

EXPANDED VISUALITIES

PHOTOGRAPHY & EMERGING TECHNOLOGIES

photographyandtheory.com

17-19 NOV. 2022
CYENS, NICOSIA

6TH INTERNATIONAL CONFERENCE
OF PHOTOGRAPHY AND THEORY

ICPT2022

06
**INTERNATIONAL
CONFERENCE OF
PHOTOGRAPHY
AND THEORY 2022**

EXPANDED VISUALITIES:
PHOTOGRAPHY &
EMERGING TECHNOLOGIES



17-19 NOVEMBER 2022
NICOSIA, CYPRUS

**CONFERENCE
PROGRAM &
ABSTRACTS**

www.photographyandtheory.com

WORDS OF WELCOME	05
ORGANIZATION	06
ABOUT THE ORGANIZERS	08
KEYNOTE SPEAKERS	09
CONFERENCE PROGRAM	12
SOCIAL PROGRAM & CONFERENCE VENUE	20
ABSTRACTS (BY SESSION)	22
THURSDAY. 17 NOVEMBER	22
FRIDAY. 18 NOVEMBER	32
SATURDAY. 19 NOVEMBER	42

The rapid technological advances over the past decade changed the way we live and interact with each other and brought new developments in the world of photography. The 6th International Conference of Photography and Theory (ICPT2022) aims to address questions relevant to the ways in which emerging technologies – such as 360 photography, artificial intelligence, machine-made images, augmented reality, satellites, drones, etc. – influence photographic practices and potentially expand contemporary visualities. At the same time, however, machine-made images such as synthetic images, GANs, and Deep Fakes have entered our visual landscape and have complicated our relationship with reality. Can such technologies “expand” or “limit” the photographic vision and frame? And if so, what are the socio-political, aesthetic, and ethical implications of the use of such technologies in relation to photographic practices? How do emerging technologies influence our relationship with photographic images, and the medium of photography in general?

We are excited to announce that this year, the International Association of Photography and Theory (IAPT) has joined forces with CYENS Centre of Excellence – an excellence hub that specializes in emerging technologies, – to organize this year’s conference. We would like to extend our warm and sincere thanks to everyone who contributed to the successful organisation of the conference. We are deeply thankful to all the institutions that generously supported and sponsored the conference, as well 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. After the cancellation of the ICPT conference planned for 2020 due to COVID-19, we are thrilled to have a physical conference again.

On behalf of the ICPT2022 organizing committee, we welcome you to the 6th International Conference of Photography and Theory. We hope that this will be a truly stimulating event, which will further contribute to debates and research related to photography and emerging technologies.

Theopisti Stylianou-Lambert & Kleanthis Neocleous
ICPT2022 Chairs

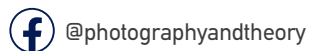
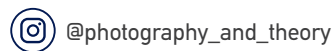
ORGANIZERS:



The ICPT2022 conference is co-organized by the International Association of Photography and Theory [IAPT] and the CYENS - Centre of Excellence

www.photographyandtheory.com

www.cyens.org.cy



SUPPORTERS:



ORGANIZING COMMITTEE:

Dr Theopisti Stylianou-Lambert, Chair, Cyprus University of Technology / CYENS Centre of Excellence/ IAPT

Dr Kleantlis Neocleous, Co-Chair, CYENS Centre of Excellence

Dr Maria Shehade, CYENS Centre of Excellence

Nicolas Lambouris, Frederick University Cyprus

Dr. Elena Stylianou, European University Cyprus

Artemis Eleftheriadou, Frederick University Cyprus

Dr Elena Parpa, University of Nicosia

SCIENTIFIC COMMITTEE:

Dr Martin Hand, Queen's University Kingston, Canada

Dr Ashley Scarlett, Alberta University of the Arts, Canada

Prof. Liz Wells, University of Plymouth, UK

Dr Nina Mangalanayagam, Akademin Valand in Gothenburg, Sweden

Dr Louise Wolthers, Hasselblad Foundation, Sweden

Prof. Mette Sandbye, University of Copenhagen, Denmark

Prof. Sigrid Lien, University of Bergen, Norway

Prof. Martha Langford, Concordia University, Canada

Prof. Manuela Naveau, University of Art and Design Linz, Austria

Dr Christos Carras, Onassis Cultural Centre, Greece

Prof. Geoff Cox, London South Bank University, UK

Dr Marinos Koutsomichalis, Cyprus University of Technology, Cyprus

Dr Doros Polydorou, Cyprus University of Technology, Cyprus

Dr Gavriel Koureas, Birkbeck, University of London, UK and University of Nicosia, Cyprus

Dr Theopisti Stylianou-Lambert, Cyprus University of Technology / CYENS Centre of Excellence, Cyprus

Dr Kleantlis Neocleous, CYENS Centre of Excellence, Cyprus

Dr Maria Shehade, CYENS Centre of Excellence, Cyprus

Nicolas Lambouris, Frederick University, Cyprus

Dr Elena Stylianou, European University Cyprus

Artemis Eleftheriadou, Frederick University, Cyprus

Dr Elena Parpa, University of Nicosia, Cyprus

CONFERENCE ADMINISTRATOR:

Dr Maria Shehade, CYENS Centre of Excellence

ABOUT THE ORGANIZERS

The INTERNATIONAL ASSOCIATION OF PHOTOGRAPHY AND THEORY [IAPT] is a non-profit, academic-oriented organization dedicated to the multidisciplinary and critical study of photography and photographic practices. The Association engages with a diverse community of artists, scholars, researchers and students, who share a common interest in photography. Representing a wide spectrum of disciplines, including photography, contemporary art, visual sociology, anthropology, art history, curatorial studies, filmmaking and education, the Association provides a creative platform for its members to explore the photographic image and photography's artistic, political, social, and historical manifestation. Since 2010, IAPT organizes the biannual International Conference of Photography and Theory (ICPT) in Cyprus, a conference that aims to bring together researchers and practitioners from diverse fields of study related to photography. The ICPT conference was initiated as a response to an expanding interest in historical, artistic, cultural and scholarly research on photography, and has since been established as one of the leading international academic conferences on photography.

The CYENS CENTRE OF EXCELLENCE specialises in interactive media, smart systems, and emerging technologies. CYENS constitutes a joint venture between the three public universities of Cyprus - University of Cyprus (UCY), Cyprus University of Technology (CUT), and Open University of Cyprus (OUC), the Municipality of Nicosia and two renowned international partners, the Max Planck Institute for Informatics (MPI), Germany, and the University College London (UCL), United Kingdom. The Centre was established through the support of the European Union's Horizon 2020 Research and Innovation Programme, the Cyprus Government through the Directorate General for European Programmes, Coordination and Development, the European Structural and Investment Funds, and multiple other sources. The key purpose of CYENS is to attain excellence in scientific research and inspire disruptive innovation and creativity by bringing a critical mass of researchers, scientists and entrepreneurs close together with enterprises, local authorities and other stakeholders. One of the research directions of CYENS is that of arts and technology.



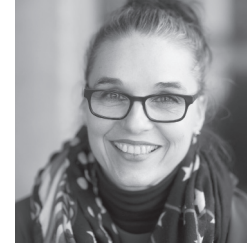
JAHNA OTTERBACHER

Jahna Otterbacher received her doctorate from the University of Michigan (Ann Arbor, USA), School of Information. She is currently Associate Professor at the Open University of Cyprus (OUC), and Vice Dean of the School of Pure and Applied Sciences. Jahna coordinates the Cyprus Center for Algorithmic Transparency (CyCAT) at the OUC, which aims to shed light on algorithmic behaviors and to improve the human relationship with data-driven AI. In addition to her post at the OUC, Jahna holds a concurrent appointment as team leader of the Transparency in Algorithms Group at CYENS, a new center of excellence and innovation in Nicosia, Cyprus, in collaboration with two international Advanced Partners, UCL and MPI.



JOANNA ZYLINSKA

Joanna Zylinska is an artist, writer, curator, and Professor of Media Philosophy + Critical Digital Practice at King's College London. She is an author of a number of books, including *AI Art: Machine Visions and Warped Dreams* (Open Humanities Press, 2020) and *Nonhuman Photography* (MIT Press, 2017). An advocate of "radical open-access," she is an editor of the *MEDIA : ART : WRITE : NOW* book series for Open Humanities Press. Her art practice involves experimenting with different kinds of image-based media. In 2013 she was Artistic Director of *Transitio_MX05 Biomediations*, the biggest Latin American new media festival, which took place in Mexico City. She is currently researching perception and cognition as boundary zones between human and machine intelligence, while trying to answer the question: 'Does photography have a future?'



MANUELA NAVEAU

Manuela Naveau is a university professor, an independent curator and an art-based researcher. For almost 18 years she worked as curator and project manager at Ars Electronica Linz, where she developed the Ars Electronica Export department together with Artistic Director Gerfried Stocker and led it operationally since its inception. Since 2020, Manuela Naveau has been a university professor for Critical Data at the Interface Cultures Department / Institute of Media at the University of Art and Design Linz. Previously, she has held teaching positions at the Paris Lodron University in Salzburg, the Danube University Krems among others and in 2021 she was invited as a guest professor at the Technical University in Vienna (Future.Lab). Her monography "Crowd and Art - Kunst und Partizipation im Internet" was published in 2017 by transcript Verlag, Germany. The book is based on her dissertation, for which she received the Award of Excellence from the Federal Ministry of Science, Research and Economy in 2016.

DAY 1: THURSDAY. 17 NOVEMBER

	THEATRE	SEMINAR ROOM
09:00-09:30	REGISTRATION	
09:30-09:45	WELCOMING > Elena Stylianou, International Association of Photography and Theory > Yiorgos Chrysanthou, CYENS Centre of Excellence > Theopisti Stylianou-Lambert & Kleanthis Neocleous, ICPT2022 Chairs	
09:45-11:00	KEYNOTE You Can't Find It If You Can't "See" It: Reflections on Algorithmic Mediation in the Distribution and Reception of Photographic Images Jahna Otterbacher Associate Professor, Open University of Cyprus Transparency in Algorithms Group at CYENS Centre of Excellence, Cyprus	
11:00-11:30	Coffee Break	
11:30-13:00	SESSION 01: On Surveillance Chair: Louise Wolthers Hasselblad Foundation, Gothenburg, Sweden	SESSION 02: On the Speculative Camera Chair: Evi Tselika University of Nicosia, Cyprus
	The Invisible Terrorist: Drones, Surveillance, Opacity and Masculinities in the Work of Omer Fast, Hito Steyerl and James Bridle Gabriel Koureas Birkbeck, University of London, UK and University of Nicosia, Cyprus	Seeing and Sensing Yanai Toister Shenkar College of Engineering, Design and Art, Israel
	The Grey Line: Mapping and Surveying the Landscape Using Satellite Imagery Jamie House University of Plymouth, UK	Kinesthetic Images and the Cultural Techniques of Navigation Asko Lehmuskallio Tampere University, Finland
	The Intangible Sight of Surveillance and Material Marks of Oppression Tomas Pabedinskas Vytautas Magnus University, Kaunas, Lithuania	Geo-Endoscopies Ariel Caine Tampere University, Finland
13:00-14:00	Lunch	

