

the left

**photography
and
film criticism**

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ABSTRACTS

KEYNOTE SPEAKERS

The Refugee Image by David Bate

Saturday, 10th November, 2018 // 17:30-19:00 – Lagoa Henriques auditorium

With a swipe of the thumb or a slide of the finger it is possible to not only move and send a photographic image from one screen to another, but simultaneously from one location to many other locations around the world. This new virtual *mobility* of the image demands that we re-consider 'where' the image actually is located. I want to consider this question of the contemporary image as both of 'the refugee' and the question of the location of an image, as they are mutually intertwined the incessant mobility of contemporary digital image culture.

David Bate (University of Westminster, London UK) is an artist and writer with a well known international reputation for his work on photography, visual arts history, theory and culture. He is Professor of Photography, supervising PhD work and teaching on the MA Photography Arts programme. He is also an editor of the international photography theory journal *Photographies* started in 2008. Awarded a BA (Hons) degree on the famous Film and Photographic Arts course at PCL, before taking the MA Social History of Art at the University of Leeds. He then completed a Doctorate at the University of Leeds in the Fine Art Department in 1999. A co-founder of the artist collective galleries Accident and Five Years Gallery in London 2000, his visual artworks have been exhibited by independent galleries across the world.

Cinema and geo-aesthetics: for a kind of cinema politics by José A. Bragança de Miranda

Friday, 9th November, 2018 // 17:00-18:30 – Main auditorium

Abstract will be available soon.

José A. Bragança de Miranda is PhD in Communication Sciences by Universidade Nova de Lisboa (1990) where he also did his aggregation in 2000. Is is currently associate

Professor at Nova University in the Communication department and invited emeritus Professor at Lusophone University of Lisbon. He published extensively in the field of Cultural and Contemporary Theory, Art Criticism and Politics, Digital Culture and Digital political Activism, Philosophy. He has more than 20 books and book chapters published in several languages and is regularly invited as keynote speaker in the field of Philosophy of Culture and Digital Political activism.

SPEAKERS

The power of the image in photojournalism: Ricardo Chaves, a case study by Andréa Brächer and Sandra Maria Lúcia Pereira Gonçalves

Friday, 9th November, 2018 // 10:00-11:30 Panel 1 – Main auditorium

The objective of the proposed article is to outline, historically, the career of photographer and photography editor Ricardo Chaves, born in Rio Grande do Sul, Brazil. He is a significant mark in the photojournalism practiced in Rio Grande do Sul. He has been a photography editor of Zero Hora newspaper for 20 years, and followed the historical central moments of the state, the country and the world. He has been covering events of the most varied shades, whether at the service of newspapers such as Zero Hora, O Estado de S. Paulo or through the weekly information magazines *Veja* and *IstoÉ*, among other large-scale journalistic publications in Brazil. The photojournalism practiced by Ricardo Chaves, producing or editing photography, will be addressed. There are reasons to believe that the photograph exercised by Ricardo Chaves, capturing images or editing them, is indicative of the photography called minor (Gonçalves, 2006). Minor, in this context, refers to a photograph with reflective power, which takes the reader out of their comfort zone, leading them to be a sense hunter, like the photographer. This way of photojournalistic making, especially in daily photojournalism, stands as a vanguard practice, stepping away from the mainstream. The concept of Smaller Photography seeks to expose that the degree of adherence of the images to the reference is variable, with different loads of subjectivity or objectivity according to the traditional relations of these images with time and space. Minor alludes to and is inspired by Deleuze and Guattari (2002) when they refer to the literature produced by Kafka, believing it is possible to bring this “minor” concept to photography, for every image that germinates, subverts, displaces and disturbs, to provoke reflection.

Therefore, Ricardo Chaves, an expressive photographer with his stubbornness, accurate sensitivity, journalistic instinct and passion photography was able to reward his readers

with these "Minor"; images, revealing that life pulsates beyond the photographic reference. In this sense, his work is revolutionary and states his commitment to the causes of his time. In the images presented here, Ricardo Chaves confronts the petty- bourgeois common sense constructed by values derived from the capitalist mode of production. A multifaceted and destabilizing output of established truths derives from this. The photography of Ricardo Chaves thinks. The reference for the construction of the proposed article will come from interviews with the photographer, as well as publications about his work (newspapers, magazines), documents and materials provided by him, among other possible sources. To deal with the actual photojournalistic issues and its routines, different authors of the area will be called.

Andréa Brächer: professor in the Department of Communication in the Faculty of Arts and Communication, Universidade Federal do Rio Grande do Sul - Researcher in the field of Photography. Andréa Brächer has a background in Communication and Art. Graduated in Publicity and Advertising from the Faculty of Arts and Communication of the Universidade Federal do Rio Grande do Sul (2001), she has a Master's degree in History, Theory and Criticism of Art by the Post-Graduate Program in Visual Arts of the Federal University of Rio Grande do Sul (2000) and a PhD in Visual Poetics (2009) in the same Program. She was a CAPES fellow in 2008 in a PhD at the University of the Arts London. She has developed a Senior Internship at the University of the Arts London (Dec.15 - Feb. 16) as a CAPES fellow. Teacher and artist, she focuses on teaching and researching photography in its historical perspective, specifically techniques and historical photographic processes of printing of the 19th century. She has participated in the Brazilian artistic circuit in individual and collective exhibitions since 1999. Her works span the most diverse chemical experiments and their intersections with digital technologies. Some of it is on the artist's official website www.andreabracher.com.br. She is the Coordinator of the Study Group on Historical and Alternative Photographic Processes - Lumen. Member of the Research Group on History of Communication at FABICO / UFRGS. Visual Artist.

Sandra Maria Lúcia Pereira Gonçalves: researcher and Associate Professor in the Department of Social Communication, Faculty of Library Science and Communication, Universidade Federal do Rio Grande do Sul (UFRGS), Brazil, in the area of Photography. Visual artist, she has been dedicated to photography since the 1990s. She holds a degree in Visual Communication from the School of Fine Arts of the Universidade Federal do Rio de Janeiro (UFRJ) - 1980s, Brazil. In the 1990s, she took a Master's degree and a PhD in visual communications from the School of Fine Arts of UFRJ. She has been producing and exhibiting works related to photography that have, as a starting point, the analog photography since 2000. She has been studying photography at the Universidade Federal do Rio de Janeiro (UFRJ) with themes linked to reflections about time. She regularly publishes articles that reflect on the photographic. Her current academic research focuses on issues related to the visual narratives produced by photographers who have their field of work in the applied photograph but create expressive and expanded photographic

narratives in photobooks. Member of the Study Group on Historical and Alternative Photographic Processes - Lumen and of the Research Group on History of Communication at FABICO / UFRGS. Visual Artist.

Photography and the Critique of the (Neoliberal) University by Andreia Alves de Oliveira

Friday, 9th November, 2018 // 15:00-16:30 Panel 5 – Main auditorium

My paper proposes a critique of the role and function of the university at the present moment through a discussion and analysis of its space. It will present images from a developing research project employing photography to document and examine the university as a space. Underpinned by the notion of space as not merely a physical and geometric entity which is simply given or found, but instead as something socially produced by the way it is conceived, inhabited and represented (Lefebvre), and that of the relation between space and power understood as power relations (Foucault), the research investigates what type of social relations are created through and within the institution of the “university”.

This research follows up on my previous project about the office space, titled *The Politics of the Office* (2011-2014), presented at the Left Conference last year.

Andreia Alves de Oliveira is a photographic artist, researcher and lecturer based in London. She holds a PhD and an MA in photographic studies from the University of Westminster in London is a visiting lecturer at Birmingham City University. Previously, she studied law and worked as a lawyer. Her practice addresses conditions of contemporary life (work, education, displacement) through the visual examination of their spatial structures.

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ABCinema – amateur film politics by Birgitte Thorsen Vilslev

Saturday, 10th November, 2018 // 10:45-12:30 Panel 6 – Lagoa Henriques auditorium

In the late 1960s the film-collective, ABCinema was founded in Copenhagen with the aim to liberate and democratize the media of film and under the motto: “the revolt of the

amateur against the professionals". The collective included around 30 people among them artists, experimental filmmakers, writers and intellectuals. The main part of the collective had been connected to the Danish experimental art school, Eks-skolen in the 1960s, artists such as Per Kirkeby, Bjørn Nørgaard and Peter Louis-Jensen, but also the film photographer Ole John and the writer and filmmaker, Jørgen Leth were central figures in the founding of the film collective. The group worked mainly with handheld Super 8 cameras and unprofessional aesthetics that predate the Danish Dogma Movement in the 1990s. The name of the group indicated a new start with the alphabet of cinema. In collective films such as the *Deergarten-Film* (1969) and the *Krag-Film* (1969) the collective filmed with several cameras at the time and only edited in the camera, subsequently displaying the films with multiple projectors in order to achieve the right dynamic and collective feeling. With reference to Alexandre Astruc's idea of the camera as a pen (*la camera-stylo*) they recorded every-day life, family life and political actions. The group was inspired by Warhol's long unedited takes and also the aesthetics of French new wave, but instead of the auteur-theory, the collective and social dynamics were the driving, creative forces.

In 1969 ABCinema occupied the Danish Film School to liberate the means of production and support a more artistic educational line. Even though the occupation failed and the occupants were willingly carried out of the school by the Danish police, subsequently, the occupation had some effect on a new Danish film support system for artistic short film productions. The ABCinema-collective was officially dissolved in 1971, but several film productions were carried out afterwards, due to this new Danish support system, among these a number of feminist films in the early 1970s.

Today, nearly 50 years since the ideas of ABCinema, that everybody should be able to make their own film, are in some ways actually realized in new media technologies and internet-distribution and new neo-liberal economies. Everyone can make their own films. But today the question may be why? The Danish film-movement of the 1960s was ideologically founded on left-wing, Danish social-democratic, Marxist ideas, and the film-cameras were pens and weapons used to revolutionize the social hierarchies and to question who had the rights and access to the means of production. These ideas led to a non-commercial, experimental amateur film politics, which is nearly unthinkable in the right wing culture politics in Denmark, today. So a revisit to the 1960s might – to use a chiasma of Jacques Rancière – give a sense of the regional changes in the politics of aesthetic and aesthetics of politics.

Birgitte Thorsen Vilslev (b. 1979) is currently working as a PhD-fellow at SMK, the National Gallery of Denmark, the Danish Film Institute and the University of Copenhagen with a research project on Danish experimental film in an international perspective.

ActiveStills: contemporary photography between documentary and activism

by Chiara Falcone

Friday, 9th November, 2018 // 12:00-13:30 Panel 4 – Room 3.61

“In solidarity with the Palestinian people’s struggle for their inalienable rights, Activestills calls for: The end of Israel’s ongoing illegal occupation and colonization of Palestinian and Syrian territory; the removal of the Israeli separation wall; the end of institutionalized discrimination against non-Jewish citizens of Israel; freedom for all political prisoners; respect for the human rights of all, regardless of ethnicity; recognition and implementation of the rights of Palestinian refugees, including the right of return; and the prosecution of those responsible for war crimes.”[1]

It seems to be a political intervention, but it's the final part of an artistic statement: the presentation of a photographic collective, on its official website.

Its name is ActiveStills and it lives in the space between photography and politics.

Its work is focused on documentary photography, located in Palestine/Israel, but internationally linked with different protests all around the world (covering various topics including women's rights, LGBTQI rights, animal rights, migrants and asylum-seekers and other struggles for freedom and equality).

