

# Seventh International Conference on The Image

*Face Value – Personification and Identity in a Post-digital Age*

1-2 SEPTEMBER 2016 | LIVERPOOL SCHOOL OF ART AND DESIGN, LIVERPOOL JOHN MOORES UNIVERSITY  
LIVERPOOL, UK | [ONTHEIMAGE.COM](http://ONTHEIMAGE.COM)



# Seventh International Conference on The Image

*“Face Value—Personification and Identity in a Post-digital Age”*

Art and Design Academy, Liverpool John Moores University | Liverpool, UK  
1-2 September 2016



  
institute of cultural capital

**Liverpool  
Biennial**

**FACELAB**   
Chronological Identification | Forensic Art

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 COMMON GROUND

**Seventh International Conference on the Image**

[www.ontheimage.com](http://www.ontheimage.com)

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Designed by Ebony Jackson

Cover image by Phillip Kalantzis-Cope

Dear Image Conference Delegates,

Welcome to Liverpool and to the Seventh International Conference on the Image. The Image Knowledge Community—its conference, journal, and book imprint—was created to explore the nature and functions of images and image making.

Founded in 2010, The Image Knowledge Community is brought together around a shared interest in the nature and function of image making and images. The inaugural conference was held at the University of California, Los Angeles, USA in December 2010 and has since been hosted: in collaboration with the San Sebastian Film Festival at the Kursaal Conference Palace in San Sebastián, Spain, 2011; in partnership with the Mediations Biennale and the Higher School of Humanities and Journalism in Poznań, Poland, 2012; at the University Center, Chicago, USA, 2013; at Freie Universität Berlin in Berlin, Germany, 2014; and at the University California, Berkeley, USA, 2015. Next year, we are honored to hold the conference alongside the 57th International Art Exhibition of La Biennale di Venezia in cooperation with Venice International University, 31 October-1 November 2017, in Venice, Italy.

Conferences can be ephemeral spaces. We talk, learn, get inspired, but these conversations fade with time. This Knowledge Community supports a range of publishing modes in order to capture these conversations and formalize them as knowledge artifacts. We encourage you to submit your research to *The International Journal of the Image*. We also encourage you to submit a book proposal to The Image Book Imprint.

In partnership with our Editors and Community Partners The Image Knowledge Community is curated by Common Ground Publishing. Founded in 1984, Common Ground Publishing is committed to building new kinds of knowledge communities, innovative in their media and forward thinking in their messages. Common Ground Publishing takes some of the pivotal challenges of our time and builds knowledge communities which cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of humanities, the nature of interdisciplinarity, the place of the arts in society, technology's connections with knowledge, the changing role of the university—these are deeply important questions of our time which require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations. Common Ground is a meeting place for people, ideas, and dialogue. However, the strength of ideas does not come from finding common denominators. Rather, the power and resilience of these ideas is that they are presented and tested in a shared space where differences can meet and safely connect—differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. These are the kinds of vigorous and sympathetic academic milieus in which the most productive deliberations about the future can be held. We strive to create places of intellectual interaction and imagination that our future deserves.

I want to thank our partners and Local Committee who have poured such a phenomenal amount of work into this conference, including Professor Caroline Wilkinson and Pauline Whitehead at the Liverpool School of Art & Design, Liverpool John Moores University; Professor Simeon Yates and Susan Potts at the Institute of Cultural Capital; and Dr. Joasia Krysa at the Liverpool Biennial. I'd also like to thank my Image Knowledge Community colleagues, Jeremy Boehme, Emily Kasak, Kimberly Kendall, and Caitlyn Schmid, who have put such a significant amount of work into this conference.

We wish you all the best for this conference, and we hope it will provide you every opportunity for dialogue with colleagues from around the corner and around the globe.

Yours sincerely,



Dr. Phillip Kalantzis-Cope  
Director, Common Ground Publishing



## Our Mission

Common Ground Publishing aims to enable all people to participate in creating collaborative knowledge and to share that knowledge with the greater world. Through our academic conferences, peer-reviewed journals and books, and innovative software, we build transformative knowledge communities and provide platforms for meaningful interactions across diverse media.

## Our Message

Heritage knowledge systems are characterized by vertical separations—of discipline, professional association, institution, and country. Common Ground identifies some of the pivotal ideas and challenges of our time and builds knowledge communities that cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of the humanities, the nature of interdisciplinarity, the place of the arts in society, technology's connections with knowledge, the changing role of the university—these are deeply important questions of our time which require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations. Common Ground is a meeting place for these conversations, shared spaces in which differences can meet and safely connect—differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. We strive to create the places of intellectual interaction and imagination that our future deserves.

## Our Media

Common Ground creates and supports knowledge communities through a number of mechanisms and media. Annual conferences are held around the world to connect the global (the international delegates) with the local (academics, practitioners, and community leaders from the host community). Conference sessions include as many ways of speaking as possible to encourage each and every participant to engage, interact, and contribute. The journals and book imprint offer fully-refereed academic outlets for formalized knowledge, developed through innovative approaches to the processes of submission, peer review, and production. The knowledge community also maintains an online presence—through presentations on our YouTube channel, monthly email newsletters, as well as Facebook and Twitter feeds. And Common Ground's own software, **Scholar**, offers a path-breaking platform for online discussions and networking, as well as for creating, reviewing, and disseminating text and multi-media works.