DAY 1: THURSDAY. 17 NOVEMBER

	THEATRE	SEMINAR ROOM
14:00- 15:30	SESSION 03: On Truth Chair: Antigone Heraclidou CYENS Centre of Excellence, Cyprus	SESSION 04: On the Everyday Chair: David Bate University of Westminster, London, UK
	Nebular Images Oswaldo Emiddio Vasquez Hadjilyra Arizona State University, USA	Whither the Vernacular? Buttonless Cameras and Non-human Imagining of Everyday Life Michal Šimůnek Film and TV School of Academy of Performing Arts, Prague (FAMU)
	Latent Reality: The Shifting Ground-Truth of Photography Emilie K. Sunde The University of Melbourne, Australia	Google Street View: Performative Instability and Expansion of Perception Helen Kirwan & Simon Pruciak The Cyprus Academy of Art, Limassol, Cyprus
	What Is the Image of Truth? Two Women Documenting the Aftermath of War in Croatia Sandra Krizic Roban Institute of Art History, Zagreb, Croatia	Mapping Fifi: Exploring Footsteps Re-Photographing Tracing Residue Anne Leighton Massoni Houston Center for Photography, Texas, USA
15:30-16:00	Coffee Break	

DAY 1: THURSDAY. 17 NOVEMBER

	THEATRE	SEMINAR ROOM
16:00-18:00	<p>SESSION 05: On Being in Between Chair: Gabriel Koureas Birkbeck, University of London, UK and University of Nicosia, Cyprus</p> <p>Between The Material And The Digital: The Case Of Sickle And Code Elena Parpa & Evanthia Tselika University of Nicosia, Nicosia, Cyprus</p> <p>The Algorithmic As If: The Subjunctive Image Of Deep Nostalgia™ Sara Kopelman & Paul Frosh The Hebrew University of Jerusalem, Israel</p> <p>The Persistence Of Media: Photography And The Mimetic Archive Paul Frosh The Hebrew University of Jerusalem</p> <p>Expanding The Archive Into The Spatial. New Digital Tools For Understanding And Re-Reading Historical Photographic Archives And Their Intentions From A Three-Dimensional Approach Antonio Suazo Evidencia Visual - Junior Research Group, Santiago, Chile</p>	<p>SESSION 06: On Artistic Practices Chair: Myrto Aristidou Cyprus University of Technology and CYENS Centre of Excellence, Cyprus</p> <p>Mroué's 'Images Mon Amour' And The Political Agency Of The Contemporary Photographer / Artist Andrew Fisher FAMU, Prague, Czech Republic</p> <p>Bugs: Glitch, Camouflage, And Insect Media Louise Wolthersm & Nina Mangalanayagam Hasselblad Foundation & HDK-Valand, University of Gothenburg, Sweden</p> <p>Virtual-Actual: Generating Photograms In A 3d Digital Environment Paul Proctor Manchester Metropolitan University, UK.</p>
19:30	Conference Dinner (see social program for more info)	

DAY 2: FRIDAY. 18 NOVEMBER

	THEATRE	SEMINAR ROOM
09:15-09:45	REGISTRATION	
09:45-11:00	<p>KEYNOTE On Our Photographic Future Joanna Zylińska Professor of Media Philosophy and Critical Digital Practice King's College London, UK</p>	
11:00-11:30	Coffee Break	
11:30-13:00	<p>SESSION 07: On Machine Vision and Ai Chair: Maria Shehade CYENS Centre of Excellence, Cyprus</p> <p>Computer Vision and Art Theory: The (Forgotten) Premises of Iconology in Today's Visual Field Camilla Balbi & Anna Calise IULM University, Milan, Italy</p> <p>The Uncanniness of Computational Photography Doron Altaratz The Hebrew University & Hadassah Academic College Jerusalem</p> <p>The Virus, The Body, The City. Machine Vision and Visual Narratives of Covid-19 Christina Tente University of Gothenburg, Sweden</p>	<p>SESSION 08: On Social Media Chair: Theopisti Stylianou-Lambert Cyprus University of Technology and CYENS Centre of Excellence, Cyprus</p> <p>Image Gleaning, or the Cultural Logic of Instagram Markos Hadjioannou Duke University, Durham North Carolina, USA</p> <p>Contested Images: Towards a New Ethics of Photography Jessie Morgan-Owens Leiden University Centre for the Arts in Society, The Netherlands</p> <p>Old Pictures, New Stories: How to Deal With the Ai Visual Illiteracy on Social Media? Urszula Jarecka Institute of Philosophy and Sociology Polish Academy of Sciences (IFIS PAN), Warsaw, Poland</p>
13:00-14:00	Lunch	

DAY 2: FRIDAY. 18 NOVEMBER

	THEATRE	SEMINAR ROOM
14:00-15:30	<p>SESSION 09: On Machine Learning</p> <p>Chair: Nicolas Lambouris Frederick University, Cyprus</p> <p>“The Machine is Thinking” & Other Perceptions of Machine Learning in Storytelling With Vernacular Photography Natalie Dixon Affect Lab, The Netherlands</p> <p>How Emerging Technologies are Limiting our Visualities Through Their Reliance on Machinic Perspective Richard Whitlock IHU, Thessaloniki, Greece</p> <p>The Post-Emerging Condition: Immersive Images and the Language of Agnotological Capitalism Adam Brown London South Bank University, UK</p>	<p>SESSION 10: On Social Media and Emotions</p> <p>Chair: Elena Stylianou European University, Cyprus</p> <p>Mourning on Facebook Eileen Little University of South Wales Cardiff, Wales</p> <p>Emotions in Expanded Photography David Bate University of Westminster, London, UK</p> <p>Companion Technologies Winfried Gerling University of Applied Sciences Potsdam, Germany</p>
15:30-16:00	Coffee Break	

DAY 2: FRIDAY. 18 NOVEMBER

	THEATRE	SEMINAR ROOM
16:00-17:30	<p>SESSION 11: On Virtual, Augmented and Extended Reality</p> <p>Chair: Doros Polydorou Cyprus University of Technology, Cyprus</p> <p>Plastic Borders: On the Photographic Frame and its Virtual Experience Paula Gortazar University of Westminster London, UK</p> <p>Spin Into Being: The Body as Redemptive Tool in Our Engagement With the Digital Anne Scott Wilson Deakin University Melbourne, Australia</p> <p>Expanding Vernacular Photography: A Madeiran Photographic Corpus / A Ar Project In Madeira Ana Gandum ICNOVA NOVA Institute of Communication and Regional Directorate for Culture – Madeira (DRC / SRTC), Funchal, Portugal</p>	<p>SESSION 12: On Camera-less Photography</p> <p>Chair: Liz Wells Plymouth University, UK</p> <p>Neither Here Nor There: The Sensational Qualities of Hybrid Photographic Printing Jacqueline Butler University of the West of England (UWE Bristol), UK</p> <p>The Materiality and Affect of the Camera-less Photograph Ayelet Zohar Tel Aviv University, Israel</p> <p>Grey Rainbows: Medicine, Photography and the Probable Body Liz Orton University Arts London, UK</p>
18:00	Reception at the State Gallery of Contemporary Art - SPEL (see social program for more details)	

DAY 3: SATURDAY. 19 NOVEMBER

	THEATRE	SEMINAR ROOM
09:00-09:15	REGISTRATION	
09:15-10:30	KEYNOTE A World Seen Through Algorithms... Manuela Naveau Professor of Critical Data at the Interface Cultures Department Institute of Media at the University of Art and Design Linz, Austria	
10:30-11:00	Coffee Break	
11:00-13:00	SESSION 13: On Point Clouds and Photogrammetry Chair: Kleanthis Neocleous CYENS Centre of Excellence, Cyprus Photographing the Unphotographable; A Case Study Capturing Internal Facades While Recording Modern Heritage in the UAE Marco Sosa & Lina Ahmad Zayed University, Abu Dhabi, United Arab Emirates The Role of Participation in Architectural Heritage Practices: The Case of Panorama Photography Katarina Andjelkovic Atelier AG Andjelkovic Belgrade, Serbia Notes Towards The Possibility Of Spatial Photography Roi Boshi Tel Aviv University; Bezalel Academy of Arts and Design, Jerusalem; Hadassah Academic College, Jerusalem	SESSION 14: On the Environment and Ethics Chair: Elena Parpa University of Nicosia, Nicosia, Cyprus Limits of Documentary Realism and Post-Photographic Narratives in the Anthropocene Giorgia Ravaioli & Daniel Borselli Alma Mater Studiorum University of Bologna, Italy Spotting A Tree From A Pixel – Ground Truth and Posthuman Visions Sheung Yiu Aalto University Espoo, Helsinki, Finland Selfies And The Ends Of Photography Carolina Cambre, Christine Lavrence Concordia University Montreal, Quebec, Canada King's University College at Western University, London, Ontario, Canada Computational Aesth-Ethics: Understanding Visual Computation Processes Between Image And Context Kristina Tica Kunstuniversität Linz, Linz, Austria

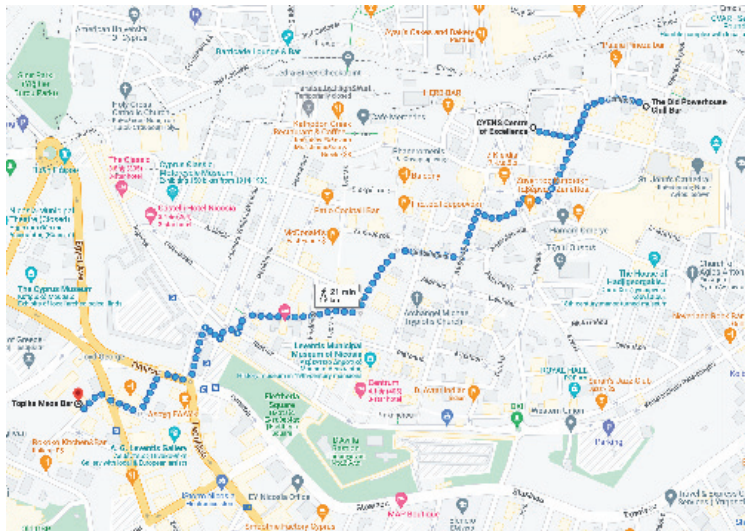
DAY 3: SATURDAY. 19 NOVEMBER

	CYENS THINKER MAKER SPACE
11:00-12:30	WORKSHOP at CYENS Thinker Maker Space (Pre-Registration Required) The SIM Project: Illuminating Networked Belonging Zeena Feldman & Liz Hingley King's College London, London, UK
13:00-13:15	CLOSING REMARKS

DAY 1: THURSDAY. 17 NOVEMBER

13:00-14:00 **Lunch**
The Old PowerHouse, Nicosia (free)
 3 Tempon str., 1016 Nicosia
 tel. +357 22 432559

19:30 **Conference Dinner**
Topika (cost 45 €)
 Eiffel Tower, 2 Christodoulou Sozou str., 1096 Nicosia
 tel. +357 94 041900



Map: Conference venue to restaurant
 (map link: <https://g.page/topika-meze-bar?share>)

DAY 2: FRIDAY. 18 NOVEMBER

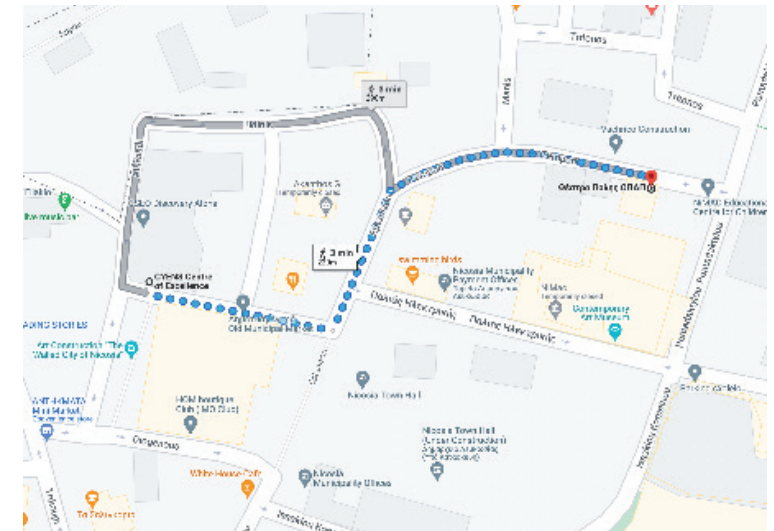
13:00-14:00 **Lunch**
The Old PowerHouse, Nicosia (free)
 3 Tempon str., 1016 Nicosia
 tel. +357 22 432559