ActiveStills collective was established in 2005 by a group of documentary photographers out of a strong conviction that photography is a vehicle for social and political change [2].

It was created by photographers who felt the necessity to denounce dangerous situations, giving voice, throughout their images, to issues generally absent from public discourse, or presented in a misleading way by the media [3].

Their energy comes from a space of intersection: between photography and politics, art and fight, singularity and community.

Their images are a great example of a third possible use of contemporary photography, that stands out the overexposure of photographic medium, commercially intended, and the implicit censorship linked to it, especially in historically troubled contexts. The third possible use passes throughout the practice of photographers who are able to see beyond the boundaries of any kind of institution, especially the repressive ones, and who have the courage to challenge them, in order to spread their shout for freedom.

Their activity'd be considered visual resistance: in places where not only the right of expression, but even the right to live, is in danger, they create a surviving space, both for artistic practice and for the protest; they explore the potentiality of the space of intersection between photography and politics, experimenting a new phenomenology of resistance.

The body of their work, incarnated in printed materials, becomes part of the revolutionary body. Their pictures are often held by people of the depicted community, marking the protest process, during manifestations, and also repurposing the scenes captured to provoke new interpretations on the part of the viewers. It creates bonds between different layers of images and imaginaries, in spaces both real and reimagined: ActiveStills photographs simultaneously take part of the fight they're showing, and show the fight that they want to support. They take part both in the protest and in its expression and diffusion, in order to focus on the possibility to express dissent to reinvent the future.

They are in the space between bodies, creating a *community of touch* [4] in the gestures that connect exhibited photos and social gatherings.

Also spreading manners evoke a critical attitude [5]: the photos are often printed and put in the streets in hot spots, physically modifying the places they're representing.

A single picture becomes an unexpected hybrid element of the environment it comes from and lives in, at the same time part of it and instrument to change it.

Singularity turns into community, singular moments of fight in common rebel visions.

[1] For the whole text: <http://www.activestills.org/about.php>

[2] Ibidem.

[3] Ibidem.

[4] From Meir Wigoder's definition, as explained in *Community of touch: Photography's Spaces of Appearance from Activestills: Photography as Protest in Palestine/Israel*, Vered Maimon and Shiraz Grinbaum, Pluto Press, 2016

[5] Notable is also the fact that all the pictures, also the ones printed in books or shared throughout the web, are not signed by a singular photographer, but belongs to the whole collective.

Chiara Falcone researcher in Aesthetics, focus on contemporary photography and political activism. Graduated in Philosophy and in Cinema, photography and performance in UniCal (University of Calabria- Italy).

Freelance photographer and artistic manager assistant in Hangar, Lisbon.

Sekula and photography documents by Cristina Lopes

Friday, 9th November, 2018 // 10:00-11:30 Panel 2 – Room 3.61

This paper pays particular attention to Allan Sekula's ideas about the contested status of photographs as documents, and therefore the nature and legacy of documentary and

realist cultural practices. Taking in account the publish essays where Sekula sought to portray the inextricable bond between labour and material culture. In his practice Sekula calls for a political economy, and a non-formalist semiotics of media, that provides the framework for “a critical representational art, an art that points openly to the social world and to possibilities of concrete social transformation.” Such an art would be called documentary only insofar as it brings into question the myth of photographic truth, of the document as clear record of fact, it would be realist only insofar as the medium and its social engagement contradicted the neutral objectivity of realism. Moreover, as an artistic praxis, tanking in account that in certain insights he looked from that insider's position as he was very attentive to photography and the circumstances of its production and consumption. Premises that Sekula supports, leads to some contradictions with regards to social responsibility. In the scales of labor and value, as Sekula describes it in “An Eternal Esthetics,” those questions remains central not only to the trend in photography but to the symbolic and material trends.

Cristina Lopes. Was born in Portugal and studied in Lisbon and Italy (Master degree in Fine Art and Museology from Faculty of Fine Arts, University of Lisbon, Practical Fieldwork as Assistant Curator from Centro Camuno di Studi Preistorici, Valcamonica Italy and a BA in Archaeology from Faculty of Letters, University of Lisbon). The work develops mainly in two fields which are the paintings and writing. As these are two comprehensive fields, it develops a certain transdisciplinary approach between painting, poetry, writing and the philosophical research. Regularly collaborates with various Universities and writes articles on Archaeology, Anthropology and Art. Has been exposing the paintings in individual and group exhibitions in Portugal and abroad. Currently works in Aberdeen Scotland and Lisbon/Sintra, Portugal.

Appurtenance to the Aberdeen Artist Society and also to CISENP (Commission Internationale Scientifique "Les expressions intellectuelles et spirituelles des peuples sans ecriture").

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<https://my.carbonmade.com/portfolio>

<https://www.facebook.com/AberdeenArtists/photos/a.1752896591429701.1073741832.121147614604615/1784204258298934/?type=3&theater>

Seeing Clearly: The politics of focus in photo-derived contemporary painting
by David Gledhill

Saturday, 10th November, 2018 // 10:45-12:30 Panel 7 – Room 3.61

Drastic and ongoing changes in the global political landscape since 2008 have made the question of the relationship of visual art to history and politics an urgent one for artists. As a medium that is virtually universally legible, photography has: 'reintegrated representation, figuration, the subject and narration' (Rochlitz, 2000:103) into painting. It is this democratization of painting by photography that is a prerequisite of social and political engagement, because for most people 'contemporary painting concerns only the elites' (Rochlitz, 2000:105).

In this paper, I will consider the historical precedents for politically engaged painting, and examine the aesthetic strategies by which some contemporary painters have enlisted photography to make work about events of historical significance. With reference to key paintings by Gerhard Richter and Wilhelm Sasnal amongst others, I will suggest that the technique of blurring documentary photographic sources in order to generalise their meaning, restricts the prospects for political engagement in painting. I will contextualise this strategy in a consensus of scepticism regarding the political utility of art, and argue that a 'restoration of focus', and the consideration of photographs as traces of attributable social acts in specific historical contexts is necessary, if photo-derived painting is to begin to contribute to debates about the state of the world.

As a practising artist, I will use examples of my own work to suggest an approach to painting based on the 'found' amateur photographic documentation of particular individuals. I will go on to propose a reconsideration of allegory as a means of critical engagement with contemporary political circumstances, and to explore a range of theoretical perspectives that, taken together, map out some parameters for the development of a contemporary form of historiographical painting.

Drawing on writings by John Berger, Walter Benjamin and Craig Owens, I will conclude by advocating the use of microhistorical sources such as photographs, documents and letters in the development of a contemporary form of history painting capable of offering critical perspectives on issues such as the resurgence of populist nationalism and the rise of the right.

David Gledhill has been a professional artist since 1981, when he won first prize in the Mid-Wales Open. He has exhibited widely both in the UK and internationally, including Frankfurt, Berlin, Milan and Brussels. He is a lecturer in fine art at the University of Bolton, and a PhD candidate at PAHC, Manchester Metropolitan University.

In addition to his activity as an artist, David has contributed writing and reviews to numerous artist's projects and publications. He is co-director of Rogue Artists' Studios CIC in Manchester, the largest artists' studios in the North of England.

His recent work centres on the use of both personal and institutional photographic material to produce sequences of paintings, prints and films that address historical and political themes through the lived experience of their subjects.

Works in the collections of East Sussex County Council, Rank Xerox, Halliwell's, Touchstones Rochdale, Deutsche Kreditbank AG Berlin, and Steven Berkoff.

American Document by Freya Field-Donovan

Saturday, 10th November, 2018 // 10:45-12:30 Panel 7 – Room 3.61

My paper will look at the inaugural exhibition of the MoMA's short-lived Dance Department. The exhibition, which opened in October 1940, sought to map out a history of American dance as a distinct and authentic artistic category. Founded by Lincoln Kirstein with the donation of his extensive personal dance archive, the department's second acquisition was of the Albert Davis Archive of Minstrelsy. The exhibition began with a display of lithographs and hand printed adverts of black face minstrel performers dancing the Cakewalk and other popular racially derogatory acts. The chronology then moved through Lois Fuller and Ruth St. Denis, finally ending with a collection of photographs by the dance photographer Barbra Morgan, predominantly of Martha Graham. Morgan's photographs of Graham were made into a popular photobook a year later, entitled *Sixteen Dances in Photographs*. The ultimate dance in the book was Graham's 1938 *American Document*, represented by four double page spreads that pertain to the four 'chapters' of the performance, one of which takes its name from Abraham Lincoln's Emancipation Proclamation (1836).

I want to focus on two dual elements that can be found through thinking these documents together. Both create spatializing directional narratives, presenting through serial form a rhythmic patterning that drew a line from the present to an origin point that justified a position in the future. The claims made for dance were grounded in the organic, in a relationship between bodies and American geography that described a poetic justification and rootedness that could be accessed through the culture born from that soil.

But to access this organisms, both had to carve this narrative from mechanically produced and institutionally framed documents. The camera, the printing press, the museum, the advert, the archive, the newspaper: public making engines designed to disguise vested interest as neutrality. The dancing body then, is already only accessible through the machine, its presence and weight through the camera, its immediacy through the written word.

I will think through these issues around the mechanically reproduced image and the body in relation to the issue of race, denaturalising the body through its photographic representation to trouble the narrative of nation that the exhibition proposed.

Freya Field-Donovan is a PhD candidate in the History of Art at University College London.

My research looks at how dance was produced by and reproduced the visual culture of labour in Depression era USA. Crucial to this investigation is the expansion of the sites of dance. The reception of dance in the 1930s was not confined to the stage as a live performance but rather circulated through the pages of magazines like the *New Theatre* and the *New Masses* and newspapers like the *New York Times* and *Dance Observer*, in the exhibitions and film screenings of the MoMA and the Film and Photo League and in productions by the Theatre Union. By emphasising the inextricability of dance and media throughout the 1930s, I challenge the perception of dances' separateness from photography and film by thinking through dance in relation to ideas of reproduction and circulation.

The society of the Monoform. Fractalizing one-dimensional narratives in the audiovisual **by German A. Duarte**

Friday, 9th November, 2018 // 12:00-13:30 Panel 4 – Room 3.61

“Monoform is also a process, don't forget, it's not just a language form. It is an ideology, it is a concept, it is a process. It is not only a form. With the monoform comes a way you deal with human beings, a way you interview people on television, a way you treat the audience; it is also an ideology, a regard, a point of view a professional vision of how television should be.” Peter Watkins

(German A. Duarte, *Conversaciones con Peter Watkins/Conversations with Peter Watkins*, UTADEO PRESS, Bogotá 2016, p. 146)

Monoform, as described by Peter Watkins, is usually understood as an inner dispositive that structures narratives spaces in the audiovisual field. It can be highlighted through montage, editing, narratives structures, effects, rhythms, and sounds that build the gamut of conventions of mainstream cinema and television. Often, the monoform is identified by the speed of sounds and images that compose contemporary audiovisual narratives.

However, the roots of the monoform could be found in the very first attempt of spatializing time through the moving image. In other words, the roots of monoform can be found in the very first phase of cinematography, when one understood that the moving image could be fragmented and articulated with the purpose of creating a homogenous narrative space. It is not a coincidence that when the first analysis on editing emerged, rapidly, editing was understood as the means of creation of attractions to the viewer. Consequently, cinema acquired the form of an art of attraction that progressively formalized some effects and

strategies to have an impact on the audience. This standard form, as one might suppose, transformed itself in different technologic, economic, and political contexts.