# The Image Knowledge Community

*Interrogating the nature and  
functions of images and image making*



The Image Knowledge Community is brought together around a shared interest in the nature and function of image making and images. The community interacts through an innovative, annual face-to-face conference, as well as year-round online relationships, a peer reviewed journal, and a book imprint—exploring the affordances of the new digital media.

## Conference

The conference is built upon four key features: internationalism, interdisciplinarity, inclusiveness, and interaction. Conference delegates include leaders in the field as well as emerging scholars, who travel to the conference from all continents and represent a broad range of disciplines and perspectives. A variety of presentation options and session types offer delegates multiple opportunities to engage, to discuss key issues in the field, and to build relationships with scholars from other cultures and disciplines.

## Publishing

The Image Knowledge Community enables members to publish through two media. First, community members can enter a world of journal publication unlike the traditional academic publishing forums—a result of the responsive, non-hierarchical, and constructive nature of the peer review process. *The International Journal of the Image* provides a framework for double-blind peer review, enabling authors to publish into an academic journal of the highest standard. The second publication medium is through the book imprint, The Image, publishing cutting edge books in print and electronic formats. Publication proposal and manuscript submissions are welcome.

## Community

The Image Knowledge Community offers several opportunities for ongoing communication among its members. Any member may upload video presentations based on scholarly work to the community YouTube channel. Monthly email newsletters contain updates on conference and publishing activities as well as broader news of interest. Join the conversations on Facebook and Twitter, or explore our new social media platform, **Scholar**.



Examining the nature and form of the image as a medium of representation

## Theme 1: The Form of the Image

- The mass media
- The grammar of the visual
- The image as text
- The image as art
- Image techniques
- The cognitive science of perception
- Visualization
- Technologies and techniques of representation
- Multimodality: image in relation to language, space, gesture, and object
- Moving images: cinema, television, video, animation
- Visual arts practices
- Photography
- The moving image
- Aspects of vision: viewpoint, perspective, interest
- Digital capture and manipulation of images
- Archiving the image
- Discovering the image: databases, social media, tagging, folksonomy, taxonomy

Investigating image making processes and spaces of image representation

## Theme 2: Image Work

- The 'new': digital and social media
- Cinema and television: traditional and new
- Image on the internet
- Corporations in the image business
- Selling the image
- The amateur artist or photographer
- Branding, logos, and advertising
- Artist or image-maker as professional
- Commercial galleries, art dealers, and image libraries

Exploring the social effects of the image

## Theme 3: The Image in Society

- Arts and image communities
- Image galleries and museums
- The image in media, communications, and advertising
- The image in architecture
- The image as commercial artifact, information, and propaganda
- Images in security and surveillance
- The role of the viewer
- Learning to represent in images
- Images in the service of learning
- Reading and interpreting images
- The past, present, and future of the image





## The Defining Image

The foundations of our species being, and the narratives of species history are marked by imagery—the parietal, megalithic art, and body art of first peoples, the iconography and symbology of religions, the graphic-representational roots of writing. We are, uniquely in natural history, the symbolic species. And within our peculiar species history, the development of capacities to create images parallel speaking and precede writing.

Since the beginnings of modernity, however, we have increasingly focused our attention on language as our species-defining characteristic. After half a millennium where the power and prestige of language has held sway, we may be in the cusp of a return of the visual, or at least a multimodality in which image and text are deeply inveigled in each other's meanings. This can in part be attributed to the affordances of the new communications environment. As early as the mid twentieth century, photolithography put image and text conveniently back onto the same page. Then, since the mid 1970s, digitized communications have brought image, text, and sound together into the same manufacturing processes and transmission media.

## The Image of Transformation: Properties of Consequence

The image has several key properties, of interest to the participants in this knowledge community. The first is its empirical connection with the world—telling something of the world, reflecting the world. It re-presents the world. How does it do this? What are its techniques? What are its mediations? What kinds of 'truth' can we have in images?

A second property of consequence—the image has a normative loading. No image can ever solely be a reflection on the world. It is also a perspective on the world, an orientation to the world. This is because it is the incidental outcome of an act of design. It is the product of an act of human agency. An interested image-maker takes available resources for meaning (visual grammars, fabrication techniques, and focal points of attention), undertakes an act of designing (the process of image-making), and in so doing re-images the world in a way that it has never quite been seen before. The human agent is central.

To the extent that no two conjunctions of human life experience are ever precisely the same, interests and perspectives in imaging are infinitely varied. In fact, across the dimensions of material conditions (social class, locale, family); corporeal attributes (age, race, sex, sexual orientation, and physical and mental abilities); and symbolic differences (culture, language, gender, affinity, and persona) variations in perspective are frequently paramount, the focal purpose or implicit agenda of the imaging agent.

For viewers, too, every image is seen through available cultural and technical resources for viewing, seen in a way particular to their interest and perspective. The act of viewing transforms both the image and its world. From a normative perspective then, how do interest, intention, motivation, perspective, subjectivity, and identity intertwine themselves in the business of image-making? And what is the role of the viewer in reframing and revisualizing the image?

And a third property of consequence—the image is transformational. Its potentials are utopian. We see (the empirical). We visualize (the normative). We imagine (the utopian). There is a more-than-fortuitous etymological connection between 'image' and 'imagination'. Images can be willed. Images speak not just of the world, but to the world. They can speak to hopes and aspirations. The world reseen is the world transformed. What's in the imagination for now, can become an agenda for practice and politics tomorrow. Imagination is the representation of possibility.