18:00 **Conference Reception**
State Gallery of Contemporary Art - SPEL (free)
 73 Ammochostou str., Nicosia
 tel. +357 22 479600

CONFERENCE VENUE - LOCATIONS

THEATRE **Theatro Polis - OPAP**
 10-12 Tempon str., Palia Ilektriki, 1016 Nicosia

SEMINAR ROOM **CYENS CENTRE OF EXCELLENCE**
 23 Dimarchias Square, 1016 Nicosia
 tel. +357 22 747575, info@cyens.org.cy



Map: Theatro Polis to CYENS Centre of Excellence
 (map link: <https://goo.gl/maps/99pP3GbJ61TiB7fV7>)

DAY 1: THURSDAY. 17 NOVEMBER

09:45-11:00. THEATRE

KEYNOTE: Jahna Otterbacher

You Can't Find It If You Can't "See" It: Reflections On Algorithmic Mediation In The Distribution And Reception Of Photographic Images

Jahna Otterbacher, Associate Professor, Open University of Cyprus/ Transparency in Algorithms Group at CYENS Centre of Excellence, Cyprus

Computer Vision tools, such as those that recognize objects or even human attributes (e.g., gender, emotion) in input images, have become pervasive in our information ecosystem. Widely used in commercial applications, the Web, and social media, they enable functionality that users take for granted, such as the ability to search and retrieve images in real time. However, beyond the benefits, these algorithms also mediate how users perceive the nature of social reality and the information landscape. Some media objects become endowed with greater retrievability as compared to others, where they can be accessed and reproduced more easily. In this talk, I will share my team's research on auditing proprietary computer vision tools to understand their biases, with a focus on photographic images of people. Our studies demonstrate that the tools exhibit systematic social biases, usually at the expense of women and people of color, which may lead to enhanced circulation of people-images that conform to social stereotypes, as compared to those that are more unconventional.

11:30-13:00. THEATRE

SESSION 01: ON SURVEILLANCE

The Invisible Terrorist: Drones, Surveillance, Opacity And Masculinities In The Work Of Omer Fast, Hito Steyerl And James Bridle.

Gabriel Koureas, Birkbeck, University of London, UK and University of Nicosia, Cyprus

The political theorist Karl Schmitt in his Theory of the Partisan (1962) argued that the figure of the irregular soldier demands a rethinking of the 'enemy' and the 'political' because their non-identification relies on their invisibility and most importantly 'secrecy and darkness' is their strongest weapon. This is of course contrary to the open battlefields of conventional warfare where heroic masculinities could be established in sacrificial acts of total devotion to the nation. The changing nature of warfare demanded new forms of technology that would visualize and eliminate the invisible terrorist. Drones and their panopticon eye provided this solution by inflicting maximum injury to the enemy through their remote operator. However, this remote operator sitting in a control centre in a distant country poses some logistical problems in relation to military masculinities and heroism. Through a close reading of Omer Fast's film Five Thousand Feet is The Best (2011), Hito Steyerl's How Not to Be Seen: A Fucking Didactic Educational .MOV File, (2013), James Bridle's Dronestagram (2012-15) and training military films and manuals, issues of new technologies of vision, (in)-security, (in)-visibility and constructions of masculinities through new technologies of vision will be discussed.

DAY 1: THURSDAY. 17 NOVEMBER

The Grey Line: Mapping And Surveying The Landscape Using Satellite Imagery

Jamie House, University of Plymouth, UK

In this paper, I discuss my current research which focuses on how satellites (by employing constantly hidden surveillant technologies) scan, transmit, map and receive imagery using remote sensing* and temporal resolution. Images produced as data are interrogated not for the benefit of the human but by governmental agencies and the military to advance commerce, conflict and toxic industries. I explore how these surveillant technologies are embedded in the landscape, with emphasis on NSA Earth Stations** that are used for secure government and military communications. These unseen forces are shaping our world; non-human photography and visualising systems are determining how we visualise and interpret the landscape. I propose that a new multidisciplinary language is needed to understand and empower people to see the contemporary landscape in alternative ways. This requires a more-than-visual approach that crucially demands that artists work together with scientists and human geographers. Using posthuman photographic methodologies I am not asking what things in the world look like, but rather what it means to live in a world of interconnected and networked entities that create meaningful existences, and also acknowledge non-human ways of viewing the world. I employ experimental art practice which prioritises photographic research methods while also considering multi-sensory technological methods of observation, including VHF and radio waves that echo the satellite communication network mapping. My paper will highlight the intersections of photography, science and geography. This raises issues of modes of seeing, data ethics and power structures in new visualities.

**Remote sensing is the acquiring of information from a distance. NASA observes Earth and other planetary bodies using sensors aboard satellites and aircraft that detect and record reflected or emitted energy. Remote sensors, which provide a global perspective and a wealth of data about Earth systems, enable data-informed decision-making based on the current and future state of our planet.*

***The National Security Agency is a national-level intelligence agency of the United States Department of Defence, under the authority of the Director of National Intelligence.*

The Intangible Sight Of Surveillance And Material Marks Of Oppression

Tomas Pabedinskas, Vytautas Magnus University, Kaunas, Lithuania

The paper analyses a project "The Architecture of Evidence" (2021) by Ukrainian artist Valentyn Odnoviu residing in Lithuania. He has documented the traces left by the bodies of prisoners on the metal beds in a former detention center. The artist has also photographed an old monitor with the burned pixels, which form the "ghost image" of the surveillance cameras. This project is discussed in the context of Odnoviu's previous extensive photo series "Surveillance" (2016-2018), which consists of the photographs of the former state security agencies' prisons in the Baltic States, Ukraine, East Germany and Poland. The paper analyses the equivocal understanding of surveillance sight as an intangible phenomenon. The discussion of Odnoviu's works puts digital surveillance technologies in historical perspective and reveals the materiality of modern surveillance means and images. This analysis is carried out by applying a theoretical distinction between an image as a "window" and as a "text" proposed by American art historian Hal Foster. However, this distinction is adapted by differentiating between a "transparent" image and an "opaque" image, between a dematerialized image and a material image. In conclusion the paper states that seemingly intangible sight of digital surveillance does have a material form and that the act of visual surveillance causes physical harm to an oppressed human being. Therefore, both the materiality of surveilling sight and the materiality of the harm it causes are the evidence of the continued crimes of different times and regimes.

DAY 1: THURSDAY. 17 NOVEMBER

11:30-13:00. SEMINAR ROOM

SESSION 02: ON THE SPECULATIVE CAMERA

Seeing and Sensing

Yanai Toister, Shenkar College of Engineering, Design and Art, Israel

Until recently, the non-human has mostly been of limited interest to writers on photography. A notable exception is the sensory aptitudes of bats which have occupied several analytic philosophers attempting to shed light on the all-too-murky associations between human vision and photography. Bat echolocation has therefore been referred to as para-vision, quasi-vision or, most bewilderingly, 'vision under heavy scare quotes.' This paper explores bat echolocation which it deems increasingly germane for photography and its derivative forms of imaging precisely because active sensing is no longer the novelty of bats. Rather, it is now part and parcel of numerous human methods, instruments and platforms for vision and visualization. Appropriately, it elucidates the distinctions between 'passive' and 'active' forms of sensing and problematizes them in their historical and contemporary contexts. It further asserts that human vision and visuality have indeed become elastic in recent years (as they have always been for bats) but that the qualities and characteristics of this elasticity remain elusive. Thus, the evolving ways with which we study non-human forms of sensing, and how we taxonomize them, reveal not only present ethical stances but also future epistemologies. Therefore, it is proposed that photography can be philosophized not only vis-a-vis human biology or neurology but also through the study of other vision and navigation systems, sentient, and non-sentient alike.

Kinesthetic Images And The Cultural Techniques Of Navigation

Asko Lehmuskallio, Tampere University, Finland

Photography tends to be linked to camera obscurae, to work on optics, chemistry and Renaissance perspective, but there has been less interest in the role of cultural techniques of navigation for an understanding of photographs. Nevertheless, with increasing automation of photographic imaging, navigation has become an evident element of photography, be it in drone imaging, satellite imaging, or when automatically geotagging vacation photographs using GPS connections to do so. But cultural techniques of navigation remain important for other kinds of photographs too. Drawing on literature on wayfaring and a praxeological turn in media studies¹, I will in this paper discuss select photographs as kinesthetic images, focusing particularly on the kinds of movements that need to occur in order for a photograph to emerge at all. The aim of this discussion is to show the role of cultural techniques of navigation for photography, as well as to broaden our previous understanding of kinesthetic images to a broader ensemble of photographs than usually considered². The discussion reveals how photographs have become part of both wayfaring and navigation, and hence of living within expanding environments used not only for dwelling, but also for ravaging the environments of others.

1. E.g.: Pink, Sarah. "Sensory digital photography: re-thinking 'moving' and the image." *Visual studies* 26.1 (2011): 4-13; Ingold, Tim. *Against space: Place, movement, knowledge*. In: Kirby, P. (ed, 2019). *Boundless worlds: An anthropological approach to movement*, 29-43; Schüttpeitz, Erhard. "Introduction: Media Theory Before and After the Practice Turn." In: *Ibid.* et al. (eds, 2018). *Connect and Divide. The Practice Turn in Media Studies*, 237-245.

2. On the selfie as a kinesthetic image, see Frash, Paul (2015). "The Gestural Image: The Selfie, Photography Theory, and Kinesthetic Sociability." *International Journal of Communication* Vol 9: 1607-1628, on kinesthetic images in sports relating to "the feel of the movement" see Callow, Nichola & Lew Hardy (2004). "The relationship between the use of kinaesthetic imagery and different visual imagery perspectives." *Journal of Sports Sciences*, Vol 22, 167-177, and on a discussion of movement-images in relation to Bergson and cinema, see Deleuze, Gilles (2001, orig. 1983). *Cinema 1. The Movement-Image*. Univ of Minnesota Press.

DAY 1: THURSDAY. 17 NOVEMBER

Geo-Endoscopies

Ariel Caine, Tampere University, Finland

Our present-day camera systems are formed out of multi-sensor arrays, synchronised, and held in constellations by timekeeping mechanisms. The materiality so to speak of the optical image itself, its internal structural logic has also shifted from a planar recording of perspectival space to one of three-dimensional spatiality. Spatial Photography, in its emergent modes of acquisition, forms of recording, computation and output had become one of volume, time and navigation, Photography as architectural space. In this proposed presentation I will focus on my ongoing practice led, participatory mapping project, centred on a site in occupied East Jerusalem. There, dense networks of optical media and time-of-flight technologies are central to ongoing processes of archaeology, geology, and construction but also, those of colonisation, security, dispossession, and resistance struggles between Israeli organisations and the local Palestinian population. Through this counter imaging project, I wish to unpack some aspects of this emergent spatial optical media's condition, between computational imaging systems and human interaction, between black-boxed technologies and DIY, open-source, and open hardware prototyping. I will discuss how through community practices of spatial media, we can mobilise trace finding and preservation of memory within the context of human rights struggle.