This paper aims to analyze the monoform in its different expressions. Particular attention will be paid to its adaptation to different technological contexts and to the way in which media technologies influenced and transformed narrative structures in the audiovisual field. In more detail, in order to better identify the flexible nature of monoform, the paper will focus on the development of audiovisual narrative, on the apparent division between fictional and documentary film and on the process that improved and formalized montage. Following the theory of 'remediation', and through an analysis of some relevant works that denounced the standardization of the creative act in the audiovisual field, the paper will also analyze the way in which the monoform trespasses to different media. The aim will be to identify the presence of monoform in some documentary films and current media activist experiences and to propose ways of creating a P2P narrative space free from the linear standardized narrative form.

German A. Duarte (Ph.D.) is lecturer of media studies and film history at the Free University Bozen-Bolzano. His research interests are critical media studies, cinematographic philosophy, film history, new media and cognitive economy. He is the author of several books and academic essays about media, film theory and philosophy. He is the author of the books *Fractal Narrative. About the Relationship Between Geometries and Technology and Its Impact on Narrative Spaces* (2014), *Reificación mediática* (2011), *La scomparsa dell'orologio universal. Peter Watkins e I mass media audiovisivi* (2009) among others. His contributions appear in several academic journals. He is coeditor of two forthcoming volumes *Transmédialité, Bande dessinée, Adaptation* (September 2018) and *We Need To Talk About Martin: Essays Situating Heidegger in Contemporary Media Studies* (August 2018).

Gendered Subjectivity and Resistance: Anna Maria Maiolino's Films and Photo-Performances during the Brazilian Military Dictatorship of the 1970s

by Gillian Sneed

Saturday, 10th November, 2018 // 10:45-12:30 Panel 7 – Room 3.61

As Latin American feminist theorists like Nelly Richard and others have indicated, military regimes, state repression, and institutionalized violence are all founded on patriarchy [1]. However, during the period of the Brazilian military dictatorship (1964–1985), feminism was generally dismissed across all sectors of society in Brazil. The dictatorship deemed it subversive and the Left saw it as a U.S. import [2]. During the dictatorship's harshest

period (1968–1974), infamous for censorship, torture, and disappearances, working class women became involved in “the *Feminine Movement*” to resist the oppression they felt in their daily lives [3]. In 1979, during the *distensão* (1974–79), exiled dissidents were granted amnesty and returned to Brazil, which enabled increased feminist mobilization in Brazil [4]. Even so, the art world did not fully embrace feminism, and many women artists preferred to avoid the so-called “ghetto of the feminine aesthetic.” [5] The outcome of the Brazilian women’s movement of the 1970s–1980s—in all of its manifestations *and* refusals—was the realization that authoritarianism was directly correlated to patriarchal relations in the private sphere, specifically in the inequalities of daily life.

It is within this context that I analyze the performances for film and photography of the Italian-Brazilian artist, Anna Maria Maiolino (b. 1942), in which she performed actions for the camera that referenced the dictatorship’s brutality in order to critique and resist it. These include her films *X* and *Y* (both 1974), as well her related photographic series, which she calls *fotopoemações* (photo-poem-actions), including *X II*, and *É o que sobra* (both also 1974). This paper analyzes Maiolino’s works from a feminist perspective through the lenses of embodiment and affect to underscore the gendered subjectivities at play in them. While resistance to the military dictatorship is usually framed strictly from the viewpoint of Leftist agitation, I argue instead, that despite Maiolino’s reluctance to identify as a feminist herself, her resistance was registered in her work through her own gendered subjectivity. I argue that she mobilized a response to oppression, censorship, and violence that resisted the patriarchy undergirding authoritarian society by enacting bodily and affective excess to undermine objectification and violence of women’s bodies. By quoting and satirizing cinematic genres like Brazilian horror films, she expressed affective excess as a response to her own terror. Lastly, by performing for camera rather than for a live audience she strategically resisted the disciplinary power of the dictatorship in order to assert her own nonconformity to normative standards and regulatory apparatuses.

[1] See: Nelly Richard, “Chile, Women and Dissidence,” in *Beyond the Fantastic*, ed. Gerardo Mosquera (London: Institute of International Visual Arts, 1995), 137-45; and Nancy Saporta Sternbach, Marysa Navarro-Arranguren, Patricia Chuchryk, and Sonia Alvarez, “Feminisms in Latin America: From Bogotá to San Bernardo,” *Signs* 17, no. 2 (1992): 397. See also: Jessica Benjamin, who argues that all rationalized modern social organizations are masculine: Benjamin, *The Bonds of Love: Psychoanalysis, Feminism, and the Problem of Domination* (New York: Pantheon Books, 1988), 183–218.

[2] Sonia E. Alvarez, “Women’s Movements and Gender Politics in the Brazilian Transition,” in *The Women’s Movement in Latin America*, ed. Jane S. Jaquette (Boston: Unwin Hyman, 1989), 18–71.

[3] Members of the “feminine” movement fought for improved conditions for their families, such as in healthcare, schools, and daycares. *Ibid.*, 61–62.

[4] Returning exiles helped to spread U.S. and European feminist politics and theory. *Ibid.*, 18–25.

[5] Simone Osthoff, “De musas a autoras: mulheres, arte e tecnologia no Brasil,” *Ars* 7, no. 15 (2010): 76–77.

Gillian Sneed is a Ph.D. candidate in art history at the Graduate Center of the City University of New York, where her dissertation titled *Gendered Subjectivity and Resistance: Brazilian Women's Performance-for-Camera, 1974–1985* examines women’s

performances for video and film during the period of the military dictatorship. Her research interests include contemporary Latin American art, women's performance and media art practices, and global conceptualism. She has written for *Women's Art Journal*, *Flash Art*, *Art in America*, and *The Brooklyn Rail*, and she has taught courses on modern and contemporary art at the New School Parsons, the City College of New York, and the Museum of Modern Art, New York.

The Photographer as Producer: on the possibilities of photography after Walter Benjamin **by Gustavo Racy**

Friday, 9th November, 2018 // 12:00-13:30 Panel 4 – Room 3.61

The aim of this paper is to update and experiment on Walter Benjamin's concept of "the author as producer" bringing it into the field of photography to inquire on the social role that photography may assume when looked at from the onset of the social relations of production. This way, the paper focuses on consolidating a reflection on the critical role of photography for the left. Walter Benjamin's *The Author as Producer* is one of the core texts of benjaminian scholarship. Intended as a conference presentation that apparently never took place, the 1934 text resumes what the philosopher then considered as of prime importance in the cultural and social resistance against Nazi-fascism: the functional transformation [*Umfunktionierung*] of literature. Perhaps the text in which Benjamin flirts the most with the soviet cultural milieu and hence, communism, the writing is, nonetheless, one of the least approached when it comes to benjaminian aesthetics. This tendency may be understood considering Benjamin's problematic and complex inversion of the relationship between the formal aspects of literature and the position of the author within the general process of the social relations of production. The search for understanding the author as a producer is a harsh critique to the left intelligentsia which fails to effectively position itself within class society. The idea of an author as a producer, that is, of an author which place, and function is occupied and performed side-by-side with the proletariat, was a rather radical one inspired by Benjamin's friend and interlocutor Bertolt Brecht. Although Benjamin's focus on the text is in literature, the central hypothesis on the correct tendencies to be assumed by the author seems valuable for the arts overall. Photography, in this sense, provides an interesting case for study as it is constantly under re-evaluation, its documental and artistical potentials being readdressed time and again. Although the value of photography is, nowadays, undiscussable, it still occupies a problematic space given its very particular ontology as a technical medium of a manifold meaning and multiple use. Drawing on photographs from different authors, this work is dedicated, thus, to the ideological implications of photography in the search for the

“photographer as a producer”, according to which photography may work for, or against progressive social change. As such, the paper will be divided in 4 parts: first, I will review Benjamin’s *The Author as Producer*, pointing out its key theoretical ideas; second, I will relate this text to Benjamin’s philosophy of photography; third, I will address some key photographers analysed by Benjamin and; finally, I will draw a conclusion, using some contemporary examples, on how it may be possible to think of the photographer as a producer, which involves, mainly, the awareness of the industrial character of the production of photographic apparatus and the very understanding of this apparatus on a materialist sense.

Gustavo Racy is a PhD Candidate in the Social Sciences at the University of Antwerp, funded by the CAPES Foundation Scholarship of the Ministry of Education of Brazil. He is a member of the Visual and Digital Cultures Research Center (ViDi) of the University of Antwerp and works in the intersection between Visual Culture and Historical Materialism, as his current research attempts to provide a materialist account of the history of photography in relation to the concept of modernity; as well as a method for addressing photography as a tool for understanding social and cultural reality. He has published in different topics, always related to the work of Walter Benjamin and has presented his works on international conferences such as the 2016 edition of the biennial conference of the European Association of Social Anthropologists – EASA, and the *Art, Materiality, and Representation* conference of the Royal Anthropological Institute and the University of London at the British Museum in 2018.

Molotov-click: the domestication of weapons **by Isabel Stein**

Friday, 9th November, 2018 // 10:00-11:30 Panel 1 – Main auditorium

The photograph *Molotov Man* was made by Susan Meiselas one day before the fall of the Somoza dictatorship in Nicaragua, in 1979. In this image – a photo-icon – Pablo Arauz is photographed during the launch of a homemade bomb. It symbolized the historical turn that was marked by the takeover of the government by the ideologically left oriented Sandinista revolutionaries. *Molotov Man* presents a quite peculiar circulation in the public space. The image, whose birth adhered synchronously and perfectly to the success of the Sandinista Revolution, quickly became an icon in post-revolutionary Nicaragua. Over time, it came to exist, almost exclusively, in its appropriations – often unconscious. Thus, the circulation of *Molotov Man* assumes an immense proportion, but from other experiences, other spectra and other bodies, of yore and elsewhere. A man throws a bottle of Pepsi

filled with Molotov cocktail and is turned into humor, melancholy, stencil. From that, one can conclude that the image has become a revolutionary icon of resistance against any form of oppression. Its process of iconization is traced from the intense power of replication it possesses. This capacity is inscribed within the idea of mimesis. What is stake in these appropriations? On the one hand, it assumes infinite alterities, it sets in motion desires that may or may not be related to the original repertoire of the image. On the other hand, each appropriation, or each survival (Warburg), carries the mimetic trait. From this perspective, it is possible to follow the trajectory of the photograph made by Meiselas, who was an assumed sympathizer of the Sandinista movement. The image contained, from its production, a strong political charge, emphasized above all by the ideological position of the photographer. In this respect, another photograph made some moments before *Molotov Man*, while another man lit the bomb Arauz holds, compose the sequence that explicits the photographer's complicity with the events of that day. From the sequency it is concluded that the entire clandestine action was done in the presence of Meiselas, and that therefore the well-known image of the *Molotov Man* was not merely a random "catch", an "instant of luck", or simply a consequence of "being in the right place in the right time". Meiselas not only knew that the event would happen, as she participated, although her weapon – different from the one seen in the image – was ideological. With this photograph, the confidence of the revolutionary fighters in the photographer is made evident. And from that, it is possible to explore the implications of her gaze and practice in the specific historic moment that was the Sandinista Revolution in Nicaragua.

Isabel Stein is Master of Communications and Culture by the Federal University of Rio de Janeiro, Brazil, and undergraduated in Social Communications by the same university. She had worked in TV channels and cinema studios in Rio de Janeiro. The researcher received a scholarship for the master degree research entitled *Photo-icons: From the Incarnation of the Pathos to the Social Performance*, which explored the trajectories of four iconic photographs of the twentieth century and its survivals in another images. Her studies are concerned mainly about these fields of knowledge: Photography, Art History, Visual Anthropolgy, and Visual Culture.

