, 2018**.

Please do not send pdf files. Also, please note that the above deadline is final.

Submitted proposals will go through a blind peer-reviewing and authors will be notified of the acceptance of their proposals by **June 15, 2018**. For more information and conference updates, please visit the website of the International Association of Photography and Theory: www.photographyandtheory.com

Questions may be sent to: icpt@photographyandtheory.com

Important Dates:

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|------------------------------------|------------------------|
| - Deadline for submission: | April 30, 2018 |
| - Notification of authors: | June 15, 2018 |
| - Deadline for early registration: | September 3, 2018 |
| - Deadline for late registration: | November 5, 2018 |
| - Conference: | November 22 – 24, 2018 |

Conference Fees:

- | | |
|---------------------------------------|-------|
| - Full Registration Fee | |
| Early Registration Fee | € 210 |
| Late Registration Fee | € 230 |
| - Students* | |
| Early Registration Fee | € 140 |
| Late Registration Fee | € 160 |
| - Local Researchers & Artists | |
| Early Registration Fee | € 140 |
| Late Registration Fee | € 160 |
| - Day Pass | |
| Full Fee | € 75 |
| Students, Local Researchers & Artists | € 55 |

* If you are a student please email us at icpt@photographyandtheory.com, with a copy of your validated student card

IAPT Membership

Members of IAPT who register for the full 3 days can benefit exclusive discount on the conference fees. To register as a member please visit our website at www.photographyandtheory.com

Cost of membership: € 50.00 EUR (Get € 40 discount on conference fees)

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