14:00-15:30. THEATRE

SESSION 03: ON TRUTH

Nebular Images

Oswaldo Emiddio Vasquez Hadjilyra, Arizona State University, USA

Drawing upon Vilem Flusser's philosophy of photography, Harun Farocki's video work, and their respective understandings on the "encodability" of (technical) images, my presentation will retrace a materialist prehistory of photography that takes into consideration the technical tools that conditioned said encodability in painting, early optics and architecture. These observations invite for a rethinking and re-evaluation of the present process of digital image production. The historical tendency of photography to function as a measuring device that serves the State's interest—as the history of photogrammetry shows—and the encodability that photographs carry within, in many ways prefigure the current developments in digital photography and AI-assisted algorithms: from neural filters to GAN style transfer techniques, deepfakes and semantic text-to-image generation. With so many intermediary stages in image production, human intention follows what Flusser predicts concerning the "program" of the camera, which redirects intention in the interests of its own function, only now that "program" has taken an algorithmic form. In other words, intention becomes diluted in a cloud of datasets comprised of a multiplicity of intentions for its algorithmic training. Therefore, I would like to argue that rethinking the cloud itself will offer new critical perspectives to the problem of intention and encodability. The presentation will conclude by reflecting on Hubert Damisch's A Theory of /Cloud/: Towards a Theory of Painting and propose for a similar quasi-structuralist approach to rethink the history of encodable images that can be traced through different, albeit comparable, "nebular" images.

DAY 1: THURSDAY. 17 NOVEMBER

14:00-15:30. THEATRE
SESSION 03: ON TRUTH**Latent Reality: The Shifting Ground-Truth Of Photography**

Emilie K. Sunde, The University of Melbourne, Australia

The emerging photo technologies utilising deep learning (DL) have reached astonishing capabilities. OpenAI's website describes its latest model, Dall-E 2, as generating 'realistic' images, including 'photographic', from natural language. The use of 'realistic' and 'photographic' in this context draw on cultural references rather than the image's technical architecture. It invokes a long tradition of mediating visual experiences through technology and the mathematisation of vision, emphasising photography's history. Although one can draw similarities between photographic images and the emerging DL images, the technical differences are significant. The latter draws on coordinates from a feature known as latent space to generate an image. Accordingly, one can theorise that data has replaced light as the image's informational source. Leading to the question, what is the essential difference between photographs and what we might consider 'datagraphs' (images sampling data to generate photographic images)? The question attends to the recurring imbalance between the cultural perception of what constitutes a photographic or realistic image and these images' evolving technical composition from the perspective of DL photo-technologies. To investigate this variance further, the talk will consider a series of images from Dall-E 2 and the James Webb Space Telescope through aesthetics, realism, and temporality. By mapping the foundational differences between these two genres of computational photo-technologies, a new mode of latent 'reality' emerges. In summary, I will argue that Latent Reality signals an intriguing epistemological and ontological break in the history of photo-technologies.

What Is The Image Of Truth? Two Women Documenting The Aftermath Of War In Croatia

Sandra Krizic Roban, Institute of Art History, Zagreb, Croatia

Over the past two years, numerous photographs and videos were used as a peculiar visualisation of the global health catastrophe. Yet, alongside drone-shot uncanny atmosphere of emptied cities, millions of vernacular recordings that allowed a peek into other people's windows, and an uptake in the popularity of landscape photography, serving as a refuge from contagion – we were faced with a retroactive exploitation of previously shot scenes. Even though their original context was considerably different, they were employed to illustrate the circumstances in the age of the pandemic, as "witnesses" to fabricated events. The problem of utilising and controlling photographs for social means is well-known in the local historical-political discourse. As Yugoslavia was breaking up (1989–1992), the media started conveying images in a particular way. The question of truth, or at least reporting about events as objectively as possible, functioned through the prism of extreme societal polarisation. All sides used images to justify their nationalistic, religious, and other worldviews. After the war, these same photographs shaped the collective memory. However, the problem arose when we were faced with the fact that the collective no longer existed. This paper will introduce two women photographers – Sandra Vitaljić and Ana Opalić, focusing primarily on the consequences of destruction, with a strong sense of social structure, while recording conditions long after the conflicts have officially ended. It will examine how the complex construction of war can be made visible and incorporated in artistic production, if reality is mediated, rather than seen (and/or photographed).

DAY 1: THURSDAY. 17 NOVEMBER

14:00-15:30. SEMINAR ROOM
SESSION 04: ON THE EVERYDAY**Whither The Vernacular? Buttonless Cameras And Non-Human Imagining Of Everyday Life**

Michal Šimůnek, Film and TV School of Academy of Performing Arts, Prague (FAMU)

In the final remark of his recent reconsideration of the conception of vernacular photography, Geoffrey Batchen proposed to engage with "what photographs are actually doing in the present that we can mount an effective argument about what they still might become" (Batchen 2020: 39). Following this proposal, the present paper addresses the changing socio-technical conditions of photography brought about by emerging visual technologies designed to replace human camera operators with non-human operators. From this perspective, the paper traces transformations of the camera's shutter button while focusing on cameras designed for various set-and-forget operations instead of the press-the-button gesture. These devices, referred to as buttonless cameras, have only recently infiltrated everyday photography taking the form of apparatuses designed for recording everyday life but operated by algorithms, sensors, and AI: clip-on hands-free automatic apparatuses, lifelogging cameras, and automated family smart camera systems. Based on the exploration of patents, technical plans, user manuals, promotional messages, and reports of users, the paper addresses the new scales these cameras and non-human imagining introduce into our affairs and our conception of photography: their transformative influence on the snapshot aesthetic, photography practices, and the conception of photography as a human-centered practice. By seeking answers to what buttonless cameras do – how they see, record, and make us imagine everyday life – the paper aims to suggest what everyday photography might become in the near future.

Google Street View: Performative Instability And Expansion Of Perception

Helen Kirwan and Simon Pruciak, The Cyprus Academy of Art, Limassol, Cyprus.

With the stop motion film *The Mother Road* (2011) by Hans Gremmen as our point of departure, this research explores the role of Google Street View (GSV) placing it into the broader context of contemporary technological visual culture and its potential for governing our behaviours and perception, opening up new embodied experiences. It also considers associations between the romantic concept of a journey, especially as exemplified in American culture, photography and cinema and the concept of postimage (Hoelzl, Marie). *The Mother Road* is a video of a road trip via 151,000 screen captures following GSV arrows along the legendary Route 66 which has inspired the notions of freedom and adventure purportedly inherent in American culture. Whilst Gremmen's project emulates the romanticism of the traditional road movie, his video clearly asserts its medium as digital and virtual, thus posing distinctive questions about GSV's potential to 'expand' ways of thinking about photography, photographic vision and frame. The photographic paradigm implies a stable relationship between photographer /material/ image whereas GSV is in a constant process of becoming (Ehlin) producing 'operative' rather than representational images (Farocki). GSV images alter according to variables in the interactions between human, machine, and algorithmic paradigms to create hybrids (Zawojski), 'poor images,' (Manovich), deteriorating as they accelerate (Steyerl). GSV potentially expands the post humanist order through new pictorial paradigms of image culture in postantropocentric times, in which nonrepresentationalist approaches to digital image theory point to its ontogenetic methods of production by digital machines of vision (Zawojski).

DAY 1: THURSDAY. 17 NOVEMBER

14:00-15:30. SEMINAR ROOM
SESSION 04: ON THE EVERYDAY**Mapping Fifi: Exploring Footsteps | Re-Photographing | Tracing Residue**

Anne Leighton Massoni, Houston Center for Photography, Texas, USA

Fifi was my great-grandmother following the maternal line. In 1900 she traveled to Europe for the "Grand Tour." I determined to follow in her footsteps. I wanted to seek out what she may have left behind and to study the marks of time on the landscape. With her album I mapped my re-photographic tour utilizing "Google Maps" including satellite and street-view photographs to locate familiar and long altered geographies. In Germany, it meant locating archives to pinpoint the location of a once architectural structure destroyed by war. Social media queries would lead me to locations as well in advance of my own witnessing. I am interested in what we leave behind – our residue – the detritus. While we've erected monuments to fallen soldiers and glorified war, I am far more interested in the more ephemeral aspects we all leave behind. So often we think of this is in the most tangible of ways; the flags of allegiance, scars on a landscape, the building, the monument. The impact of women travelers on the landscape is often subtle – Fifi's album as an example. But even if we aren't the writers of history, what remains of us, of our path on this earth, of the people and places we are connected to? And what of the digital archives, our social-media "evidence" of experience and more largely our photographic remains – without the "print" or "album" – what will be passed down generationally?

16:00-18:00. THEATRE
SESSION 05: ON BEING IN BETWEEN**Between The Material And The Digital: The Case Of Sickle And Code**

Elena Parpa and Evanthia Tselika, University of Nicosia, Nicosia, Cyprus

This paper concentrates on Sickle and Code, an international exhibition and public programme organized between 2019-2021 in Nicosia, Cyprus. The initiative brought together artworks, artistic practices and creative prototypes that moved between the material and the digital, melding older forms of making and co-producing with current methods of digital fabrication, photographic representation and visualization, as well as contemporary conceptions of the communal, the collective and the collaborative. The exhibition was hosted in a peripheral area of the city, at the Museum of History and Cultural Heritage of Lakatamia, where Cypriot and international artists and makers were invited to reflect creatively on the discursive links between current maker-cultures and past methods of production and survival. This paper focuses on explicating the curatorial approach behind the exhibition as well as the critical and creative perspectives on emerging technologies and visualities that were embraced by the majority of the participating artists. The paper's main premise rests on the idea that the new visualities encountered in the work of artists and makers were based on the reciprocal relationship between past and current practices of making as well as between past and current practices of producing and disseminating images, encouraging a reconsideration of the dynamics between the material and the digital world. As such, our reading relates the exhibition and the artists' works to the way emerging technologies are used in the production of artworks, how artificial intelligence and machine-made images are utilised to make art by artists and the appropriation of digital and physical archival photographic images by artists in their expanded manifestations of practice.

DAY 1: THURSDAY. 17 NOVEMBER

The Algorithmic As If: The Subjunctive Image Of Deep Nostalgia™

Sara Kopelman and Paul Frosh, The Hebrew University of Jerusalem, Israel

This study focuses on the Deep Nostalgia™ technology of the MyHeritage genealogy company, which animates old photographic portraits by applying an algorithmic driver video. As a result, the portraits of those who have passed away appear to come to life by moving, smiling, and blinking. By animating photographs of the dead, Deep Nostalgia™ challenges cultural perceptions of mortality, life, and their relationship to media. We address three interconnected aspects of this challenge. The first concerns the temporal structures of photography and moving-image media. Making still images move has long been associated with the bestowal of life. However, in this case, the facial movements are repetitive. This artificial 'liveness' produces an uncanny encounter with reanimated loved ones who are removed from chronological time and trapped in an endless loop. Second, the application of 'deep learning' to photographs of dead people is profoundly anachronistic and generic. Deep Nostalgia™ seeks to enable viewers to encounter their ancestors as if they were alive. Yet their algorithms are trained on sets of gestures taken from a present-day population sample, creating a temporal bias. Finally, we examine how Deep Nostalgia™ produces a technologized affect that combines memory, enchantment, and imagination. We call this the 'algorithmic as if' - the desire to resurrect the dead through 'subjunctive' computational techniques that imagine how they 'would have moved and looked if they were captured on video' (MyHeritage 2022). This computational imagining exemplifies how photography is being acted upon today as an existential medium to address the 'limit-situation' of human mortality.