**Marion Palfi's *There Is No More Time: An American Tragedy*
by Janet Zandy**

Friday, 9th November, 2018 // 12:00-13:30 Panel 3 – Main auditorium

Pioneering photographer Marion Palfi (1907-1978), an émigré from fascist Europe, and only nine years in the United States, traveled to the small town of Irwinton, Georgia after reading reports of a lynching there in 1949. Posing as a white European interested in

Southern small town life, she uncovered a white supremacist space far removed from the American ideals she cherished. Out of that experience she produced *There Is No More Time: An American Tragedy*, a book of photographs and oral testimony. She was unable to find a publisher for *There Is No More Time* in the 1950s. It is still awaiting a publisher willing to take on this prescient and ugly story of race in America. Palfi believed that photographic narratives could be catalysts for societal change. Are they? Is there an audience for this book? Can photography elicit response and *answerability* to long and deep racial divisions?

Marion Palfi's archives are in the Center for Creative Photography, University of Arizona, Tucson, USA. This presentation is based on Janet Zandy's research there and her book, *Unfinished Stories: The Narrative Photography of Hansel Mieth and Marion Palfi* (RIT Press 2013).

Janet Zandy is a Rochester Institute of Technology emerita professor. She is the author of the award winning *Hands: Physical Labor, Class and Culture* and other books on class and culture. Her most recent book is *Unfinished Stories: The Narrative Photography of Hansel Mieth and Marion Palfi*, researched at the Center for Creative Photography, as an Ansel Adams Research Fellow. She recently completed an essay, "Mapping Working-Class Art," that will be included in the forthcoming Routledge Handbook of International Working-Class Studies. She was general editor of *Women's Studies Quarterly*, 1997-2001. She received a Society for Photographic Education award for excellence in historical, critical, and theoretical writing on photography in 2010.

A nation tale: photographic narratives of post-war France. by Jehane Zouyene

Friday, 9th November, 2018 // 12:00-13:30 Panel 3 – Main auditorium

In *Picture Theory*, John Mitchell states "photo-essays have been by and large the product of liberal conscience associated with political reform and leftist causes (1994: 287)". To expect from documentary photography to primarily be denunciatory assigns it only one possible discourse. It has to be dissident, progressive or even revolutionary. Yet, photographic narration could simultaneously serve different causes. What if, either actively or indirectly, photographic essays convey ideas of stability and comfort? Could they even support conservative stances?

My research focuses on photographic narration in post-war France. Since the birth of the medium, French territory and society have been evaluated through various photographic essays. On a regular basis, the country is subjected to photographic surveys either for

artistic or scientific purposes. Produced at different periods, these essays portray the country as it undergoes challenging cultural, social and political transformations. I will argue that doing so they help to navigate time of crisis. My study investigates the performative role of photographic narration in the transmission of French shared values after collective challenges. It considers how these works can convey cohesion, collective identification, and a sense of belonging. These narratives tend to strengthen the links between the citizens as well as between the citizens and the state.

Taking six photographic essays as case studies, I outline how they provide a sense of unity. *La France de profil* (Paul Strand and Claude Roy, 1952), *Vive la France* (Henry Cartier- Bresson and François Nourrissier, 1971) *Familles en France* (Viva, 1973), *Paysages photographiques* (La DATAR, 1989), *La France de Raymond Depardon* (Raymond Depardon, 2010) and *France[s] territoire liquide* (WAF, 2014) cover over fifty years of French history. They are each published shortly after challenging periods (the Second World War, May 1968, the 1973 oil crisis, the 2005 suburban riots, the 2011 economic crisis). Each work was acknowledged for its artistic as well as documentary qualities. The project hypothesizes that as a collection, reaffirming the same patterns and discourses, these essays work effectively to convey French collective (probably republican) values and to rebuild its sense as a nation after pivotal moments.

Either overtly political or restrained, left-wing or centre, supported or not by state institutions, all essays defend their artistic freedom in their creations' process. The projects are presented as interpretations of contemporary France. The authors claim artistic choices, subjectivity and the impossibility of being exhaustive as justifications for their decisions. I will argue that in doing so, they depoliticise the representations of France they offer and contribute to hide the relations of powers invested by photography. Their artistic freedom, formal innovations and presupposed originality tend to shadow that the essays can still re-enact traditional narratives about France as well as reinforce dominant voices. They convey common tales and discourses that are inherited and continuously retold. I will examine the narrative pattern that comes back over the different periods to understand their significance and long-term impact on contemporary France.

Jehane Zouyene. Born and raised in Geneva (Switzerland), I hold a Master degree in Art History as well as a Bachelor degree in English Literature and Art History from Geneva University. For my Master's dissertation, I produced the first catalogue raisonné of Grisélidis Réal's works, a well-known Swiss writer, painter and prostitute under the supervision of Professor Dario Gamboni. This study was published by the Humus Editions, in Lausanne, in 2016.

While dedicating myself to research, I am deeply interested in the transmission of scientific studies for the professionals and the general public. Aiming to share my research as well as to provide tools to reflect upon this subject, I curated an exhibition showing the artist's original works at the Cologny Cultural Centre in 2015. Besides, I have worked as a cultural mediator from 2012 to 2016 at the Centre for Contemporary Art in Geneva.

Since January 2017, I am conducting a PhD on French documentary photography at the University of Aberdeen (Scotland), under the supervision of Professor Edward Welch. My

work examines the role played by photographic narration in the (un) making of France and of French citizens.

Photographing Work as a Negative Presence in Allan Sekula's *Fish Story* (1989-1995)

by Jeroen Verbeeck

Friday, 9th November, 2018 // 10:00-11:30 Panel 2 – Room 3.61

One of the most critically acclaimed work of the artist and writer Allan Sekula (1951-2013) is *Waiting for Tear Gas* (1999/2000) which can be considered as a unique record of the Seattle alterglobalist protests against the WTO-summit in November 1999. Such a prominence of activism is rather rare when one considers Sekula's larger oeuvre. He acknowledged that depending on the realities he encounters on site, he had to work within different temporalities of social struggle: waxing and waning of movements, oscillating between degrees of visibility, the vibrancy or inertia of militancy.

Through a close reading of *Fish Story* (1989-1995), this paper will analyse the way Sekula's work oscillates between the representation of structure and the representation of agency, resistance and defeat, optimism and pessimism, mourning and militancy. I will pay close attention to the photographs and slides themselves as they often remain – undeservedly -overshadowed by Sekula's rigorous textual production. The analysis will further be informed by published sources and unpublished material sourced via archival research, such as recorded lectures and interviews, drafts for lectures, and notebooks.

With *Fish Story*, Sekula directed his attention to the forgotten space of the sea considering ports as nodal spaces for laying bare the vicissitudes of the global supply chain. The prism of maritime economic space allowed him to engage artistically with the processes of deindustrialization in the Global North, the gradual move of industrial manufacturing to the South and processes of deregulation, privatization and automation. It also allowed him to address the decline of working-class economic and political power, the disempowerment of traditional unions and the fragmentation of national class structures.

Considered in its entirety, the agency represented in *Fish Story* is predominantly that of the logic and structure of capital rather than of the frictions and agency of labor. At the center of *Fish Story* resides an entanglement with the epochal turn of 1989 and the subsequent sense of defeat resulting from the global upheavals of capital.

Firstly, this paper argues that such a focus was not only an effect of the historical moment during which Sekula worked on the project. It was also intrinsically related to his explicit aim to develop an aesthetic method to try to come to terms with the "phenomenology of capitalist restructuring" and to represent labor photographically as a negative presence. As

he commented on this working process, “how can one regard work as a positive self-sufficient ‘presence’ when every moment of work is haunted by capital’s ability to move anywhere else in the world?”

Secondly, this paper will analyze the sparse instances worker agency that do appear in *Fish Story*’s photographs. I will show how these photographs address modalities of worker resistance against the conditions and policies of unemployment.

Finally, I will argue that Sekula’s keen attention to moments of sociability and solidarity between cooperating workers should be understood in light his sustained belief in “the informal work group,” as a viable yet precarious, model for grassroots political struggle.

Jeroen Verbeeck is a Ph.D. student in the Art History Department of KU Leuven (University of Leuven). He has taught art history in the St-Lucas University College of Art and Design (Antwerp). As a fellow at the Lieven Gevaert Research Centre for Photography, Art and Visual Culture (LGC), his current research focusses on Allan Sekula’s last and unfinished project *Ship of Fools / The Dockers’ Museum* (2010-2013). He has published in *PhotoResearcher*, *Black Camera* and *Image [&] Narrative*. As an scientific advisor, he was closely involved in the LGC’s research presentation *Allan Sekula: Mining section (Bureau des mines)* in the Anatomical Theater in Leuven (2016) and the exhibition *Allan Sekula. Sisif col·lectiu* in Fundació Antoni Tàpies (2017).

For the accompanying collaborative notes (*AraMER*, 2016), he compiled “A Possible Reader” selected from the vast corpus of essays, interviews and lectures by Allan Sekula.

Peculiarities in Photographing the Periphery: Photography Clubs in Soviet Latvia

by Jessica Werneke

Saturday, 10th November, 2018 // 10:45-12:30 Panel 6 – Lagoa Henriques auditorium

In the late 1950s, the Soviet state began promoting amateur culture as a means of encouraging citizens to participate in politically and ideologically productive leisure activities. Amateur photography and photography clubs were particularly popular, as the push towards promoting amateurism coincided with the mass production of cameras within the Soviet Union. Amateur photography clubs facilitated the distribution of documentary and artistic photographic images to the wider public outside of capital cities through local exhibitions and publication in regional magazines and newspapers. Yet, while Soviet cultural authorities supported the development and expansion of photography clubs, amateur photographers operated outside of the rigorous scrutiny that central newspaper and journal editors applied to images circulated in the State and Party newspapers. As a result, amateur photographers operated between the masses and official culture,

communicating various ideas and ideals about Soviet life, without the oversight encountered by State employed photojournalists.

This paper investigates how Soviet amateur photography clubs played a role in the dissemination of documentary visual and political information in the late Soviet period through exhibitions and the local press. In the Soviet Union, amateur photographers, and their social utility, were bound to photojournalism: their purpose was to act as amateur photojournalists and perform the same documentary function as their more celebrated professional comrades in Moscow and St. Petersburg. Yet, as with all forms of visual representation in Soviet Union, amateur photography was informed by the adage “National in Form, Socialist in Content.” In the late Soviet period, amateur photographers, particularly in the Baltic Republics, developed their own ideas about the social and ideological purposes and utility of photography, informed by prevailing discourses about photography, but also regional styles and genres, and the emergence of fledgling nationalism. While their images were not necessarily outside the bounds of acceptable visual representation in the Soviet Union, they were also not exactly in line with the dominant trends in Soviet photojournalism, betraying their perceived social purpose as amateur photojournalists and producers of local documentary and indexical images. Combined with the unique political circumstances in the individual Baltic republics, and the persisting narrative of Soviet occupation of these formerly independent states, amateur photography reinforced disparity, localism and regional identity.