## About

The Image Knowledge Community is dedicated to the concept of independent, peer-led groups of scholars, researchers, and practitioners working together to build bodies of knowledge related to topics of critical importance to society at large. Focusing on the intersection of academia and social impact, The Image Knowledge Community brings an interdisciplinary, international perspective to discussions of new developments in the field, including research, practice, policy, and teaching.

## Membership Benefits

As an Image Knowledge Community member you have access to a broad range of tools and resources to use in your own work:

- Digital subscription to *The International Journal of the Image* for one year.
- Digital subscription to the book imprint for one year.
- One article publication per year (pending peer review).
- Participation as a reviewer in the peer review process, with the opportunity to be listed as an Associate Editor after reviewing three or more articles.
- Subscription to the community e-newsletter, providing access to news and announcements for and from the knowledge community.
- Option to add a video presentation to the community YouTube channel.
- Free access to the **Scholar** social knowledge platform, including:
  - ◊ Personal profile and publication portfolio page
  - ◊ Ability to interact and form communities with peers away from the clutter and commercialism of other social media
  - ◊ Optional feeds to Facebook and Twitter
  - ◊ Complimentary use of **Scholar** in your classes—for class interactions in its Community space, multimodal student writing in its Creator space, and managing student peer review, assessment, and sharing of published work.



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OnTheImage](http://www.facebook.com/OnTheImage)

[@ontheimage](https://twitter.com/ontheimage)

[#ICOTI16](https://twitter.com/ICOTI16)

## Present and Participate in the Conference

You have already begun your engagement in the community by attending the conference, presenting your work, and interacting face-to-face with other members. We hope this experience provides a valuable source of feedback for your current work and the possible seeds for future individual and collaborative projects, as well as the start of a conversation with community colleagues that will continue well into the future.

## Publish Journal Articles or Books

We encourage you to submit an article for review and possible publication in the journal. In this way, you may share the finished outcome of your presentation with other participants and members of the community. As a member of the community, you will also be invited to review others' work and contribute to the development of the community knowledge base as an Associate Editor. As part of your active membership in the community, you also have online access to the complete works (current and previous volumes) of the journal and to the book imprint. We also invite you to consider submitting a proposal for the book imprint.

## Engage through Social Media

There are several ways to connect and network with community colleagues:



**Email Newsletters:** Published monthly, these contain information on the conference and publishing, along with news of interest to the community. Contribute news or links with a subject line 'Email Newsletter Suggestion' to [support@ontheimage.com](mailto:support@ontheimage.com).



**Scholar:** Common Ground's path-breaking platform that connects academic peers from around the world in a space that is modulated for serious discourse and the presentation of knowledge works.



**Facebook:** Comment on current news, view photos from the conference, and take advantage of special benefits for community members at: <http://www.facebook.com/OnTheImage>.



**Twitter:** Follow the community [@ontheimage](https://twitter.com/ontheimage) and talk about the conference with [#ICOTI16](https://twitter.com/ICOTI16).



**YouTube Channel:** View online presentations or contribute your own at <http://commongroundpublishing.com/support/uploading-your-presentation-to-youtube>.



The principal role of the Advisory Board is to drive the overall intellectual direction of The Image Knowledge Community and to consult on our foundational themes as they evolve along with the currents of the field. Board members are invited to attend the annual conference and provide important insights on conference development, including suggestions for speakers, venues, and special themes. We also encourage board members to submit articles for publication consideration to *The International Journal of the Image* as well as proposals or completed manuscripts to The Image Book Imprint.

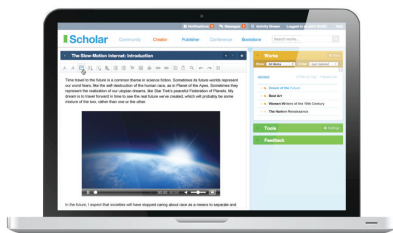
We are grateful for the continued service and support of the following world-class scholars and practitioners.

- **Tressa Berman**, California College of the Arts, San Francisco, USA
- **Howard Besser**, New York University, New York City, USA
- **Bryan Wai Ching Chung**, Academy of Visual Arts, Hong Kong Baptist University, Hong Kong
- **David Cubby**, University of Western Sydney, Sydney, Australia
- **Melissa Deitz**, University of Western Sydney, Sydney, Australia
- **Samantha Edwards-Vandenhoeck**, University of Western Sydney, Sydney, Australia
- **Owen Evans**, Edge Hill University, Ormskirk, UK
- **Allison Gill**, University of Western Sydney, Sydney, Australia
- **Erkki Huhtamo**, Design Media Arts, University of California, Los Angeles, USA
- **Dina Iordanova**, Provost, St Leonards College, University of St Andrews, St Andrews, Scotland
- **Douglas Kellner**, University of California, Los Angeles, USA
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- **Mario Minichiello**, The University of Newcastle, Newcastle, Australia
- **Rachel Morley**, University of Western Sydney, Sydney, Australia
- **Vaughan Dai Rees**, UNSW Art & Design, Sydney, Australia
- **Colin Rhodes**, Sydney College of the Arts, University of Sydney, Sydney, Australia
- **Arianne Rourke**, UNSW Art & Design, Sydney, Australia
- **Kaye Shumack**, University of Western Sydney, Australia
- **Becky Smith**, School of Theater, Film and Television, University of California, Los Angeles, USA
- **Marianne Wagner-Simon**, Director, Freies Museum Berlin, Germany

## A Social Knowledge Platform

### Create Your Academic Profile and Connect to Peers

Developed by our brilliant Common Ground software team, **Scholar** connects academic peers from around the world in a space that is modulated for serious discourse and the presentation of knowledge works.