The Persistence Of Media: Photography And The Mimetic Archive

Paul Frosh, The Hebrew University of Jerusalem, Israel

This paper recruits the concept of the archive to address a contemporary conundrum. Assuming that most of the traditional components of photography have been replaced or radically altered in the last few decades, how is it that it has retained its identity, recognizability and meaning over time? How has it expanded into new digital contexts (such as virtual worlds) where 'photography' should not, technically speaking, exist? And what are the implications of photography's endurance and expansion, along with its associated worldviews and values, for the societies and cultures in which it occurs: what does the persistence of photography — rather than its demise or replacement — enable, constrain and signify? Answering these questions brings cultural memory and the archive centre stage. Rather than the conventional emphasis on photography as an archival medium, and on photographs as vehicles of remembering, this paper proposes that cultural memory and the 'mimetic archive' (Mazzarella, 2017) are key frameworks through which photography itself endures and expands. Focusing on a case-study of the digital 'salvation' of found film photography, the paper traces processes of cultural memory in relocating photography to new digital arenas. The cultural memory of photography does more, it claims, than merely preserve the medium's legibility to users or act as a 'zombie category' that disguises the reality of computational imagery. It mobilizes constellations of worldviews, social values and behavioural scripts associated with photography, reanimating them in contemporary contexts of media ubiquity and communicative instability.

DAY 1: THURSDAY. 17 NOVEMBER

16:00-18:00. THEATRE

SESSION 05: ON BEING IN BETWEEN

Expanding The Archive Into The Spatial. New Digital Tools For Understanding And Re-Reading Historical Photographic Archives And Their Intentions From A Three-Dimensional Approach

Antonio Suazo, Evidencia Visual - junior research group, Santiago, Chile

Based on a custom software development, this paper explores the possibility of processing spatial queries in collections of historical photographs using a digital format -a 3D point cloud- to locate and manage the visual information contained in them, as an alternative to keyword-based searches. Based on this principle, preliminary results are presented in the construction of a case study, the Spatial Archive of Historical Photographs of Santiago, with records from three institutions. From the possibilities that open up, the study has focused on two closely linked lines of research. On the one hand, it is of interest to reconsider the documentary dimension of historical photography as a phenomenon of visibility, to deepen the link between its two-dimensional nature and the three-dimensional record it offers on the disappeared architecture. On the other hand, it is of interest to critically reflect on the mechanism of vision and framing that underlies it, and how three-dimensional visual analysis by computational means can contribute to a new understanding of the different readings that motivated the photographic capture and, ultimately, to understand how a certain place was "seen".

16:00-18:00. SEMINAR ROOM

SESSION 06: ON ARTISTIC PRACTICES

Mroué's 'Images Mon Amour' And The Political Agency Of The Contemporary Photographer/Artist

Andrew Fisher, FAMU, Prague, Czech Republic

This paper addresses questions arising from Rabih Mroué's recent large-scale work, *Images mon Amour* (2021), a six by three metre vertically oriented video projection of a photomontage that scrolls slowly and silently upwards from the ground. Its concatenation of media images depict recent conflict in the middle east. Clashing together different scales of ruin and disaster, this process reveals a landscape marked by permanent conflict in which people stand around the rim of craters, or fall as silhouettes into a sea that climbs to meet them. *Images mon Amour* is exemplary of Mroué's stated desire to sidestep the overdetermination of social life by political force to in the hope of creating, '... a fictional space [...] in which we can co-exist differently than what we know. Where we can take time - or make time, even - and reorder urgencies we want to attend to' (Mroué in conversation with Maria Hlavajova, 2022). The critical sophistication with which it does this can, I argue, be understood as a modulation of Walter Benjamin's coupling of montage and document in the concept of dialectical image. Perhaps most of all, *Images mon Amour* evokes Benjamin's celebrated image of the Angel of History but in significantly refigured form that promises critical and theoretical purchase on the contemporary visual milieu. In this paper I set out to articulate and to explore these convoluted temporal and conceptual relations and their implications for the present situation of photography.

DAY 1: THURSDAY. 17 NOVEMBER

Bugs: Glitch, Camouflage, And Insect Media

Louise Wolthers & Nina Mangalanayagam

Hasselblad Foundation, Gothenburg, Sweden

HDK-Valand, University of Gothenburg, Sweden

Small flaws in machines had already long been called "bugs" when in 1947, engineers at Harvard University found a moth stuck in one of the Mark II computer components. They taped the insect in their logbook and labelled it "first actual case of bug being found." The moth is reimagined in artist Amalie Smith's short film *Enter* (2018): a science fiction tale about the photographic and deep scan digitization of an art gallery's collection, which eventually becomes out of human control. The images morph and merge with each other across time and space, the digital circuits "think for themselves" and among the living entities in the system is "the original computer bug" in digital form. Thinking along with Smith's tale, and through both practical and theoretical insect encounters, this joint paper approaches the figure of the moth as photographic glitch, in technical (Betancourt), methodological (Menkman) and metaphorical (Russell) meanings. Embracing illegibility, unruliness, vulnerability, and lack of control the bug as glitch opens for posthuman and non-human agencies and interferences – from both the machinic and the natural realms (Haraway, Braidotti, Zylinska). The bug offers new perspectives on time and space in expanded photographic practices in terms of "insect media" (Parikka). As hybrid trickers bugs disrupt normative power structures through camouflage and mimicry (Caillios) allowing different ways of seeing, visualizing, and understanding to emerge.

Virtual-Actual: Generating Photograms In A 3D Digital Environment

Paul Proctor, Manchester Metropolitan University, UK.

The paper will introduce my practice research working with 3D computer modelling software used primarily by architects, games and vfx professionals. Within the contexts of photographic practice, this software conflates the traditional darkroom and photographic studio into a singular dynamic 3D digital space. This environment allows me to use digital objects with a range of digital light sources and virtual cameras in what appears to be an infinite perspectival spatial environment. Through experimentation of light on surface, my research is an exploration of the photogram which I consider represents the essence of photography as a self-reflexive practice. My research practice may be positioned within the post-photographic which I take to be a continuation of technological change in the history of photography. The research is, therefore, a reminder of the photographic project and the fundamental 'spirit of photography', that of recording light on surface. Reflecting on his early sun-picture experiments, Fox-Talbot wrote, [they] 'are impressed by the agency of light alone without any aid whatever from the artist's pencil' (Talbot, 1845). Talbot immediately recognised the non-human nature of the photographic process and the artists tentative positioned within it. In this sense, I propose that photography is not photographer plus tools, but an entanglement of participants within the self-organising photographic apparatus that generate technical images (Flusser, 2011). By means of exploring this concept, I will discuss my practice research in this space and the photographic images that are generated there; images that reference virtual latency and their actualisations through process that I contend is fundamentally photographic.

DAY 2: FRIDAY. 18 NOVEMBER**09:45-11:00. THEATRE****KEYNOTE: Joanna Zylińska****On Our Photographic Future**

Joanna Zylińska, Professor of Media Philosophy and Critical Digital Practice
King's College London, UK

The notion of 'our photographic future' that frames Joanna Zylińska's talk is something of a dare. It critically probes the oft-predicted death of photography, while suggesting that photography cannot be just forgotten or abandoned because it has actively shaped our present onto-epistemological horizon – and its technical infrastructures. The postulate of 'our photographic future' also entails a reckoning with the fact that the photographic medium itself is currently undergoing a radical transformation. Indeed, the distinction between image capture and image creation is increasingly blurred – in photogrammetry, computational photography, CGI, or text-to-image image generators such as DALL-E, Midjourney and Stable Diffusion. Finally, the interrogation of our photographic future also highlights some planetary-level concerns about our human positioning in the world and our relationship with technology, at a time when our very existence is being increasingly challenged by attempts to envisage what comes next. A climate collapse? Cross-species extinction? Another pandemic? A third world war? Death by AI? Or maybe a sunnier tomorrow, for all of us? The talk will conclude with a screening of Zylińska's short film, *A Gift of the World (Oedipus on the Jetty)* (2021, 9'25"), which offers a gender-fluid narrative of post-apocalyptic survival produced in co-creation with AI. Remediating Chris Marker's famous apocalyptic photofilm, *La Jetée*, it demonstrates that imaging machines can dream up unexpected futures.

11:30-13:00. THEATRE**SESSION 07: ON MACHINE VISIONA AND AI****Computer Vision And Art Theory: The (Forgotten) Premises Of Iconology In Today's Visual Field**

Camilla Balbi and Anna Calise, IULM University, Milan, Italy

If the work of the art historian has been organized from photographs since the origins of the modern *Kunstwissenschaft*, the use of digital photographs, and computer vision software, is radically reshaping the DNA of the discipline in unexpected directions. Computer vision software represents an incredible opportunity: it is a tool through which images can be described, organized, studied and shared. In this process there are however a variety of dynamics at play, which have to do with theoretical assumptions, historical categories, technological constraints and ideological stances: a set of premises which calls for a closer methodological survey. We propose an account which uses art theory and visual culture studies to scrutinize the different steps of computer vision analysis. Our intuition is that art photography databases provide a "protected environment" in which to observe how old problems, inherent to the discipline, interact with new problems created by the way we consume and design software. Which images are we talking about? Which research questions are we asking? Which linguistic and political logics are at play? What will emerge is an account of computer vision software which appears to be far from 'neutral' or 'objective' in its extremely layered functioning, built in the midst of diverse stakeholders' interests and procedural false steps. Granted that these technologies are however contributing to build the visual culture of our time, we detect a series of overlooked assumptions along the way through the lenses of art theory, hoping to contribute to the design of a clearer view.

DAY 2: FRIDAY. 18 NOVEMBER**The Uncanniness Of Computational Photography**

Doron Altaratz, The Hebrew University & Hadassah Academic College Jerusalem, Israel

The human body has always been involved in photographic practices: through the activation of cameras, image creation and editing, or looking at images on diverse platforms and devices. Many computational practices are characterized by a high degree of influence over the photographer's and viewer's physical movements, raising fundamental questions concerning user and technological agency. The relationship between the observer's body and the degree of immersion of visual media depends on the device interface which effect user interaction, and the nature of the viewer's motion inside the virtual environment. This presentation wishes to focus on spatial interactions between viewers and interactive images, through the examination of technologies such as virtual tours based on 360° photography, and the photogrammetric process of Structure from Motion. 360° and virtual tour photography resemble some of the visual characteristics of traditional photography, in which user "stands" in the center of the world, enabling one to identify with the photographer, whereas the unique features of user interaction of Structure from Motion may eliminate the viewer's ability to identify with the photographer's presence in the image. The inability of the viewer to recognize the photographer(s) presence in the Structure from Motion leads to a new uncanny, photographic experience.