Jessica Werneke is a British Academy Newton International Fellow at Loughborough University and former Postdoctoral Researcher at the International Centre for the History and Sociology of World War II and its Consequences at the NRU Higher School of Economics in Moscow. She received her PhD in History from the University of Texas at Austin in May of 2015. Her past work explored the unique political and cultural context of the “Thaw” as well as its impact on photojournalism and amateur photography. Her current projects/research interests include a comparative study of amateur photography clubs in the Russian Federation and Baltic Republics in the late Soviet period, interpretations of Soviet photography theory, and a study of criminal cases against Latvian photographers. Jessica’s other research interests include Soviet amateur culture and gender and sexuality in modern Russian visual culture. Her recent publications include “Reimagining the History of the Avant-garde: Photography and the Journal *Sovetskoe foto* in the 1950s and Early 1960s,” published in *The Soviet and Post-Soviet Review* in 2017, and her latest article “An Introduction to the New York Public Library’s Post-Revolutionary Slavic, East European and Baltic Collection,” will appear in the journal *Slavic and East European Information Resources* later this year.

A Revolution in the Photobook: Susan Meiselas' *Nicaragua* **by Jessie Bond**

Saturday, 10th November, 2018 // 13:30-15:00 Panel 9 – Room 3.61

Published in 1981 Susan Meiselas' book *Nicaragua* presents the events of the Sandinista revolution that she witnessed and documented between June 1978 and July 1979. After hearing about the assassination of Pedro Joaquín Chamorro, the editor of opposition newspaper La Prensa in January 1978, Meiselas became interested in Nicaragua and travelled there independently. Through Magnum, her photographs of the popular uprising against the Somoza dictatorship were published in the mainstream news media including The New York Times, Geo, Time, Newsweek and Paris Match. Although this gave her images a public life, they only presented a dispersed and incoherent portrayal of the conflict. Publishing *Nicaragua* offered a way to produce a more complete narrative and distribute photographs that would not otherwise be seen, in a more permanent format. In this sense *Nicaragua* can be seen in the tradition of documentary photobooks published in protest, resistance and witness to the devastating impacts of conflict – from Robert Capa's *Death in the Making* (1938) to David Douglas Duncan's *I Protest!* (1968) and Philip Jones Griffiths' *Vietnam Inc.* (1971). However, in some ways *Nicaragua* also broke with this tradition, most obviously through the use of colour, which at the time was predominantly used for advertising and commercial photography, but also through the placement of text within the book. These decisions provoked criticism – notably from Martha Rosler who considered the book ineffective in terms of mobilising and informing opinion – but now, *Nicaragua* is hailed as a seminal example of an engaged documentary photobook.

Through a close reading of *Nicaragua*, this paper considers how the book format – including its physicality and its affordances as a designed object – has been used by Meiselas to develop a nuanced, sustained and – through the incorporation of multiple voices – reciprocal documentation of the Sandinista revolution. In particular, the book format offers a way for meaning to be developed through the selection and sequencing of a group of photographs, in contrast to the blunt and easy to manipulate meaning ascribed to the single photograph. This paper will consider the relationship between single images, such as 'Molotov Man' and 'Cuesto del Plomo', which have now become icons of both the civil war in Nicaragua and revolution more broadly, and the whole work that constitutes *Nicaragua*. Beyond its initial role – to circulate images that would not otherwise be seen – with the passing of time *Nicaragua* has also become a fixed reference point, in particular playing a significant role in Meiselas' return to Nicaragua to make the film *Pictures from a Revolution* (1991) which explored the legacies of her photographs. Considering *Nicaragua* in the context of two of Meiselas' other books, *Carnival Stripers* (1976) and *Kurdistan: In the Shadow of History* (1997), this paper suggests that the book format provides a particularly apt space to question and expand the role of the photographic image as a document of events, in relationship to history and as an agent for political and social commentary.

Jessie Bond is a research student at London College of Communication, University of the Arts London (UAL), where she is writing a history of conflict and the photobook and investigating how documentary photographers and photojournalists use the book format as an alternative platform to distribute images of conflict. She has an MA in Critical Writing in Art & Design from the Royal College of Art and her writing on contemporary art and photography has been published in magazines and journals including Photomonitor, Calvert Journal, Splash & Grab and This is Tomorrow.

The Lens of Oppression: "A Pair of Glasses" by Anna Maria Ortese and Carlo Damasco by Julia Okołowicz

Saturday, 10th November, 2018 // 13:30-15:00 Panel 8 – Lagoa Henriques auditorium

Anna Maria Ortese's (1914-1998) writing, manifesting, since the very beginning, a particular dedication to the poorest and the most oppressed social class, has always been acknowledged as leftist. Making use of the image of children or depicting the weak as an animal, creating a rich and unique bestiary, combining fantasy and a fierce realism, the Italian author has managed to express an independent philosophical and ethical thought.

Her most famous book, a collection of short-stories dedicated to the post-war Naples, *The Bay is Not Naples (Il mare non bagna Napoli)* was first published in 1953, and turned out to be a literary scandal, which cost her a non-written banishment from the city. Ortese's dedication and interest in *realism* and socio-economic issues of Southern Italy was the effect of collaboration with Gruppo Sud, an intellectual group gathered around the figure of Pasquale Prunas and the journal "The South" ("Sud"). While opening to a wider perspective of the intellectual Europe, the author proposed a reevaluation of neorealist tendencies. As Sharon Wood states: "Ortese differs so drastically from the politicized aesthetics of Neorealism, which sought moral regeneration for Italy through direct representation of the material and physical world; the reality which Neorealism takes for granted is rendered problematical and opaque in her work".

Considering Wood's statement, it is interesting to discuss *A Pair of Glasses (Un paio di occhiali)*, one of the most known short-stories of *The Bay is Not Naples*. It tells a story of a poor girl, Annarella, who receives, as a gift from Donna Rosa, a pair of glasses. The issues presented in the text refer not only to the problem of the purchase itself (the value of glasses equals the amount of money spent for the two weeks of food shopping), but also, through the image of lenses, demonstrate the problem of gaze and perspective. The young girl is, in fact, for the first time in her life, introduced to the extreme conditions she and her family live in. While depicting an ecstatic expectation of *seeing* and an immediate

disappointment, *A Pair of Glasses* turns out to be an *engagé* manifesto, and implicit comment on the mechanisms of oppression of the poor and a tale on gaining class consciousness.

The proposition of the paper consists in presenting the philosophy of Ortese, who still remains one of the greatest and least recognized Italian classics, in the context of the leftist Italian thought and Carlo Damasco's award winning film adaptation from 2001, maintained in (neo)realist, raw documentary aesthetics. While depicting a universal narration on oppression, it is crucial to debate the boundaries of political and aesthetic in Ortese's and Damasco's *A Pair of Glasses*, which, until this day, remains a valid lens on the condition of the poor in Southern Italy.

[1] Sharon Wood, ' "Such stuff as dreams are made on": Anna Maria Ortese (born 1914) and the Art of the Real', in *Italian Women's Writing: 1860-1994*, London 1995, p. 173.

Julia Okołowicz - graduated in Italian Studies and Musicology, currently PhD candidate in Italian Studies and MA student of Philosophy at the University of Warsaw. In the past few years, she's volunteered at Centro Studi – Archivio Pier Paolo Pasolini di Bologna, published translations of contemporary Italian prose, and papers in the field of Italian Studies and film music. Her research interests focus on the relationship between literature and philosophy. She teaches Italian language and culture at the University of Warsaw.

Topographies of Terror, Terrain Vague and the Blind Field in Post-Celtic Tiger Photography **by Justin Carville**

Saturday, 10th November, 2018 // 15:30-17:00 Panel 10 – Lagoa Henriques auditorium

In the closing years of what the nomenclature of the culture of global economics defined as the Celtic-Tiger, a number of Irish photographers increasingly began to turn to Ireland's post-agricultural and post-industrial landscapes to explore the social condition of Ireland's mythical economic prosperity. While landscape photography of various hues from picturesque tourist post-cards to contemporary art photography had historically been a feature of popular Irish visual culture, what was striking about this 'turn' to the landscape was the timing and geographical scope of the work by a number of photographic artists who re-positioned the landscape imaginary as a site of an oppositional visual culture. At the very moment when the Celtic-Tiger appeared to be at its height as an economic phenomenon and as a cultural force, several photographers began to project an image of Ireland as a geographical space physically and psychologically scared by forces beyond the perceptible reach of the camera. The margins of the urban and rural divide and

peripheral suburban communities were represented as liminal spaces caught between the arrested development of economic prosperity and the disquieting ordinariness of the everyday.

Drawing on Henri Lefebvre concept of the blind-field to describe how technocratic conceptualizations of space obscure the lived reality of urban landscapes, this paper discusses what I identify as the topographical turn in post-Celtic Tiger photography. Taking Ingasi de Solà-Morales Rubió's description of the affinity between photography and Terrain Vague in the visual culture of urbanization as a departure point, the paper argues that both the representation of post-Celtic Tiger topographies and the reconfiguring of a topographical style emerged as a critical representational strategy to explore the affects of globalization on urban and suburban space. The topographical turn in Irish photography is thus not simply about documenting the aesthetic and formal transformation of the Irish landscape, but providing a concentrated gaze and focusing of ocular attention on topographical change as the physical manifestation of much deeper cultural and political processes and crises to which society has become blinded.

Justin Carville teaches Historical and Theoretical Studies in Photography and is Chair of the Photography Programme at the Institute of Art, Design and Technology, Dun Laoghaire.

A former Government of Ireland Senior Research Scholar in the Humanities and Social Sciences, and a Government of Ireland Research Fellow in the Humanities and Social Sciences, he has been a recipient of a number of research and fellowship awards including most recently a Terra Foundation Fellowship (2018-2019) and a Moore Institute Research Fellowship at the Moore Institute for the Humanities and Hardiman Research Centre, National University of Ireland, Galway (2016-2017). Together with Professor Liam Kennedy he was a project leader on a three year project Photography and International Conflict: Histories/Theories/Practices. Funded by an IRCHSS Major Projects Grant, the project established the website photoconflict.org as an educational resource.

In addition to contributing to numerous exhibition catalogues and edited volumes he has published essays in; *Afterimage*, *Source*, *Circa*, *Next Level*, *The Journal of Early Popular Culture*, *The Journal of European Studies* and *Modernist Cultures*. He has guest edited a special Ireland themed issue of *The Journal of Early Popular Visual Culture* and an issue of the journal *Photographies* on the photographic image and globalization. His publications include *Photography and Ireland* (Reaktion, 2011) and as editor *Visualizing Dublin: Visual Culture, Modernity and the Representation of Urban Space* (Peter Lang, 2013). He is currently working a book project *The Ungovernable Eye: Photography, Race and Ireland*.

Imaging Albion: A Poetic Realism. Challenging perceptions of visual documentary in the North of England 1968 - 2008. Part Two: Where is their Voice? 'The Revolt of the Faeries and the Elves'

by Liz Johnston Drew

Saturday, 10th November, 2018 // 15:30-17:00 Panel 10 – Lagoa Henriques auditorium

For *The Left Conference* 2018 I would like to offer an analysis of a work of film to frame my continued concern with the impact of imposed change, especially of pernicious development, ecological and economic fluctuations on the environment, on place and people and representations of this. Also situating relevant works from Tish Murtha and Daniel Meadows in this context.

Once again I address neglected aspects of work from the AMBER film and photography collective, as evolving in the post war ferment of radical approaches, in cultural theory and practice, that were developing and disseminating from the late 1960s. Most pertinent manifestations of this include documentaries created by AMBER in, and importantly with, the highly skilled working class communities of the River Tyne in Northern England. My overall thesis is divided into three parts: *Home. Work. Play.*

Home: My previous paper provided an introduction to the history of the AMBER collective through an analysis of founder member Sirkka Liisa Konttinen's work *Byker*, an exemplar of photography as witness and activism.