### Utilize Your Free Scholar Membership Today through

- Building your *academic profile* and list of published works.
- Joining a community with a *thematic or disciplinary focus*.
- Establishing a new knowledge community *relevant to your field*.
- Creating *new academic work* in our innovative publishing space.
- Building a *peer review network* around your work or courses.

### Scholar Quick Start Guide

1. Navigate to <http://cgscholar.com>. Select [**Sign Up**] below 'Create an Account'.
2. Enter a "**blip**" (a very brief one-sentence description of yourself).
3. Click on the "**Find and join communities**" link located under the YOUR COMMUNITIES heading (On the left hand navigation bar).
4. Search for a community to join or create your own.

### Scholar Next Steps – Build Your Academic Profile

- **About:** Include information about yourself, including a linked CV in the top, dark blue bar.
- **Interests:** Create searchable information so others with similar interests can locate you.
- **Peers:** Invite others to connect as a peer and keep up with their work.
- **Shares:** Make your page a comprehensive portfolio of your work by adding publications in the Shares area - be these full text copies of works in cases where you have permission, or a link to a bookstore, library or publisher listing. If you choose Common Ground's hybrid open access option, you may post the final version of your work here, available to anyone on the web if you select the 'make my site public' option.
- **Image:** Add a photograph of yourself to this page; hover over the avatar and click the pencil/edit icon to select.
- **Publisher:** All Common Ground community members have free access to our peer review space for their courses. Here they can arrange for students to write multimodal essays or reports in the Creator space (including image, video, audio, dataset or any other file), manage student peer review, co-ordinate assessments, and share students' works by publishing them to the Community space.

## A Digital Learning Platform

Use **Scholar** to Support Your Teaching

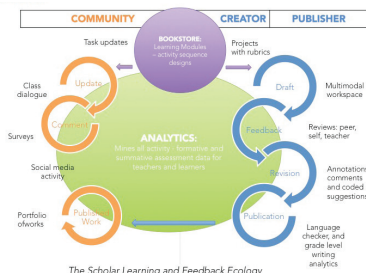
**Scholar** is a social knowledge platform that *transforms the patterns of interaction in learning by putting students first*, positioning them as knowledge producers instead of passive knowledge consumers. **Scholar** provides scaffolding to encourage making and sharing knowledge drawing from multiple sources rather than memorizing knowledge that has been presented to them.

**Scholar** also answers one of the most fundamental questions students and instructors have of their performance, “How am I doing?” Typical modes of assessment often answer this question either too late to matter or in a way that is not clear or comprehensive enough to meaningfully contribute to better performance.

A collaborative research and development project between Common Ground and the College of Education at the University of Illinois, **Scholar** contains a knowledge community space, a multimedia web writing space, a formative assessment environment that facilitates peer review, and a dashboard with aggregated machine and human formative and summative writing assessment data.

The following **Scholar** features are only available to Common Ground Knowledge Community members as part of their membership. Please email us at [support@cgscholar.com](mailto:support@cgscholar.com) if you would like the complimentary educator account that comes with participation in a Common Ground conference.

- Create projects for groups of students, involving draft, peer review, revision, and publication.
- Publish student works to each student’s personal portfolio space, accessible through the web for class discussion.
- Create and distribute surveys.
- Evaluate student work using a variety of measures in the assessment dashboard.



**Scholar** is a generation beyond learning management systems. It is what we term a *Digital Learning Platform*—it transforms learning by engaging students in powerfully horizontal “social knowledge” relationships. **For more information, visit: <http://knowledge.cgscholar.com>.**

# The Image Journal

*Committed to being a definitive  
resource interrogating the nature and  
functions of image making and images*



## Indexing

Art Abstracts (EBSCO)  
Art Full Text (EBSCO)  
Art Index (EBSCO)  
Art Source (EBSCO)  
The Australian Research Council (ERA)

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CGP

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September, December)

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9% (2015)

## Community Website:

[ontheimage.com](http://ontheimage.com)

## Bookstore:

[ijx.cgpublisher.com](http://ijx.cgpublisher.com)

## About

*The International Journal of the Image* interrogates the nature of the image and functions of image making. This cross-disciplinary journal brings together researchers, theoreticians, practitioners, and teachers from areas of interest including: architecture, art, cognitive science, communications, computer science, cultural studies, design, education, film studies, history, linguistics, management, marketing, media studies, museum studies, philosophy, photography, psychology, religious studies, semiotics, and more.

*The International Journal of the Image* is peer-reviewed, supported by rigorous processes of criterion-referenced article ranking and qualitative commentary, ensuring that only intellectual work of the greatest substance and highest significance is published.

## Editor



**David Cubby**, School of Humanities and Communication Arts, University of Western Sydney, Sydney, Australia

## Associate Editors

Articles published in *The International Journal of the Image* are peer reviewed by scholars who are active members of The Image Knowledge Community. Reviewers may be past or present conference delegates, fellow submitters to the journal, or scholars who have volunteered to review papers (and have been screened by Common Ground's editorial team). This engagement with the knowledge community, as well as Common Ground's synergistic and criterion-based evaluation system, distinguishes the peer review process from journals that have a more top-down approach to refereeing. Reviewers are assigned to papers based on their academic interests and scholarly expertise. In recognition of the valuable feedback and publication recommendations that they provide, reviewers are acknowledged as Associate Editors in the volume that includes the paper(s) they reviewed. Thus, in addition to *The International Journal of the Image's* Editors and Advisory Board, the Associate Editors contribute significantly to the overall editorial quality and content of the journal.