The Virus, The Body, The City. Machine Vision And Visual Narratives Of Covid-19

Christina Tente, University of Gothenburg, Sweden

This paper explores posthuman visualisations and aestheticisations of the COVID-19 global pandemic through photography produced by drones and thermal imaging technology during spring 2020. I suggest that the COVID-19 pandemic has been, to a large extent, a visual, disembodied, and post-photographic experience, shaped in distance and by images. Machine vision provides hyperdetailed as well as quite abstract representations of the virus, while constructing aestheticised visual histories of the pandemic. In this context, machinic COVID-19 images attempt to dive in and visualise the virus and the sick body in postanthropocentric ways. While looking into specific examples, I argue that postanthropocentric visualisation is facilitated either by eliminating human presence altogether or by going deep, enhancing the gaze inside the human, though making the viewer momentarily 'forget' that they are looking at a patient's body with flesh and bones. I am eager to explore how these visual narratives may influence framing and thinking of disease, viruses, the sick body, the miasmatic space. On the first part of the paper, we turn the gaze turned towards the city and explore abstract visualisations of absences. Drone photography providing aerial images of empty cityscapes, deserted highways, and mass graves, paints a postapocalyptic picture of abandoned megacities, where human and non-human presence is implied through absence. On the second part, we turn the gaze inwards and towards the diseased body. Thermal photography, X-rays, scans of COVID-19 patients, artistic projects creating immaterial and posthuman visions of sickness, offering detailed and non-anthropocentric / non-anthropomorphic image of the virus.

DAY 2: FRIDAY. 18 NOVEMBER**11:00-13:00. SEMINAR ROOM
SESSION 08: ON SOCIAL MEDIA****Image Gleaning, Or The Cultural Logic Of Instagram**

Markos Hadjiannou, Duke University, Durham, North Carolina, USA

This paper will address the post-ness of the “posthuman,” entangling and rethinking the propositions of the debate through an examination of Instagram artwork. Arguing for a multi-medial approach to subjectivation and embodiment, I propose that we can detach the notion of posthumanism from a specifically digital historical trajectory. Instead, a more pervasive media-archaeological interpretation foregrounds that the virtuality, interrelational cyborgism, and dispersive refraction of the self, are defining features of the modern subject stemming back to photography already in the 19th century and continuing in a more foregrounded manner in cinematic and televisual technologies of the 20th century—before reaching a renewed climax in the digital era. Looking at specific examples of artists’ postings on Instagram, my talk will explore mediated subjectivity as a recursive relay of interrelational transmutations, one that crosses the borders between analog and digital cultural logics. Indeed, a reconceptualization of medial interactivity—understood as the encounter and entwining engagement enabled by mediation (that is, by the intersubjective operations triggered at the meeting point of bodies through the image represented by technical media)—creates an intricate reconnection between the two different visual cultures. This interactivity goes beyond a necessarily computational culture where it is typically seen to express the particular physio-kinetic interrelation between users and digital interfaces. Instead, I propose to think of interactivity as a general faculty of mediation—that is, as a medial power of hetero-chronic interrelations, which extends from older analog medial formats to current audiovisual explorations.

Contested Images: Towards A New Ethics Of Photography

Jessie Morgan-Owens, Leiden University Centre for the Arts in Society, The Netherlands

There is a constituency of globally recognized photographic subjects who did not consent to notoriety or fame. In recent years, subjects of these photographs, memes, and viral images have begun to resist objectification through the courts. Like a silent movie that has begun to speak, the subjects of these images, or their descendants, are stepping forward and demanding reparations for the unpaid representational labor of being the face in the photograph. In what I am calling “contested images,” the subject’s private narrative is in a contest with the powerful public message made from the image. This project asks: What if we applied the ethics that motivate the repatriation of artworks to include photographic images? Our current political moment challenges the archival impulse to hold and preserve images that were produced in the context of slavery, colonization, and/or coercion in public institutions. In the wake of COVID-19 closures, museums and institutions invested in digital exhibitions. This paper will discuss opportunities available, through metadata and blockchain technologies, to laminate the subject’s rights to the contested photograph. In some legal contexts, such in the Netherlands, it is possible to alienate the subject’s rights from the copyright. Will “portrait rights” as it this is called, become the norm, as the copyrighting and licensing of images move further and further from representing a physical object? This project highlights the contest between private and the public audiences for these contested images in an increasingly digitized space.

DAY 2: FRIDAY. 18 NOVEMBER**Old Pictures, New Stories: How To Deal With The Ai Visual Illiteracy On Social Media?**

Urszula Jarecka, Institute of Philosophy and Sociology Polish Academy of Sciences (IFIS PAN), Warsaw, Poland

The paper is devoted to the analysis of mistakes made by Facebook and Instagram algorithms in the understanding of visual material meaning. Universal meaning of images is a myth which can serve as justification of unjustified generalizations. It is visible especially when the visual content which is put in the context of not English language culture will be taken under consideration. The AI bias here can be defined as cultural. AI algorithms helps to shape and control conventional web behavior and speech of today’s media users. They also are employed as “ethical guardians” of visual content presented by the social media users. Despite the machine learning of AI algorithms has still been developing, the algorithms already evaluate, judge and block the content in social media. So, the unfinished machine has been harnessed to control such a delicate matter as interpersonal relationships, contexts of expression, meaning of symbols and irony etc. Algorithms that control social media content are not always able to understand the context. The accent will be put on the AI algorithms misunderstanding of visual content which is rooted in historical and literary context. From the experience of individual and institutional users we can draw a conclusion that algorithms often block content that is either ironic or historical (e.g. quotes from old literary works which are presented visually and textually). Research material is taken mostly from the Polish language social media. Case studies which illustrate the issue and the interpretation of this problem will be provided as well.

14:00-15:30. THEATRE**SESSION 09: ON MACHINE LEARNING****“The Machine Is Thinking” & Other Perceptions Of Machine Learning In Storytelling With Vernacular Photography**

Natalie Dixon, Affect Lab, The Netherlands

In this paper I offer a critical reflection on the role of machine learning in expanding the potential for visual storytelling through the lens of vernacular photography. Drawing from the online narrative platform How to Tell a Herstory as a primary case study, I examine the influence of machine learning techniques — such as object detection, proximity analysis, and emotion estimation — on stories about gender, migration and familial power structures. The How to Tell a Herstory platform invites the public to upload photographs sourced from their family photo albums and become a storyteller during free community-based workshops. The online tool analyses photographs using machine learning techniques and then prompts participants to create a herstory—a narrative about women, to witness and celebrate their experiences. The completed herstory is a visual essay with text, photos, annotations and voice notes. The platform aims to give space for re-storying history, specifically to women who have been excluded from the narratives about migration. Drawing on interview material with women in these workshops the relationship between storyteller and machine learning presents as a tentative co-authorship, often characterised through descriptions such as “the machine is thinking”. As part of this analysis I raise questions about the ethical and socio-political issues of algorithms trained on vernacular photography. Specifically I explore how machine learning can shape how a storyteller sees, talks through and assesses power and gender structures as often represented in vernacular photographic images.

DAY 2: FRIDAY. 18 NOVEMBER

14:00-15:30. THEATRE
SESSION 09: ON MACHINE LEARNING**How Emerging Technologies Are Limiting Our Visualities Through Their Reliance On Machinic Perspective**

Richard Whitlock, IHU, Thessaloniki, Greece

We assume that new imaging technologies are expanding our 'visualities', and indeed we can see more things, faster and more easily, thanks to these technologies. But if by visualities we mean the ways space is constructed pictorially, our visualizations of the world may in fact be being impoverished by the all-too-perfect perspective systems privileged by 3D imaging software. The perspective created by lens-based media remains the default model for computer imaging programmes. Photo-stitching software, for example, lends itself to the creation of viewer-centered panoramas, and 360° photographs have viewers turning around on the spot, rotating on a gimbal. Even such massive composite images as Google Earth consist of a skein of sliding, stitched-together images that jostle for a single viewpoint. The 'iron cage' of a machinic perspective, as Adam Jasper expresses it, increasingly informs our perceptions. But there are alternative ways of constructing reality. In Cyprus, where this conference is being held, one has only to look at the murals and mosaics in churches to experience at least three non-perspectival ways of depicting space, all from multiple viewpoints. This paper will show how digital imaging software can be used (against the norm) to explore such non-perspectival visualities, cast doubt on the familiar, and enrich the way we see. It will present photographs and videos that position viewers in many places at once, address them in the plural, and encourage them to move around.

The Post-Emerging Condition: Immersive Images And The Language Of Agnotological Capitalism

Adam Brown, London South Bank University, UK

At the point of writing, key innovations in imaging appear to be being spoken into existence, as capital attempts to maintain perpetual growth despite plural existential crises. In academic – or promotional-adjacent-academic – discourse, various forms of totalising image have lingered on the threshold of realisation for over half a century. The future of imaging seems forever predicated on the emergence of a representation framed as identical to that it purports to represent, at an endlessly-deferred tipping point which always, forever, changes everything. This is a revolution in the passive voice – a dream of the elision of the problematics of the frame via an endless work-in-progress that just happens. As academic research and creative practice will likely be challenged to dream immersively in the near to medium term, this paper will explore such epiphenomena of capitalist linguistics in relation to their temporal framing. Using/detouring the insights of Fairclough, two examples of state writing from the UK – Blair's 'Our Competitive Future' (2002), and the Johnson government's Building Back Better agenda (2021) are reworked as an armature to fix the 'emerging constantly' within conditions of the representation of 'desires as facts; and ... the imaginaries of interested policies ... as the way the world actually is.' (Fairclough, 2004). This paper attempts to map the 'global space-time' of the emerging totalising image, with attention to the 'dreamwork' (Fisher, 2009) of speculative innovation in academic discourse and political texts, with its associated active elision of labour and lived experience in the service of financialised economics.

DAY 2: FRIDAY. 18 NOVEMBER

14:00-15:30. SEMINAR ROOM
SESSION 10: ON SOCIAL MEDIA AND EMOTIONS**Mourning On Facebook**

Eileen Little, University of South Wales, Cardiff, Wales, UK

This paper questions why we behave the way we do on Facebook when it comes to mourning and associated memorialization. It addresses the everyday use of photography that takes place specifically on Facebook around the cultural and familial mourning practices that have been greatly expanded as a result of the reach across time and space that the Platform provides, and the blurring of private and public that follows. The paper aims to critically analyse this phenomenon using the tech literature (Facebook is of course 'evil'), recent scholarship around Platform Capitalism, some literature of psychoanalysis (the essential problem of the human deriving worth symbolically able to in any way live in 'reality'— exacerbated by the performative quality of our expressions in the social media-scape), and recent photographic theory on the networked image. This 'expansion of contemporary visualities' is not necessarily derived directly from new technologies of imaging but rather in how we use and re-create the images that we are able to have and share, and the Platform that spurs us to do it. If both humans and nations can be driven by unconscious motives, what's happening with Facebook? And what do we get for our performance (our content creation) within it? Solace? Or something more sinister? How can this kind of content, with its many built in, algorithm mandated twists and turns, be interpreted? And what does it mean—this way of being human experienced through screens in a simultaneous present?

Emotions In Expanded Photography

David Bate, University of Westminster, London, UK

What happens when you 'like' an image? If we already know that the 'like' button is a data point in an information network, we should not forget that this is a new feedback feature in systems of communication. As such we should consider not only the social condition of these new features of expressing 'emotions' in networks of power, but also their effect on the algorithm systems that the user as viewing subject uses. Whether through social media images and other computing image activities, such features of practice are core to the very concept of photography in its expanded sense, where techno-mixing and new 'intermedia' materiality and new 'democratic' determinants of contemporary affective life determine aesthetics. This paper explores these relations to existing emotive categories as new 'expanded' practices of photography, and require new frameworks for their analysis. The paper also argues that the fundamental everyday interaction with photographic images invokes a reorganisation and regulation of emotional states and structures, such that, they can be seen as instrumental in the social relations between photographic imagery and subjectivity. These relations relate the internal processes of individuation to the external environment and are thus fundamental in the cultural processes of becoming.