Work: For this conference I provide an analysis of a very different piece from AMBER: *Glassworks*, a 16mm documentary. This is a production that manifests politics through the aesthetics of work.

Play: I will conclude with an application of radical theory on 'the revolt of the faeries and the elves' (Zipes) that I perceive in comparable works of documentary from Konttinen, Murtha and Meadows.

Liz Johnston Drew is staff at the School of Arts, Birkbeck College, University of London where she is a tutor, as well as course convenor of various modules in Arts and Humanities. Previous jobs in studios, slide and film collections result in much experience in working with analogue and digital material and methods. She is a member of various groups e.g. Birkbeck's [History and Theory of Photography Research Centre](#) and [Vasari Research Centre](#), the [Ph Photography Research Network](#), and has recently contributed research to the [Four Corners Archive Project](#)

Liz is also a PhD candidate (working with supervisors Dr Patrizia di Bello and Professor Steve Edwards)

The emancipatory road of *precarious images* in communities, as expanded cinema
by Madalena Miranda

Saturday, 10th November, 2018 // 10:45-12:30 Panel 6 – Lagoa Henriques auditorium

Can vernacular videos from digital social movements filmed and shared in visual online platforms emancipate the precariousness of digital imagery?

The digital images produced and shared in visual online platforms have been, as Hito Steyerl writes, “an errant idea, an itinerant image” (“In defense of the Poor Image”), and its “poor” entity part of a precarious ontology of the digital image, as popular, common, shared and technologically with low resolution, occupying the place of video technologies from the 70’s.

But the history of the political images, as Didi-Huberman notes, is made of “survivals” of these kind of visual *fireflies* (“La Survivance des Lucioles”, 2009), inhabiting now youtube.com, where collective visualities coexist and are composed (Rancière, 2001). Those vernacular videos of social movements like “Arab springs”, Portuguese “12M” movement, the Spanish 15M, or Occupy embody a contemporary political gesture and images, inherited of cinematic forms and aesthetics, but also of different multimodal practices and dissemination. The political potency of this statement is emancipated by Peter Snowdon from Ivan Illich’s conceptions (“Shadow Work”, Illich, 1981), that the “vernacular” languages and practices are part of an “ethics of subsistence” that enables autonomy into a community. Emancipating the vernacular collective images of a community, like those who have been in the streets filming and sharing its footage, can be part of an agency strategy of precarious contemporary existence, as collectives, as individuals, as images.

To address this hypothesis, the author will present her ongoing research, an audiovisual online platform for activist practice with 2011’s public digital footage, trying to establish a dialogue among these materials.

Madalena Miranda is a Portuguese documentary filmmaker, she lives and works in Lisbon.

She holds a degree in Communication Sciences, a Masters in Anthropology and is currently a PhD candidate in Digital Media, Audiovisual and Interactive Content in Nova University of Lisbon, Social Sciences and Humanities Faculty, with a fellowship from FCT / UT Austin Portugal, under the supervision of João Mário Grilo. She has directed several films, fiction and documentary that have won prizes and awards. Her films were screened in various film festivals among them in Les Screens Documentaires, IndieLisboa, DocLisboa or Oberhausen Film Festival.

The documentary work of Robert Capa as a political weapon serving the funding myths of the State of Israel **by Marc Lenot**

Friday, 9th November, 2018 // 10:00-11:30 Panel 1 – Main auditorium

70 years ago, on May 14, 1948, David Ben Gurion, set to announce officially the independence of Israel, waited for Robert Capa to be present in the room before starting his speech.

Capa is commonly regarded as one of the best war and photojournalists of the last century. Even though his reputation has been somewhat tarnished by recent investigations on some of his most famous photos, in Spain during the Civil War and in Normandy on D-Day, he remains a pillar of the documentary practice. This essay intends to analyse his work around the creation of the State of Israel in 1948/1950 and to demonstrate how his commitment on the side of the Israelis affected his work, and its reception.

While, for some, a traditional concept of impartial documentary objectivity would imply an attempt to show multiple sides of a story and to distinguish opinions from facts, it can be said that Capa (and others) did not really consider objectivity as an essential feature of their work. One should then focus on the social and political location of the photographer, on the medias in which his photos are published and on the discourse they accompany. Capa's Israel photographs were not created in a vacuum, as "purely documentary", but they were the product of the cultural context of their creation and of the political viewpoint taken by the photographer.

While Capa also produced an overt propaganda film ("The Journey"), we should concentrate here on his photographic work published in various magazines (*Illustrated*, *Look*, *Life*, ...). What was presented by the photographer, by his agency (Magnum) and by the publishers, as an "objective" news coverage had been in fact designed from the start as a conscious and deliberate contribution to the building of a myth.

Three main myths have been present in the Israeli discourse, from the start until today, and the essay will show how Capa not only illustrated them but contributed to their building and to their acceptance by Western audiences. First, Israel is a first-line defender of Western civilization against barbary, the uncivilized Arab attackers; Capa's choice of photographic subjects and respective treatment of Jewish Israelis and of Arabs in his photos are revealing.

Second, the Israeli “sabra” is a heroic soldier and settler/pioneer; this myth of a “new man” is profusely enacted in Capa’s portraits of young Israelis. Third, Israel is the Promised Land, a “land without people for a people without land” that the Jews will reclaim; Capa illustrates this theme abundantly through his photos and their legends, and he magnifies it.

Capa’s published work was an important factor in the legitimization of the creation of the State of Israel in the eyes and minds of Westerners (and in the parallel delegitimization of the Palestinians). His photographs were a political weapon strengthening the mythical narrative at the base of this nation.

Marc Lenot. After his studies at the École Polytechnique and the Massachusetts Institute of Technology, **Marc Lenot** (Saint-Étienne, 1948) worked as an economist and a strategy and recruiting consultant before reinventing himself as an art critic in 2005. For the last thirteen years, he has written an online reference blog on contemporary art, *Lunettes Rouges*, published by *Le Monde* (<http://lunettesrouges.blog.lemonde.fr/>).

In 2009, he obtained a Master’s Degree from the École des Hautes Études en Sciences Sociales with a dissertation on Czech photographer Miroslav Tichý. In 2016, he obtained a Ph. D. from the Université Paris 1 Panthéon-Sorbonne with a doctoral thesis on contemporary experimental photography, under the direction of Michel Poivert. His book on the same subject, “Jouer contre les Appareils”, was published in June 2017 by Éditions Photosynthèses in Arles (<http://photographie-experimentale.com/>).

He was the first “digital” member of AICA (International Association of Art Critics) in France; in March 2014, competing with nine other French art critics, his presentation of the work of the French-Ecuadorian artist Estefanía Peñafiel Loaiza won him the AICA France Prize, awarded by an international jury, and allowed him to edit the book “fragments liminaires” published by Les Presses du Réel (Dijon) in 2015.

He divides his time between Lisbon and Paris.

Mythologies of Mao(ism): Depictions of China and the ‘Cultural Revolution’ in European Cinema at the Dawn of Postmodernity (1967 – 1972) – Godard, Bellochio, Antonioni **by Matthew Mason**

Saturday, 10th November, 2018 // 13:30-15:00 Panel 8 – Lagoa Henriques auditorium

This study seeks to explore the curious historical moment in which the growing interest displayed by (Western) European leftist intellectuals in Mao’s China and the ‘Great Proletarian Cultural Revolution’ (1966 – 1976) can be seen to have simultaneously

occurred alongside the emergence of 'postmodernism' in the West. Although this peculiar connection (between Maoism and postmodernism) has already been briefly explored (Horung, 2015), I intend to further develop this fascinating yet extremely unstable relationship with a specific focus on a few filmic examples in European cinema taken from 1967 to 1972. As many intellectuals in this period were themselves growing disillusioned with the politics of their own various Western European Communist parties (e.g., PCF in France, PCI in Italy) the Chinese 'model' (prior to the now-well-documented accounts of its terror) would appear to have offered some hope to the Left (in the developed world) as a potential revolutionary strategy. European cinema at the time can be seen to have reflected this trend with films, in France and Italy in particular, concerning themselves with Mao, China and the Cultural Revolution. I intend to focus on Jean-Luc Godard's *La Chinoise* (1967), Marco Bellocchio's *La Cina é Vicina* (1967) and finally on Michelangelo Antonioni's *Chung Kuo Cina* (1972). I suppose that this period (1967 – 1972) marks the emergence of postmodernism in the West as has been roughly theorised by Fredric Jameson (1991), David Harvey (1989) and Perry Anderson (1998) and that it is, thus, then particularly interesting to witness the growing interest in Maoist China amongst the European Left intelligentsia (as reflected in this films) at the time. I suggest that the films further illustrate the changing (intellectual) opinion of China at the time with *La Chinoise* (1967), for example, displaying a somewhat naïve jubilation of Maoist China and *Chung Kuo Cina* (1972) offering a more sobering and complex view of the Cultural revolution whilst throwing open the (postmodern) debate on the (im)possibility of representing 'truth'. The subsequent diplomatic chaos which the film created (with the Chinese Communist Party completely rejecting the film as an example of Imperialist propaganda and threatening to cut of diplomatic relations with Italy due to its selection at the 1977 Mostra di Venezia) marks an interesting dispute between 'East' and 'West' during the Cold War and represents an often overlooked but potentially very fruitful area of research.

Matthew Mason is a PhD Candidate in Culture Studies at the Lisbon Consortium. He received a BA in French and Italian from Manchester Metropolitan University and an MA in International Relations from the University of Kent in Brussels. His research revolves around the work and theory of the Situationist International, the films of Jean-Luc Godard and the political implications of postmodernism.

David T. Hanson's *Waste Land* Series by Meghan Bissonnette

Saturday, 10th November, 2018 // 15:30-17:00 Panel 10 – Lagoa Henriques auditorium

The issue of aesthetics and representation has become key to discussions around environmental degradation and anthropogenic climate change, as images have the power

to raise awareness, instigate dialogue, and change consciousness. This paper will contribute to those discussions by examining the *Waste Land* series (1985-86) by American photographer David T. Hanson. For this series, Hanson documented 67 sites on the U.S. Environmental Protection Agency's (EPA) National Priorities List—also known as Superfund sites—some of the most hazardous sites designated by the EPA in need of remediation. Each location was photographed from an airplane, capturing not just the damaged terrain, but also surrounding areas. In displaying these works, Hanson adopts a triptych format to provide context for the photograph: the central aerial photograph is coupled with a U.S. Geological Survey topographic map that has been modified to designate the boundaries of the Superfund site, and an EPA fact sheet that outlines the history of the location and actions taken.

Hanson's work has often been associated with other contemporary photographers, such as Edward Burtynsky, J. Henry Fair, and David Maisel, who use aerial photography to document environmental degradation. Prior research focuses on their depictions of the toxic sublime and the aestheticization of waste, toxic pollution, and extraction industries. However, Hanson's works resist an aestheticized view of the environment, and don't always adhere to the conventions of the toxic sublime.

Instead, my paper will examine Hanson's work in the context of conceptual art and institutional critique practices of the 1960s and 1970s. In the use of government data and U.S. Geological Survey topographic maps, the *Waste Land* series aligns with what Benjamin Buchloh calls an "aesthetics of administration," that defined conceptual art practices of the '60s and '70s. Furthermore, Hanson's *Waste Land* series poses a critique of the role of American military, industries, and government bureaucracy in the environmental crisis, and it uses the language of military surveillance and government data to do so. In that respect, the series can be likened to institutional critique practices, such as works by Hans Haacke.