## Journal Submission Process and Timeline

Below, please find step-by-step instructions on the journal article submission process:

1. Submit a conference presentation proposal.
2. Once your conference presentation proposal has been accepted, you may submit your article by clicking the “Add a Paper” button on the right side of your proposal page. You may upload your article anytime between the first and the final submission deadlines. (See dates below)
3. Once your article is received, it is verified against template and submission requirements. If your article satisfies these requirements, your identity and contact details are then removed, and the article is matched to two appropriate referees and sent for review. You can view the status of your article at any time by logging into your CGPublisher account at [www.CGPublisher.com](http://www.CGPublisher.com).
4. When both referee reports are uploaded, and after the referees’ identities have been removed, you will be notified by email and provided with a link to view the reports.
5. If your article has been accepted, you will be asked to accept the Publishing Agreement and submit a final copy of your article. If your paper is accepted with revisions, you will be required to submit a change note with your final submission, explaining how you revised your article in light of the referees’ comments. If your article is rejected, you may resubmit it once, with a detailed change note, for review by new referees.
6. Once we have received the final submission of your article, which was accepted or accepted with revisions, our Publishing Department will give your article a final review. This final review will verify that you have complied with the Chicago Manual of Style (16th edition), and will check any edits you have made while considering the feedback of your referees. After this review has been satisfactorily completed, your paper will be typeset and a proof will be sent to you for approval before publication.
7. Individual articles may be published “Web First” with a full citation. Full issues follow at regular, quarterly intervals. All issues are published 4 times per volume (except the annual review, which is published once per volume).

## Submission Timeline

You may submit your article for publication to the journal at any time throughout the year. The rolling submission deadlines are as follows:

- Submission Round 1 – 15 January
- Submission Round 2 – 15 April
- Submission Round 3 – 15 July
- Submission Round 4 (final) – 15 October

Note: If your article is submitted after the final deadline for the volume, it will be considered for the following year’s volume. The sooner you submit, the sooner your article will begin the peer review process. Also, because we publish “Web First,” early submission means that your article may be published with a full citation as soon as it is ready, even if that is before the full issue is published.





## Hybrid Open Access

All Common Ground Journals are Hybrid Open Access. Hybrid Open Access is an option increasingly offered by both university presses and well-known commercial publishers.

Hybrid Open Access means some articles are available only to subscribers, while others are made available at no charge to anyone searching the web. Authors pay an additional fee for the open access option. Authors may do this because open access is a requirement of their research-funding agency, or they may do this so non-subscribers can access their article for free.

Common Ground's open access charge is \$250 per article—a very reasonable price compared to our hybrid open access competitors and purely open access journals resourced with an author publication fee. Digital articles are normally only available through individual or institutional subscriptions or for purchase at \$5 per article. However, if you choose to make your article Open Access, this means anyone on the web may download it for free.

Paying subscribers still receive considerable benefits with access to all articles in the journal, from both current and past volumes, without any restrictions. However, making your paper available at no charge through Open Access increases its visibility, accessibility, potential readership, and citation counts. Open Access articles also generate higher citation counts.

## Institutional Open Access

Common Ground is proud to announce an exciting new model of scholarly publishing called Institutional Open Access.

Institutional Open Access allows faculty and graduate students to submit articles to Common Ground journals for unrestricted open access publication. These articles will be freely and publicly available to the whole world through our hybrid open access infrastructure. With Institutional Open Access, instead of the author paying a per-article open access fee, institutions pay a set annual fee that entitles their students and faculty to publish a given number of open access articles each year.

The rights to the articles remain with the subscribing institution. Both the author and the institution can also share the final typeset version of the article in any place they wish, including institutional repositories, personal websites, and privately or publicly accessible course materials. We support the highest Sherpa/Romeo access level—Green.

For more information on how to make your article Open Access, or information on Institutional Open Access, please contact us at [support@commongroundpublishing.com](mailto:support@commongroundpublishing.com).





## International Award for Excellence

*The International Journal of the Image* presents an annual International Award for Excellence for new research or thinking in this field of study. All articles submitted for publication in *The International Journal of the Image* are entered into consideration for this award. The review committee for the award is selected from the highest-ranked articles emerging from the review process and according to the selection criteria outlined in the reviewer guidelines. This cross-disciplinary journal brings together researchers, theoreticians, practitioners, and teachers from areas of interest which centralize on the image.

## Award Winner, Volume 6

**Dr. Jeremy Walton**, University of the West of England, Bristol, UK

## For the Article

“Derrida, Benjamin and the Subjectile”

## Abstract

In an interview from 1992 that appeared in “Copy, Archive, Signature,” Jacques Derrida states that digital photography is “without a ‘subjectile,’” whilst at the same time asserting that photography prior to digital technology still contained a “subjectile.” I will unfold the significance of this statement in order to clarify both the sense in which Derrida speaks of the “subjectile,” and what this means in relation to Walter Benjamin’s that the (then) new technology of photography heralded the death of aura. The subjectile is a term that first appeared in the written works of Antonin Artaud, and refers to his approach to his works on paper. Artaud uses it to designate a complex sense of a surface, upon which so many influences, traditions, borders and clichés are “projected,” and from which the work must be wrested. In “To Unsense the Subjectile,” Derrida develops this notion of the subjectile, exploring its influence on the creative act, yet never expands upon his reference to the subjectile in relation to photography. However, through a careful study of Derrida’s writing on Artaud’s subjectile I will show how a fundamental difference appears between analog and digital photography that transforms the moment of capture itself.