DAY 2: FRIDAY. 18 NOVEMBER

14:00-15:30. SEMINAR ROOM

SESSION 10: ON SOCIAL MEDIA AND EMOTIONS

Companion Technologies

Winfried Gerling, University of Applied Sciences, Potsdam, Germany

Many current photographic technologies try to reduce the distance between producer and viewer on different levels. For example, this happens through aesthetics of proximity as with the GoPro. While the smartphone has seen to the rise of a culture of image sharing and distribution, generating the particular aesthetics of the selfie and a certain immediacy of participation, GoPro has joined in with this culture of sharing, focusing on the cooperation between the device and the body in action and thus creating a specific perspective that puts the device and the subject into the scene at the same time. The question is whether the camera creates an embodied or disembodied view and whether a new dimension of seeing "it sees" is created by the camera and the environment, which the viewers strangely perceive as being close to the producer. This proximity is produced by a radically non-human view and its most immediate transmission possible. These technologies can be understood through their strongly affective moments as media of empathy and immediacy, whose basis, however, is systematically technological and digitally networked sensory apparatuses whose technological existence in photography often disappears beyond recognition. In this way, a technological unconscious is established that goes far beyond the "optical unconscious". In my talk, I will use examples of current photographic practices to discuss the alleged contradiction between technology and mediated proximity and to explore the question of how these media as companion technologies create or should create the feeling of a co-presence.

16:00-17:30. THEATRE

SESSION 11: ON VIRTUAL, AUGMENTED AND EXTENDED REALITY

Plastic Borders: On The Photographic Frame And Its Virtual Experience

Paula Gortazar, University of Westminster, London, UK

During the last decade, a number of theorists have defended the idea that photography, through its new computational and networked existence, is progressively losing its representational identity. While some argue that the photograph remains little more than an active contributor to the sins of communicative capitalism, others insist on the idea that we must forget photography altogether, and replace it with an alternative understanding of coded, non-human imagery. But while it is evident that the computational materiality of contemporary photographs has turned most distributed images into data-generated (and generating) assets, the way most photographs continue to operate in our society suggests that the specificity of the medium remains practically unaltered since modernist times. In an age where immersive virtual worlds will soon dominate our online interactions, this paper discusses the possible forms and uses of photography within extended reality environments. Through practice-led, experimental research on the use of virtual cameras to record immersive, lived experiences, and the analysis of recent work produced by the so-called virtual photographers documenting their gaming experience, this study investigates the value of the photographic frame as a still, two-dimensional representation, while questioning its function within extended reality environments. It would be argued that, despite the radical technological changes undergone by the medium, the persistent desire for the bidimensional stillness offered by the photographic frame is likely to sustain the medium as the preferred form of visual representation for most lived experiences, not only within our physical world, but inside replica environments such as the Metaverse and other extended reality platforms.

DAY 2: FRIDAY. 18 NOVEMBER

Spin Into Being: The Body As Redemptive Tool In Our Engagement With The Digital

Anne Scott Wilson, Deakin University, Melbourne, Australia

My paper will investigate unique human qualities present in the act of taking a photo, addressing what happens between the event and the artefact using 3 new artworks as a prism for analysis. (Spin into Being, 2022, Five Walls Melbourne). My practice seeks to identify and recognise humanness within the digital condition. This concern emerges from a need to challenge the ways that subjectivity is manipulated by new technologies through data harvesting; and power imbalances brought about by algorithmic thinking. While we witness an unprecedented amount of imagery it is proposed that rather than the visual referent being the photograph, it's uniqueness today is within the meta data, the information about when, how and what technology has been used. It is within this environment of being that the body and all that it is, re-emerges as the lynchpin of photography, a conjoined mechanism of the human and non-human apparatus through which we can start to analyse the new frontiers we are facing, drawing attention back to what cannot be measured in humans or harvested as data.

Steyerl, Hito. 2009. "In Defense of the Poor Image." E-Flux, no. 10 (November): 1-9

Steyerl, Hito. 2019. "The Language of Broken Glass." HKW – Haus der Kulturen der Welt as part of 'Stop Making Sense'

Rubenstein, D., Golding, J & Fisher, A (Writer on photography) 2013, On the verge of photography: imaging beyond representation

Stalder, in F., 2018. The digital condition. John Wiley & Sons

Expanding Vernacular Photography: A Madeiran Photographic Corpus / A Ar Project In Madeira

Ana Gandum, ICNOVA NOVA Institute of Communication and Regional Directorate for Culture – Madeira (DRC / SRTC), Funchal, Portugal

This paper addresses two distinct approaches, strategies and media technologies for visually expanding archival vernacular photography related to Madeira, an autonomous region of Portugal, and a well-known touristic island. In the first half of the communication, I will consider a corpus of family photographs from the 1950's and 1960's currently still in use in a domestic context in Niterói, Brazil, related to the migration phenomena in Madeira of those specific decades. I will focus on these remediated images variable readings as they were displayed, classified and framed from 2017 to 2022: (i) in my doctoral thesis, (ii) in an artist book, (iii) in a local Madeiran newspaper, (iv) in a digital platform devoted to vernacular photography entitled *www.foto-sintese.pt*. I will particularly focus on the last one, as a means to both create a synoptic visual narrative from a family informal photographic archive and to provide information on specific images. In the second half of my presentation, Madeira's Photography Museum – Atelier Vicente's Augmented Reality embryonic project will be considered as a means to influence and expand past visualities while also improving the visitor experience of this institution housed in a nineteenth century photographic studio. The purpose of this communication is to reflect upon the potential and limits of these projects to our photographic visions and their scientific and aesthetic implications within the particular contexts of a private website and a public museum, particularly since an early implementation stage facilitates the acceptance of possible critical reviews and inputs.

DAY 2: FRIDAY. 18 NOVEMBER

16:00-17:30. SEMINAR ROOM

SESSION 12: ON CAMERA-LESS PHOTOGRAPHY

Neither Here Nor There: The Sensational Qualities Of Hybrid Photographic Printing

Jacqueline Butler, University of the West of England (UWE Bristol), UK

"We are in a moment – which may stretch on for years – in which the photograph shifts effortlessly between platforms and media"¹. Informed by a study of proto and cameraless photography of the early nineteenth century, the paper explores how 3-D technology can be reimagined through photographic discourse, connecting to the materiality of early photography. Through an interrogation of my practice-research titled *Neither Here nor There* (2017-20), the paper focuses on the haptic qualities of photographic print. The work comprises of hybrid prints capturing evocations of landscape in abstract form. The practice-research discussed develops from the tacit rather than optical nature of photography. Reflecting on Geoffrey Batchen's evaluation of the referent through early experiments in the history of photography, bringing to the fore the material and tacit qualities of the medium. Through practice-research the conventions of pictorial representation in photographic practice are challenged, introducing new methods to experiment with the material substance of the photographic print. Throughout, the advancing research is considered through the lens of the history of photography. Two questions arise: How can the synthesis between analogue photography and 3-D printing extend the visual and conceptual possibilities of evocations of landscape, both real and imagined? How can technological convergence advance the field of cameraless photography? The paper investigates what a photograph can be in hybrid form, querying the thingness of the medium through technological convergence. This contributes to a re-examination of the dimensional qualities of print.

¹ Carol Squiers, "Introduction" *In What Is a Photograph?* (Munich; Prestel. 2014), 42.

The Materiality And Affect Of The Camera-Less Photograph

Ayelet Zohar, Tel Aviv University, Israel

In recent years, the ubiquity of non-material images, the presence of screens and projected images that externalize the figurative and narrative qualities of the photographic image, brought about a counter stream of artists interested in the possibility of looking into questions concerning the material nature of the photograph, through the erasure of its mimetic aspect. These artists return to the paper substance, the printed photo, the optics and chemistry of the foundational process, exploring the processes of developing, printing and fixating of photographic images, their modes of display, and the relations between the photograph (as a physical object) and space, exploring the materiality and affective qualities of the photograph. Versus the more common approach to the transparency of photography and the contents of images, this approach highlights the materiality of the object which lost its mimetic and representational characteristics, offering the corporeal and affective qualities of the medium, and their potential in transmitting emotions and grief, unconscious and bodily. The artists discussed in this presentation refer to the tangible aspect of photography, therefore, re-considering the papery substance, reclaiming and re-centring the tangible substance as the object of photography, through a potential possibility to create an alternative path to photography which denounces the mimetic / representational quality, instead offering to reconsider its materiality of tactile objects that can be touched, sensed, or installed and presented in space, to expose the affective presence of different levels of the unseen, unconscious and indescribable.

DAY 2: FRIDAY. 18 NOVEMBER

Grey Rainbows: Medicine, Photography And The Probable Body

Liz Orton, University Arts London, UK

The medical body is a new kind of archive, combining blood, bones, software and hardware. We are full of operative images, preparing doctors for bodies and bodies for doctors. *Grey Rainbows* is a performance lecture, using voice and moving image, that makes cuts and incursions with, and into, medical imaging software. The performance starts with a history of tomography or the slice, a model of representation seeking to expand visual space and overcome the X-ray's problem of over-lapping shadows. Medical images are only visible because we need to see them. They are based on non-visual measurements of echoes, energy and density, calculations that are translated into images. Today's medical images are increasingly realistic, and 3D software is modelled on an idea of the photographic studio. Simulated lighting creates digital highlights and shadows that move as the body turns, giving it the appearance of depth and form. This photorealism belies an algorithmic body based on discontinuous data, sampling and interpolation. And a form of post-perspectival spectatorship in which the observed body is nowhere, without the stability of the ground or the horizon. *Grey Rainbows* is a work made by the artist for ICPT. It collapses the binaries of viewer/subject, doctor/patient and artist/scientist, resisting and querying ideas of the medical spectacle. All images are based on patient consent.

DAY 3: SATURDAY. 19 NOVEMBER**09:15-10:30. THEATRE****KEYNOTE: Manuela Naveau****A World Seen Through Algorithms...**

Manuela Naveau, Professor of Critical Data at the Interface Cultures Department
Institute of Media at the University of Art and Design Linz, Austria

A facial recognition algorithm on my young daughter's photo camera recognizes human faces in cloud atmospheres, my son's latest app scans his head and promises him a superhero existence as an action figure, while his TikTok account delivers moving picture worlds in which he passes for a superhero. When we try to find an image for our world, we fail to face reality. However, it is not due to a lack of images, because they surround us en masse and emphatically; they not only depict our reality, but also illustrate our apparent desires. It seems impossible to detach ourselves from the prefabricated images of the world, which makes it difficult to form our own opinion about the world. We know from our own experience that seeing has a lot to do with learning, trial and error. Algorithmic pattern recognition follows exactly the same principle: the more annotated images an algorithm gets to see, the more likely it is to recognize objects in the image. However, machine vision is a different kind of seeing than what the human eye is capable of understanding with its imagination and critical faculties. It is a seeing without a body and we have to ask ourselves what meaning machine vision has for us humans today. The lecture presents young media artists, introduces their works on the topic and examines the images and metaphors they have created for their effective and creative power as well as for possibilities of participation.