In my paper, I will analyze specific works from the *Waste Land* series, as well as Hanson's writings on the project. I will argue that Hanson's works appear to be a denotative, objective view of these Superfund sites; however, in his use of government fact sheets, aerial photography and topographic maps, he adopts the forms of military and bureaucratic data to de-stabilize the authority of these forms of documentation.

Furthermore, the use of language, data, and imaging technologies prompts the viewer to consider how issues of control and distancing are at the heart of the environmental crisis.

Hanson's *Waste Land* series is even more relevant today. Many of the sites documented are still on the Superfund list. Scientific research on climate change has greatly expanded. Furthermore, with the current government administration, the connections between government, industry and military, evident in Hanson's work, are today even more blurred.

Meghan Bissonnette is Assistant Professor of Art History and Art Gallery Director at Colorado Mesa University, in Grand Junction, Colorado. She received her PhD in Art History and Visual Culture from York University in Toronto, Canada. Her doctoral dissertation, "The Making of an American Sculptor: David Smith Criticism, 1938-1971"

examined the historiography of David Smith in relation to themes of labor, national identity, masculinity and exceptionalism, and was supported by a fellowship from the Social Sciences and Humanities Research Council of Canada. Her current research focuses on ruin imagery in modern and contemporary visual culture, and explores connections between depictions of classical, medieval, industrial and environmental ruins in film, photography, and visual art. Recent conference presentations include “The Aesthetics of Environmental Ruins,” (College Art Association, Los Angeles, 2018), and “Ruin Lust in Post-Apocalyptic Visual Culture,” (College Art Association, New York, 2017). Her article “Toxic Sublime and the Dilemma of the Documentary” in the June 2016 issue of *Seismopolite* addressed the ethics of ruin porn in aerial environmental photography. Her writing has also appeared in *PUBLIC*, *Fuse Magazine*, *Art Inquiries* (upcoming), and the *Journal of Art Historiography*.

Materialising Site **by Nela Milic**

Saturday, 10th November, 2018 // 10:45-12:30 Panel 6 – Lagoa Henriques auditorium

The Serbian uprising in '96/'97 was an attempt to overthrow dictatorship of president Milosevic after he annulled elections because of the victory of the opposition party. Ashamed by the unsuccessful outcome of their protest, the people of the capital Belgrade, where number of protesters reached 200,000 daily, have never produced an archive of photos, banners and graffiti, which emerged during these demonstrations. Scarce information on the Internet and the inability of the media to reveal the data gathered during the protest has left the public without the full account of the uprising. My project is that archive - the website of images, leaflets, badges, flags, vouchers, cartoons, crochets, poems etc, an online record of the elucidated protest available to the participants, scholars and the public. It is now a pedagogical tool exploring digital repositories and questioning the success of any documentary storage as a platform to capture the past.

The narratives of this event known as “The Winter of Discontent” have been locked within the community and there are only odd visual references hidden in people’s houses. My research generated them through interviews and image elicitation that looks at the uprising by analysing the accumulated historic relics. Presented in sections on the website (dates, artists, routes) and pages of art formats (poems, photos, badges), this overview of the geographical, political and social circumstances within which the protest’s artwork was produced demonstrates how it influenced the actions of the citizens.

This online package shifts the official narratives of conflict surrounding the area into only one possibility among others. It captures the failed revolution in Serbia under Milosevic since its beginnings, revealing the accomplishments of the academics, artists and citizens buried under the war stories that sealed the paradigm of violence to the Balkans...

Dr. Nela Milic is a Contextual and Theoretical Studies coordinator at School of Design, London College of Communication, University of the Arts London.

Picturing the Predator: Subverting the militarisation of vision **by Paul Lowe**

Friday, 9th November, 2018 // 15:00-16:30 Panel 5 – Main auditorium

Western military forces now use drones as ubiquitous weapons of warfare for the surveillance and targeting of ‘enemies of the state’ as a fundamental expression of the ‘War on Terror’. This covert form of combat deploys a language of sanitised, pinpoint accuracy on precisely defined military targets that is challenged by the realities of civilian casualties and dubious intelligence gathering activities that result in significant loss of innocent life. However, documenting this policy of drone usage poses substantial problems for visual artists as the strikes typically take place in remote inaccessible locations, and the operators and the drone technology itself is effectively invisible, hidden away in military bases whether in county or far away in the USA or Great Britain. In response to this challenge of representation, photographers have found alternative ways to depict the consequences of drone warfare in an attempt to question the ethics and the legality of this new form of conflict. Various strategies have been deployed to subvert the apparent invisibility of the weapon systems, with photographers finding strategies to instead make the use of drone and satellite technology hyper visible. Campaign groups have also used innovative ways to use the visual realm to undermine state claims that drone strikes cause minimum civilian casualties.

This paper will consider the work of a range of artists and activists including:

Mishka Henner who uses satellite imagery to make visible US and Western military sites that are otherwise hidden from view. Lisa Barnard, whose ‘Whiplash Transition’ examines the lives of US drone operators

Noor Berham’s work on the aftermath of drone strikes in Pakistan

James Bridle’s Instagram feed on satellite images of sites of drone strike sites

‘Not A Bug Splat’ who erected a giant portrait of a child to be seen by drone operators over Pakistan

Simon Norfolk who photographed the launch of military satellites that support the targeting system used by drones

Vladimir Miladanovic, who subverts the use of photography in the promotion, advertising and sales of drone technology by the Western Military industrial complex

Ariwars.org a collaborative, not-for-profit transparency project aimed both at tracking and archiving international military actions in conflict zones such as Iraq, Syria and Libya.

Human Rights Watch and Reprieve who use photography as an essential part of their campaigns to end drone strikes against civilians and targeted assassinations.

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

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

The Man in the Square: A Parody of Modern Individual by Rana İğneci Süzen and Gül Yaşartürk

Friday, 9th November, 2018 // 10:00-11:30 Panel 2 – Room 3.61

Ruben Ostlund's 2017 movie *The Square* ironically criticized the status of the individual in the modern society who was born, has advanced thanks to the Philosophy of Enlightenment, and focuses on the reason.

The modern individual is aloof in his own "safe zone" whose borders have been drawn by the enlightenment, lacking communication and distrustful to the other. On the other hand, the art practice supposed to carry him beyond being an uncompleted individual is on the brink of nonsense, for it has turned into an absolute object and lost its context at the point where the consumption society has reached. Displaying this awkwardness of being stucked between all these concepts in the movie *The Square*, Ruben Ostlund criticized the modern society and individual, resulting from the modern reason, from a wider perspective

in terms of contemporary art, men-women relationships, and most importantly the concept of “the other” which mostly includes refugees, foreigners and immigrants.

When setting his narrative, Ostlund places the contemporary art on the main axis of the film. Thus, the film strongly reveals that the individual has alienated himself, others, and the other who is out of the square and across the line. How much has modern man, who claims to have advanced thanks to the values of enlightenment and separates himself from the other, perhaps the “not enlightened” with a strong ego or a line/border, stepped forward from his primitive ancestors?

In this context, in our study “The Man in the Square: A Parody Of Modern Individual” we primarily discussed the relation between the enlightenment and the individual, and its current shape, referring to Max Horkheimer and Zygmunt Bauman's concepts. Secondly, we analyzed, with reference to Jean Baudrillard's concepts, that the contemporary art, which has become a product and a consumption object, has lost its meaning. Finally, within the context of the “square”, which the film was named after, describing the safe zone, we discussed “the others” (refugees, foreigners and immigrants) who cannot find a place for themselves in this zone, referring to Dominique Schnapper ve Daryush Shayegan's concepts.

Rana İğneci Süzen is a Doctor Faculty Member in the Faculty of Fine Arts, Department of Cinema and Television at Akdeniz University. She received her PhD at Dokuz Eylül University with the dissertation entitled “The Mental and Cultural Process Determining the Production of Meaning in the Films of Today's Turkey. In this study, she analyzed the processes of thought patterns, belonging to the eastern societies, which affect the film production and cinema, and the differences of these processes from modern thinking. She pursues her studies on the relationship between mentality, culture and cinema.

Gül Yaşartürk received her PHD in Dokuz Eylül University Institute of Fine Arts on “Identity Representations in Turkish Cinema”. A part of her PHD thesis was published with the title "Greeks in Turkish Cinema" by Agora Publishing (Agora Yayınları). She edited a book about other arts and cinema (And Cinema) and she prepared biographical book about a Turkish film director (Chiaroscuro: Umit Unal)

Her subjects of interests are gender and queer theory, masculinity and turkish cinema.

She is also film critic. She is currently member of Turkish Film Critics Association (SİYAD)

<http://aves.akdeniz.edu.tr/gulyasarturk/>

<http://siyad.org/author.php?id=120>

Re-inventing a new account of the past. Re-enactment as counter-history in Rithy Panh's *The Missing Picture* by Samuel Antichi

Friday, 9th November, 2018 // 12:00-13:30 Panel 3 – Main auditorium

It is certainly true that documentary cinema is an effective form of historical knowledge, official and personal memory, remembering, imagining and looking for meaning in the past time. My aim in this presentation is to attempt to demonstrate how cinematic re-enactment could intervene in the space of collective and personal memories by challenging concepts of history and through an audio-visual reconceptualization of historiography. In contrast to the constraining notions of recreation, repetition, replication or duplication of an original, the re-enactment builds on the earlier experience renewing and reworking past values, emotions and knowledge in and for contemporary conditions with its own singularity and specificity, rather than implying an immutable ideal of pure fidelity with the historical occurrences. I will primarily direct attention to cinematic re-enactment as a tool for reworking historical traumas, changing the essential concept of an event and its potential for representation, a vehicle of cultural memory, its function for the production or preservation of cultural and collective memory as well as of historical knowledge. Cinematic re-enactment could provide a strategy in order to explore how trauma wrecks on official and personal memories, reflecting upon how they can be part of how we know history, an experience, which has been repressed or unresolved but it still exercises influence in the present. By employing re-enactment as topic, technique and powerful mode concerning subject formation in order to figure traumatic historical events, which are inaccessible or un-representable in images, cinema encourages a post-traumatic historical consciousness, evoking icons, sentiments, emotions and meanings in the spectator. Reflecting upon the acceptability of the image and the nature of the "intolerable image" itself, as experience of pain and indignation, and how this is brought into the spectator's present, I will take into account Rithy Panh's *The Missing Picture* (*L'image manquante*, 2013). The director uses clay figurines representing himself, his family, and many others, placed in dioramas in order to re-create scenes regarding the brutal horrors perpetrated on his homeland by the genocidal Khmer Rouge regime, which stand in for the missing documentation of that period. There are not photographic or archival evidences, and the stock film footages included avoid the harsh realities of life at that time, therefore he inserts his clay figures into many of the black and white clips, in order to depict scenes from his memory and to create a counter documentation of history where one didn't exist before, making sure it is remembered. I think that this example clearly shows that fictional techniques in documentaries represent another relationship to the real, and in fact, they have the potential to enhance it. Through the complex relationship between the visible and the invisible, the film reflects upon how cinematic representation can create a counter-history, in contrast to propaganda images, the regime's image of totalitarianism, dictatorship and ideology.