## Community Membership and Personal Subscriptions

As part of each conference registration, all conference participants (both virtual and in-person) have a one-year digital subscription to *The International Journal of the Image*. This complimentary personal subscription grants access to the current volume as well as the entire backlist. The period of complimentary access begins at the time of registration and ends one year after the close of the conference. After that time, delegates may purchase a personal subscription.

To view articles, go to <http://ijx.cgpublisher.com/>. Select the “Login” option and provide a CGPublisher username and password. Then, select an article and download the PDF. For lost or forgotten login details, select “forgot your login” to request a new password.

## Journal Subscriptions

Common Ground offers print and digital subscriptions to all of its journals. Subscriptions are available to *The International Journal of the Image* and to custom suites based on a given institution’s unique content needs. Subscription prices are based on a tiered scale that corresponds to the full-time enrollment (FTE) of the subscribing institution.

For more information, please visit:

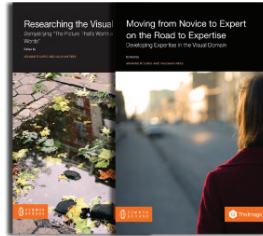
- <http://ontheimage.com/journal>
- Or contact us at [subscriptions@commongroundpublishing.com](mailto:subscriptions@commongroundpublishing.com)

## Library Recommendations

Download the Library Recommendation form from our website to recommend that your institution subscribe to *The International Journal of the Image*: <http://commongroundpublishing.com/support/recommend-a-subscription-to-your-library>.

# The Image Book Imprint

*Aiming to set new standards in  
participatory knowledge creation and  
scholarly publication*



## *The Image Book Imprint*

### Call for Books

Common Ground is setting new standards of rigorous academic knowledge creation and scholarly publication. Unlike other publishers, we're not interested in the size of potential markets or competition from other books. We're only interested in the intellectual quality of the work. If your book is a brilliant contribution to a specialist area of knowledge that only serves a small intellectual community, we still want to publish it. If it is expansive and has a broad appeal, we want to publish it too, but only if it is of the highest intellectual quality.

We welcome proposals or completed manuscript submissions of:

- Individually and jointly authored books
- Edited collections addressing a clear, intellectually challenging theme
- Collections of articles published in our journals
- Out-of-copyright books, including important books that have gone out of print and classics with new introductions

### Book Proposal Guidelines

Books should be between 30,000 and 150,000 words in length. They are published simultaneously in print and electronic formats and are available through Amazon and as Kindle editions. To publish a book, please send us a proposal including:

- Title
- Author(s)/editor(s)
- Draft back-cover blurb
- Author bio note(s)
- Table of contents
- Intended audience and significance of contribution
- Sample chapters or complete manuscript
- Manuscript submission date

Proposals can be submitted by email to [books@commongroundpublishing.com](mailto:books@commongroundpublishing.com). Please note the book imprint to which you are submitting in the subject line.





## Call for Book Reviewers

Common Ground Publishing is seeking distinguished peer reviewers to evaluate book manuscripts.

As part of our commitment to intellectual excellence and a rigorous review process, Common Ground sends book manuscripts that have received initial editorial approval to peer reviewers to further evaluate and provide constructive feedback. The comments and guidance that these reviewers supply is invaluable to our authors and an essential part of the publication process.

Common Ground recognizes the important role of reviewers by acknowledging book reviewers as members of the Editorial Review Board for a period of at least one year. The list of members of the Editorial Review Board will be posted on our website.

If you would like to review book manuscripts, please send an email to [books@commongroundpublishing.com](mailto:books@commongroundpublishing.com) with:

- A brief description of your professional credentials
- A list of your areas of interest and expertise
- A copy of your CV with current contact details

If we feel that you are qualified and we require refereeing for manuscripts within your purview, we will contact you.



### Moving from Novice to Expert on the Road to Expertise: Developing Expertise in the Visual Domain

Dr. Arianne Rourke and Dr. Vaughan Dai Rees (eds.)



ISBN—978-1-61229-803-0  
301 Pages

**Community Website:**  
[ontheimage.com](http://ontheimage.com)

**Bookstore:**  
[theimage.cgpublisher.com](http://theimage.cgpublisher.com)

This book explores how expertise is developed in higher education, both theoretically and practically, and focuses on this phenomenon in the visual domain. It examines what prompts and inspires students to learn via visual stimulus and shows the usefulness of modeling expert performance to facilitate learning. Characteristics of expertise are discussed in a variety of arts disciplinary contexts to demonstrate how deciphering the visual world can be accomplished. The authors discuss the role that visual stimulus plays within the context of the technologically developed world where educators face new challenges to promote the long-term retention of learning. This book interrogates how the visual is negotiated through various lenses to explore notions of the expert and the novice.