11:00-13:00. THEATRE**SESSION 13: ON POINT CLOUDS AND PHOTOGRAMMETRY****Photographing The Unphotographable; A Case Study Capturing Internal Facades While Recording Modern Heritage In The UAE**

Marco Sosa and Lina Ahmad, Zayed University, Abu Dhabi, United Arab Emirates

Photography has a deep rooted relationship with the built environment going back to the dawn of the medium. In 1825, photography pioneer, Joseph Niepce, used a camera obscura to capture and expose an image of the buildings outside his studio's window. The image brought the first captured likeness with the new medium, it also started a human obsession of capturing our built environment. Fast forward 200 years and we ask ourselves, how has photography evolved? How can digital photography, with the new technical advancements of the 21st century, push new boundaries? How is it possible to photograph the unseeable? Just like Niepce was fascinated with capturing what he saw outside his window, the authors are curious to investigate the 'hidden' elements using digital photography's new tools. This includes the relationship of the internal and external façade through immersive methodologies. Our presentation explores this intrinsic relationship by comparing the façade of a building as the SKIN protecting the structure of the building, inside/outside of one of the oldest reinforced concrete houses in the United Arab Emirates, Bait Al Qubaisi. Using point cloud technology, slices of the digital scan reveal internal facades in context to each other producing a recording of textures, possible habitational narratives, materials, objects, light and shadows and even occupancy as the authors meander through the spaces while the images are captured. The resulting imagery creates an effect of recording memories or dreams for contemplation and speculation, reminiscence of a Wim Wenders movie or an Edward Hooper painting.

DAY 3: SATURDAY. 19 NOVEMBER**The Role Of Participation In Architectural Heritage Practices: The Case Of Panorama Photography**

Katarina Andjelkovic, Atelier AG Andjelkovic, Belgrade, Serbia

By virtue of the advanced technologies, panorama photography has shown multiple applications today for the 3-dimensional reconstruction and documentation of architectural heritage. As demonstrated by the recent scholarly research in built heritage, this method makes available experiences that present a site's lost buildings, and demand a discussion of the potential digital representation and immersive technologies as a visualization tool. Given the heritage's complex presence in all sorts of media today, my claim is that panorama photography has a major impact on the ways in which knowledge is communicated visually. Diverting from the traditional forms of visualization, these photographs can offer observation and visual communication of scientific evidence, such as the cultural, societal, historic, and architectural values of built heritage in its immediate environment. We will see how heritage practices negotiate participatory roles through panorama photography, recontextualizing historical narrative between numerous facts, photographs, and sources of photographs it integrates and their authors' intentions, thus highlighting the situated roles of the numerous participants who made them. Negotiating that coming closer to the historical reality is possible exactly by visual means, the aim of this research is to show how the panorama photography may use multiple actors to unpack history in contexts, entail various epistemic stances and sources of knowledge. I will not use these media solely as an additional layer of realism to what is being studied, but rather as mediums that allow us to work between various epistemological registers to open new ways of thinking about the past of the site and its representation in the present.

Notes Towards The Possibility Of Spatial Photography

Roi Boshi, Tel Aviv University; Bezalel Academy of Arts and Design, Jerusalem; Hadassah Academic College, Jerusalem, Israel

Many of the visual and technological changes in the field of photography are related to its spatialization. Photography, which in its popular and theoretical conception is mainly related to issues of time and the preservation of memory from the past, is now increasingly connected to space through computerization and digitization processes. Photogrammetry software can intersect between hundreds and thousands of still photographs, identify common points, and extract spatial information from the image's pixels. Pixels transform to "point clouds," virtually reproducing the shape of the photographed space within which one can navigate. If, during the development of the Internet, digital photography was perceived primarily as a "networked image," today, we should think of it like clouds. Photogrammetric point clouds are gas-shaped photographs. They are images that changed their state of matter, from solid analog to liquid digital to photogrammetric clouds. Covered in a photorealistic texture, this virtual space functions as "moving stills" or an extended still photograph. The ability to model virtual platforms from interweaving photographs and navigate and target through those spaces challenges traditional aesthetic definitions and points to a new political potential of the medium. The 'image-data complex' developed by the research institute Forensic Architecture at Goldsmiths is a vital example of the political uses of spatial photography in current visual activism. The complex is a simultaneous network that allows viewers to see and navigate crime scenes as a set of relations between images in time and space, with each image as a portal to another.

DAY 3: SATURDAY. 19 NOVEMBER

11:00-13:00. SEMINAR ROOM

SESSION 14: ON THE ENVIRONMENT AND ETHICS

Limits Of Documentary Realism And Post-Photographic Narratives In The Anthropocene

Giorgia Ravaioli and Daniel Borselli, Alma Mater Studiorum, University of Bologna, Italy

Among the recent approaches to environmental imagery attempting to address the devastating effects of human activity on the Earth, documentary realism appears to fall short when trying to catalyse radical change toward a sustainable attitude. This lack of effectiveness is arguably tied to three main factors that together hinder the epistemic and ethical challenge of making the Anthropocene readable. The first one is the Anthropocene's nature as a 'hyper-object,' inherently impossible to capture through direct images. The second one is the risk of aestheticising the visible consequences of the climate crisis, which can result in a drastic decrease in the potential to raise socio-ecological awareness. Finally, the third is the critical implication of lens-based media in the processes of technological development known as the Great Acceleration. Against this background, the presentation argues for the growing presence of artistic practices that do not seek to circumvent these potential limitations, but instead leverage them to stimulate alternative forms of human knowledge and action through post-photographic ways of image-making. By integrating non-human perspectives and merging mechanical inscriptions with computer-generated imagery, these operations strive to 'visualise' the Anthropocene, rather than record or represent it. Dillon Marsh's *Counting the Costs* (2019-ongoing), Tamiko Thiel's *Enter the Plastocene* (2021), Trevor Paglen's *Adversarially Evolved Hallucinations* (2017) and Mark Dorf's *Contours* (2019) are discussed as projects that point to a shift in lens-based practices from representational strategies—clearly marked with a pacifying effect—to much more ambivalent, unsettling, and disruptive paradigms of 'staying with the trouble.'

Spotting A Tree From A Pixel – Ground Truth And Posthuman Visions

Sheung Yiu, Aalto University, Espoo, Helsinki, Finland

The video essay contemplates the collaboration between me, a photographer, with remote sensing researchers from the Department of Geoinformatics at Aalto University in the ongoing project Ground Truth. Ground Truth is a photography project about 'seeing something when there is nothing there.' Following the research group set out to overcome the spatial resolution limit of satellite imagery, this project investigates cutting-edge imaging techniques of forests while looking back at photography's love affair with natural landscapes. The project shed light on a new visuality in which the scientists move through multiple scales, from pine needles to the entire forest landscape, to infer information hidden behind a pixel. The interdisciplinary dialogue on computational photography and hyperspectral imaging brought together two distinct ways of looking at the forest, one symbolized by the camera, another by the terrestrial laser scanner, to illustrate an algorithmic image system that increasingly escapes the human scale. In everyday language, the term ground truth refers to a first-hand experience. In remote sensing, however, ground truth relates to data collected on-site, which are then used to calibrate, to build models, to predict, to interpret, to decipher information from images, in this case, satellite images. Similarly, the collaboration reveals another operational layer of photography beyond the immediately visible, illustrating an expanded notion of photography in contemporary discourse. Ground Truth interweaves archival imagery, documentary photography, experiment dataset, and 3D digital art to demonstrate a complex image system composed of different mediums and scales.

DAY 3: SATURDAY. 19 NOVEMBER

Selfies And The Ends Of Photography

Carolina Cambre & Christine Lavrence

Concordia University, Montreal, Quebec, Canada

King's University College at Western University, London, Ontario, Canada

Our 3-year study traces modes of sociality, such as discourses inhabited, and subjectivities animated, through selfie-making. If selfies are increasingly the taken for granted photographic form, then what are the epistemological shifts informing acts of taking, sharing and looking at photos that we need to consider analytically? We claim that what is at stake in taking and sharing selfies cannot be reduced to images themselves but rather signal epistemological shifts profoundly implicating sociality. Selfie-making is implicated in a complex series of relationalities within digital environments where affect colours the gaze and anxiety functions to undercut individuals' sense of an image in what we characterize as a tense visuality. We wonder how images condition and are conditioned by shifting relationships between truth and reality. The process facilitating control - this dispassionate assessment of the camera's image of the face, the ability to choose what others see and to display "the best version of myself" - is bound up with objectification and the loss of control in complex ways. With these tensions and epistemological assumptions in mind, we reflect on the production of subjectivities connected to some of the epistemological commitments needed to immerse oneself in digital ecologies and accepting, even while negotiating, the terms of engagement that social media platforms structure into their constraints. In outlining a series of what we understand as epistemological shifts in photography, both image-making and viewing, manifested through practices of digital display, we theorize the semiotization processes of selfies, as well as the imaging of images.

Computational Aesth-Ethics: Understanding Visual Computation Processes Between Image And Context

Kristina Tica, Kunstuniversität Linz, Linz, Austria

Understanding the differences between the content and the context, this research is located on the axis between image-making and image-reading, through tools and technologies that fit under the term of machine learning, such as styleGAN and object recognition. The ontology of computed, technical images (Flusser, 1983) should not rely on its representative content, carrying an ideology of 'thoughtlessness by automation' (McQuillan, 2015). Through examples in personal artistic and theoretical research, the correlations and oppositions between the affordance of the medium, tools and their syntax, the limits of creativity and its semiotics are being articulated. Paradigms of development and integration of machine learning systems on a political, social and ethical scale, can be understood through the artistic appropriation of these tools. Development of these systems is dependent on human agency, yet this agency has become invisible within a plurality that claims totality. From the database, to the combinatorial transcendence and statistical infinity - the critical points between the spectacle and backstage resources will be extracted. Going over the Hype Cycle, towards the 'thorough of disillusionment' (Gartner, 2018), it becomes necessary to address responsibility, to provide a better understanding of not only the technologies but the systemic structures that rely on them, along with the ideologies that lie behind.

Gartner Research, *Understanding Gartner's Hype Cycle* (June 06 2022) Retrieved from <https://www.gartner.com/en/documents/3887767/understanding-gartner-s-hype-cycles>

Flusser, Vilém. *Into the Universe of Technical Images*. The University of Minnesota Press, Minneapolis, 2011.

Gartner's Hype Cycle, (20 August 2018) Retrieved from <https://www.gartner.com/en/documents/3887767/understanding-gartner-s-hype-cycles>

McQuillan, Dan. "Hannah Arendt and Algorithmic Thoughtlessness". (29 June 2015) Retrieved from <http://danmcquillan.doc.gold.ac.uk/arendtandalgorithms.html>

DAY 3: SATURDAY. 19 NOVEMBER

11:00-12:30. SEMINAR ROOM

WORKSHOP AT CYENS THINKER MAKER SPACE (Pre-registration Required)

The Sim Project: Illuminating Networked Belonging

Zeena Feldman and Liz Hingley, King's College London, London, UK

This workshop explores the ways that people, photography and smartphones intermesh to foster belonging. In the interactive session we 'open up' the smartphone to consider the significance of SIM cards and the visual artefacts they circulate, in order to understand how these technologies help forge users' sense of security, identity and community. The networked SIM card is seen as a precious and evolving storyboard of intimate relationships, a symbolic and practical resource that connects the vast majority of the world's population. This minute object is an overlooked but key backbone of modern mobile communication – it is a vital tool for unlocking transnational as well as local networks, user independence and imagined futures. Participants will be introduced to the inspiration, process, context, and findings of The SIM Project. They will then be guided to map and visualise their own SIM card belongings through a series of activities, and invited to contribute a 'screenshot with a story' to The SIM Project international exhibition. These screenshots will be fabricated into wearable SIM-scale artworks using a hybrid process incorporating 3D printing, analogue darkroom techniques and the craft of silversmithing. Developed over years of collaborative research, these artworks hold both a physical and virtual presence and respond to our increasingly embodied relationships with mobile devices.