Samuel Antichi. I am a PhD student at “La Sapienza” University of Rome, after attending a two-year Master Programme in Cinema Studies at the University of Stockholm, where I had the opportunity to work with Trond Lundemo (Associate Professor at the Department of Cinema Studies) in a meticulous research concerning the phenomenological experience of duration in slow cinema, which was the main focus of my Master Thesis. My current research focuses on re-enactments in documentary cinema, as a strategy in order to explore how trauma wrecks on official and personal memories, reflecting upon how they can be part of how we know history. I wrote academic papers as “Be Now Here: Verso un’archeologia delle pratiche immersive della visione” in *Fata Morgana*, Vol.33, (2017), pp.285-295 and I attended national conferences as *Cinema e identità italiana. Cultura visuale e immaginario nazionale fra tradizione e contemporaneità* (Convegno Internazionale di Studi di Roma Tre 28-29 November 2017) and an international one as ASMI (Association for the Study of Modern Italy) University of Warwick, 21-22 June 2018. Furthermore, I will attend the Summer School Film at University Babelsberg in Potsdam in September, with a presentation titled “Hirokazu Koreeda's After Life: The representation of memory and memory as representation”.

“Images with potential to change things”: The photobook as an arena of photographic authenticity by Sigrid Lien

Saturday, 10th November, 2018 // 13:30-15:00 Panel 9 – Room 3.61

In 2014 the Norwegian photojournalist Håvard Bjelland published an extraordinary book titled “Gi meg heller livet” (I’d rather have my life back). The title is a quote from Bjelland’s conversation with the Norwegian veteran soldier Tore Møller’s about his life and present situation. Møller, who was sent out on a military mission to Afghanistan in 1991, in service of the peace-promoting nation Norway, returned psychologically traumatized for life. The quote reflects his experience of being powerless, ignored and forgotten in relation to Norwegian authorities. Rather than any economic compensation, he simply wants his life back.

Tore Møller was not the only Norwegian soldier who came back with severe psychological and physical injuries after having served in Afghanistan, Irak, Saudi-Arabia, Libanon, Makedonia or Bosnia for United Nations, NATO and Norway. By documenting their situation, the renowned photojournalist, Bjelland, has aimed at giving them visibility in a society where their war experiences are unknown and their lives mostly unseen. According to Bjelland, he wants to create images with the potential “to change things”.

In the recent debates documentary is claimed to be a genre, which is deeply problematic – if not in itself in crisis. The alleged crisis and lost authenticity of documentary photography has recently become even more acute as we are now faced with the so-called “post-truth

condition” which threatens both institutions and epistemologies vital to liberal democracies. Even so, as I will argue in this paper, photography has qualities to reach beyond the words in public debate. My paper will explore the recent emergence of “slow photography” projects in Norway, with particular attention to the revitalization of the authenticity of photography through the photobook as a publication platform. It questions whether this revitalization, and the urge for a new slowness and authenticity, may be seen, not only as a critical response to the digitization of photography and a public space dominated by a multitude of quickly disseminated images, but also as an attempt by photographers to fight back, and to restore the faith in the truthfulness and authenticity of photographs aimed at documenting the world around us.

Sigrid Lien (b. 1958) is professor in art history and photography studies at the University of Bergen, Norway. Project leader for the Norwegian team in the HERA-project PhotoClec (Museums, Colonial past and Photography) 2010-2012, and for the project “Negotiating History: Photography in Sámi Culture», funded by the Norwegian Research Council (2014-2017). Has published extensively on nineteenth century as well as modern and contemporary photography. Recent publications include *Uncertain Images: Museums and the Work of Photographs*, Ashgate 2014, (with Elizabeth Edwards) and *Pictures of Longing. Photography in the History of the Norwegian U.S.-migration*, University of Minnesota Press 2018.

Mediating Difference at the (Post-)Industrial Periphery: Exit Photography Group’s *Survival Programmes in Britain’s Inner Cities* by Stephanie King

Saturday, 10th November, 2018 // 13:30-15:00 Panel 9 – Room 3.61

Fifty years ago, on April 20th 1968, the British Conservative MP Enoch Powell delivered his “Rivers of Blood” speech; a deeply jingoistic address that sought the repatriation of migrants from the West Indies and South-East Asia who were, according to Powell, culturally incompatible with the British way of life. ‘Quickly,’ as Exit Photography Group observe in the preface to their 1982 photobook, *Survival Programmes in Britain’s Inner Cities*, ‘race and the inner city became major political issues.’ In a reactive response, in May ’68, the then Prime Minister Harold Wilson hastily launched the Urban Programme; a set of government initiatives aimed at arresting the socio-economic decline of Britain’s inner cities; militating against, by implication, the eruption in Britain of upheavals akin to those taking place across Europe, most notably, in Paris. Thus, a moment of protest in Europe was met by the British Government with a haphazard gesture of reactionary paternalism. If May ’68 had produced, in Europe, a flash of transparency, then in Britain,

'68 was a moment of relative opacity, during which social relationships became increasingly obscure.

It is with this fraught context in mind that I want to turn to Exit Group's *Survival Programmes in Britain's Inner Cities*: a photobook comprised of 97 monochrome photographs juxtaposed with the transcribed oral testimonies of those "raced", classed and gendered "Others" whom Exit Group designate the 'less acceptable face of capitalism.' Shot over the duration of six years – between 1974 and 1979 – the book was conceived as a critique of the Government's Urban Programme, as well as a dialectical interrogation of the tensions compounded by Powell's jingoistic speech, and the mainstream press that had mobilised and materialised his xenophobic rhetoric. Indeed, Exit Group frame their project in a way that is both inherently political and explicitly anti-capitalist. Yet, *Survival Programmes* is not unproblematic. The transcripts themselves are loaded with antagonisms and riddled with refutations, revisions, dead-ends and moments of profound misremembrance, many of which echo Powell's rhetoric on post-colonial decline.

Yet, by betraying the complexities of the emergent socio-political situation, Exit Group work to negate the idealistic platitudes pertaining to community and class that have typically formed the kernel of representations of the excluded and their historicization. While at the same time, any notion of an "essential" Britishness, is subject to intense scrutiny. In fact, contrary to appearances, I want to argue that *Survival Programmes* functions politically and instrumentally as a primer or a 'programme' for cultural resilience based upon the experiential knowledge ascertained from the collective experience of socio-spatial marginalisation that the book records. In addition, fifty years on from the Urban Programme and in the wake of the recent Windrush scandal, I want to think about how we might mobilise *Survival Programmes* in the present, to trouble the unfolding political narrative being produced by an increasingly hardline Conservative government.

Stephanie King is a PhD candidate in the History of Art Department at UCL. She completed her MA, also in History of Art, at UCL in 2014. Before this, Stephanie studied for her undergraduate degree at Plymouth University. Her review of Peter Dench's exhibition *A1: Britain on the Verge*, is forthcoming in the journal *Object*. She co-organised the conference 'Decolonising History: Representations of Conflict in a "Post-war" Europe', an event which took place as part of UCL's Centre for the Study of Contemporary Art's Spring Programme 2017. Her MA thesis 'Against Hegemony: (Re)Framing the 'un- and under-employed' in Exit Photography Group's *Survival Programmes in Britain's Inner Cities*' was awarded the Oxford Art Journal Dissertation Prize in 2014.

Experiments in cinema and militant video: the beginnings of a theory by Susana Mouzinho

Saturday, 10th November, 2018 // 13:30-15:00 Panel 8 – Lagoa Henriques auditorium

From 1968 to 1978, cinema and video as tools for an image guerrilla in a period of turmoil, dissidence and struggles for liberation was a project of Jean-Luc Godard's, always balancing between theory and practice. Godard's position is not without its fallacies, entangled in a socio-political context that places it in direct confrontation with a colonialist and (post)colonialist, State cinema and television.

From his experiences in Canada (Abitibi) and Mozambique, I will talk about the 'blindness' entailed in producing and capturing these fugitive images, of emergence and emergency involved in a project of political filmmaking that sought to challenge the normativity of image creation and places of enunciation inherent to the filmmaking praxis itself. The 'constitutive character of representation', as Stuart Hall formulated is here somewhat complicated, at the dawn of what were new experiments and aspirations for the moving image.

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Farocki/Steyerl: The Documentary of Algorithmic Realism by Ying Sze Pek

Friday, 9th November, 2018 // 15:00-16:30 Panel 5 – Main auditorium

Drawing on research for my dissertation-in-progress, "Hito Steyerl: Documentary Expanded: 1994-2015," my proposed contribution to "The Left Conference" will be a paper on the documentary in the field of twenty-first century art which comprises two parts. Firstly, I will sketch out the terms of what was named a "documentary turn" in the late 1990s and 2000s by cultural commentators including Mark Nash, Jan Verwoert, and Hito Steyerl and, following them, art historians including T.J. Demos and Julian Stallabrass. I will argue that this renewed documentary discourse served to articulate what I call an operational understanding and a rhetorical use of the "documentary" as a concept, rather than a genre or stylistic sense of the term. Secondly, through analyses of two video installations by the German filmmaker-artists Harun Farocki and Hito Steyerl, I will show how such ideas of the documentary might be carried forward into the era of digital capitalism.

Briefly reconstructing the positions of art critics from the late 1990s and early 2000s, while paying close attention to German-language publications and responses to the Documenta X and 11 exhibitions, I will suggest a means of periodizing and categorizing the documentary's reemergence. Conscious of the limits of iconic resemblance and the provisionality of any act of representation, I will argue that documentarians of the 1990s and 2000s nonetheless had an operative understanding of the term, for they stood by what Allan Sekula termed a "realist epistemology" – the existence of an objective external reality and the possibility of establishing truth claims through mediatic representations. The "documentary turn," I further contend, constituted a renewed engagement with questions of photographic *and* cinematic *realism* under considerably different terms from the previous significant instance of a documentary discourse in art: the "critical documentary" alignment of American post-Conceptual photographic practices in the late 1970s and '80s.

Theorists of digital photography and moving images have downplayed the representational paradigms that photography, film, and video have been associated with. Traditionally allied with correspondence theories of representation, documentary theories of photography and moving images would have to look for alternative logics. In the second part of my paper, I will analyze Farocki's video installation *Eye/Machine I-III* (2001-3) alongside Steyerl's video *How Not To Be Seen A Fucking Didactic .MOV File* (2013). Featuring digital or postproduced images which necessarily exceed semiotic analyses, I will examine the two works through the lens of the artists' preferred identification and commitment as documentarians. I will show how Farocki's and Steyerl's works negotiate the limits and potentials of representation and representability under digital visuality, and why Farocki's figure-less and abstract images, and Steyerl's composite images, may be considered documentary forms. Following Villem Flusser's theorization of photography and Fredric Jameson's remarks on realism under financial capitalism, as well as Mark J. P. Taylor's idea of "subjunctive documentary," I shall contend that Farocki's and Steyerl's works may constitute *representations of algorithmic realism*, which necessarily entail an expanded understanding of the documentary commensurate to social realities and technological developments in the twenty-first century.

Ying Sze Pek. A doctoral candidate at Princeton University's Department of Art and Archaeology, **Ying Sze Pek's** research focuses on German art in the twentieth and twenty-first centuries. She has research interests in media theory, film studies, the history of photography, theories of the documentary and of realism, and Frankfurt School critical theory and its legacies. From 2017 to 2019, she is an associated doctoral student of the DFG (*Deutsche Forschungsgemeinschaft*) Research Training Group "Cultures of Critique" at Leuphana Universität Lüneburg, where she is working on her dissertation, "Documentary Expanded: The Work of Hito Steyerl, 1994-2015." Her dissertation research has been recently recognized with a DAAD Fellowship (2018-19).

Pek received her B.A. from Yale University and an M.A. in the History of Art from University College London, and has studied at Humboldt-Universität zu Berlin's Institute of Art and Visual History.