#### Editor Bios:

**Dr. Arianne Rourke** is an academic at the University of New South Wales, Art & Design with over 24 years of teaching experience in higher education. Her research is in higher education pedagogy specifically in the area of examining ways of improving the use of visuals in instructional design to assist towards promoting the long-term retention of learning. Dr. Rourke has published widely her experimental research in higher education teaching and learning and has recently written a co-authored book with Dr. Zena O'Connor on the *Effective use of visuals for learning in Higher Education* (Nova Science) and co-edited a book with Kathryn Coleman titled: *Pedagogy leads technology: Online Learning and Teaching in Higher Education: New Technologies, New Pedagogies* (Common Ground).

**Dr. Vaughan Rees** is an academic at the University of New South Wales, Art & Design, Sydney, Australia. He is a practicing artist and design educator with nearly forty years of experience teaching at secondary schools and universities. His research focuses on visual autobiography as both an artistic outcome and as a research methodology. The dominant medium of his art practice is drawing and recently he has been exploring the notion of place, travel, personal consumption and global transformation. Dr. Rees has exhibited in Australia, Canada, China, Singapore and the United States of America. He co-authored the successful book series, *Artifacts* published by McGraw-Hill and was awarded an Australian Book Publishers' Award for the first book in the series.





## The Picture in Design: What Graphic Designers, Art Directors, and Illustrators Should Know about Communicating with Pictures

Stuart Medley



ISBN—978-1-61229-146-8  
149 Pages

**Community Website:**  
[ontheimage.com](http://ontheimage.com)

**Bookstore:**  
[theimage.cgpublisher.com](http://theimage.cgpublisher.com)

Pictures are as vital to graphic design as type, yet graphic design theories barely give them a look. The seemingly unconscious nature of the act of seeing has meant that vision and pictures have been taken for granted. Finally, here is a way for graphic designers to understand pictures. This book explains the paradox that we are able to communicate more accurately through less accurately rendered images.

### Author Bio:

**Stuart Medley** is an award-winning designer and illustrator. His illustrations and comics have been published internationally, and are in the Michael Hill Collections at the Australian National Library. He is a senior lecturer at Edith Cowan University, Australia, and has presented research at international conferences including TypoGraphic2005, Lebanon, and the NewViews 2008 conference at the LCC in London.



### Researching the Visual: Demystifying “The Picture That’s Worth a Thousand Words”

Dr. Arianne Rourke and Dr. Vaughan Rees (eds.)



ISBN—978-1-61229-526-8  
250 Pages

**Community Website:**  
[ontheimage.com](http://ontheimage.com)

**Bookstore:**  
[theimage.cgpublisher.com](http://theimage.cgpublisher.com)

This book discusses from both a practical as well as theoretical perspective many different approaches to researching the visual in higher education, to assist demystifying “the picture that’s worth a thousand words.” It takes a multi-disciplinary approach to using the visual for research and discusses the role technology can play both as the subject of visual research and in the training of the visual researcher. From a variety of different disciplinary focuses, the authors offer the educator, researcher, and tertiary student both their knowledge and practical approach to systematically and creatively deciphering, deconstructing, and reconfiguring the visual form. This book promotes the worthiness of focusing on the visual as the subject of research and scholarship as we move further into the technologically sophisticated world of 21st-century learning.

#### Editor Bios:

**Dr. Arianne Rourke** is a senior lecturer at the University of New South Wales with over 23 years of teaching experience in higher education. Her research is in higher education pedagogy, specifically in the area of improving the use of visuals in instructional design to promote the long-term retention of learning. Dr. Rourke has widely published her experimental research in higher education teaching and learning. She has recently co-authored *Effective Use of Visuals for Learning in Higher Education* (Nova Science) with Dr. Zeno O'Connor, and co-edited *Pedagogy Leads Technology: Online Learning and Teaching in Higher Education: New Technologies, New Pedagogies* (Common Ground) with Kathryn Coleman.

**Dr. Vaughan Dai Rees** is a senior lecturer at the University of New South Wales, Sydney, Australia. He is a practicing artist and design educator with nearly 40 years of experience teaching at secondary schools and universities. His research focuses on visual autobiography as both an artistic outcome and a research methodology. The dominant medium of his art practice is drawing, and recently he has been exploring the notion of place, travel, personal consumption, and global transformation. Dr. Rees has exhibited in Australia, Canada, China, Singapore, and the USA. He co-authored the successful book series *Artifacts*, published by McGraw-Hill.

# The Image Conference

*Curating global interdisciplinary  
spaces, supporting professionally  
rewarding relationships*



## Conference History

Founded in 2010, the International Conference on the Image is a means by which to interrogate the nature and functions of image making and images. The conference is a cross-disciplinary forum bringing together researchers, teachers, and practitioners from areas, including: architecture, art, cognitive science, communications, computer science, cultural studies, design, education, film studies, history, linguistics, management, marketing, media studies, museum studies, philosophy, photography, psychology, religious studies, semiotics, and more.

The International Conference on the Image is built upon four key features: Internationalism, Interdisciplinarity, Inclusiveness, and Interaction. Conference delegates include leaders in the field as well as emerging artists and scholars, who travel to the conference from all corners of the globe and represent a broad range of disciplines and perspectives. A variety of presentation options and session types offer delegates multiple opportunities to engage, to discuss key issues in the field, and to build relationships with scholars from other cultures and disciplines.

## Past Conferences

2010 – University of California, Los Angeles, USA

2011 – San Sebastian, Spain

2012 – Higher School of Humanities and Journalism, Poznań, Poland

2013 – University Center, Chicago, USA

2014 – Free University, Berlin, Germany

2015 – University of California, Berkeley, USA

## Plenary Speaker Highlights

The International Conference on the Image has a rich history of featuring leading and emerging voices from the field, including:

- Howard Besser, New York University, New York City, USA (2010)
- Sean Cubitt, University of Melbourne, Melbourne, Australia (2010)
- Natasha Egan, Columbia College, Chicago, USA (2013)
- Blake Fitzpatrick, Ryerson University, Toronto, Canada (2014)
- Erkki Huhtamo, University of California, Los Angeles, USA (2013)
- Dina Iordanova, University of St Andrews, Fife, Scotland (2011)
- Douglas Kellner, University of California, Los Angeles, USA (2010)
- Tomasz Wendland, Mediations Biennale, Poznań, Poland (2012)

## Past Partners

Over the years, the International Conference on the Image has had the pleasure of working with the following organizations:



Mediations Biennale,  
Poznań, Poland (2012)



San Sebastian Film Festival,  
San Sebastian, Spain (2011)



Wyższa Szkoła Nauk  
Humanistycznych i Dziennikarstwa,  
Poznań, Poland (2012)

## Become a Partner

Common Ground Publishing has a long history of meaningful and substantive partnerships with universities, research institutes, government bodies, and non-governmental organizations. Developing these partnerships is a pillar of our Knowledge Community agenda. There are a number of ways you can partner with a Common Ground Knowledge Community. Contact us at [support@ontheimage.com](mailto:support@ontheimage.com) to become a partner.



## Conference Principles and Features

The structure of the conference is based on four core principles that pervade all aspects of the knowledge community:

### **International**

This conference travels around the world to provide opportunities for delegates to see and experience different countries and locations. But more importantly, the International Conference on the Image offers a tangible and meaningful opportunity to engage with scholars from a diversity of cultures and perspectives. This year, delegates from over 20 countries are in attendance, offering a unique and unparalleled opportunity to engage directly with colleagues from all corners of the globe.

### **Interdisciplinary**

Unlike association conferences attended by delegates with similar backgrounds and specialties, this conference brings together researchers, practitioners, and scholars from a wide range of disciplines who have a shared interest in the themes and concerns of this community. As a result, topics are broached from a variety of perspectives, interdisciplinary methods are applauded, and mutual respect and collaboration are encouraged.

### **Inclusive**

Anyone whose scholarly work is sound and relevant is welcome to participate in this community and conference, regardless of discipline, culture, institution, or career path. Whether an emeritus professor, graduate student, researcher, teacher, policymaker, practitioner, or administrator, your work and your voice can contribute to the collective body of knowledge that is created and shared by this community.

### **Interactive**

To take full advantage of the rich diversity of cultures, backgrounds, and perspectives represented at the conference, there must be ample opportunities to speak, listen, engage, and interact. A variety of session formats, from more to less structured, are offered throughout the conference to provide these opportunities.



### Plenary

Plenary speakers, chosen from among the world's leading thinkers, offer formal presentations on topics of broad interest to the community and conference delegation. One or more speakers are scheduled into a plenary session, most often the first session of the day. As a general rule, there are no questions or discussion during these sessions. Instead, plenary speakers answer questions and participate in informal, extended discussions during their Garden Sessions.



### Garden Conversation

Garden Conversations are informal, unstructured sessions that allow delegates a chance to meet plenary speakers and talk with them at length about the issues arising from their presentation. When the venue and weather allow, we try to arrange for a circle of chairs to be placed outdoors.



### Talking Circles

Held on the first day of the conference, Talking Circles offer an early opportunity to meet other delegates with similar interests and concerns. Delegates self-select into groups based on broad thematic areas and then engage in extended discussion about the issues and concerns they feel are of utmost importance to that segment of the community. Questions like "Who are we?", "What is our common ground?", "What are the current challenges facing society in this area?", "What challenges do we face in constructing knowledge and effecting meaningful change in this area?" may guide the conversation. When possible, a second Talking Circle is held on the final day of the conference, for the original group to reconvene and discuss changes in their perspectives and understandings as a result of the conference experience. Reports from the Talking Circles provide a framework for the delegates' final discussions during the Closing Session.



### Themed Paper Presentations

Paper presentations are grouped by general themes or topics into sessions comprised of three or four presentations followed by group discussion. Each presenter in the session makes a formal twenty-minute presentation of their work; Q&A and group discussion follow after all have presented. Session Chairs introduce the speakers, keep time on the presentations, and facilitate the discussion. Each presenter's formal, written paper will be available to participants if accepted to the journal.



### Colloquium

Colloquium sessions are organized by a group of colleagues who wish to present various dimensions of a project or perspectives on an issue. Four or five short formal presentations are followed by a moderator. A single article or multiple articles may be submitted to the journal based on the content of a colloquium session.



## Focused Discussion

For work that is best discussed or debated, rather than reported on through a formal presentation, these sessions provide a forum for an extended “roundtable” conversation between an author and a small group of interested colleagues. Several such discussions occur simultaneously in a specified area, with each author’s table designated by a number corresponding to the title and topic listed in the program schedule. Summaries of the author’s key ideas, or points of discussion, are used to stimulate and guide the discourse. A single article, based on the scholarly work and informed by the focused discussion as appropriate, may be submitted to the journal.



## Workshop/ Interactive Session

Workshop sessions involve extensive interaction between presenters and participants around an idea or hands-on experience of a practice. These sessions may also take the form of a crafted panel, staged conversation, dialogue or debate—all involving substantial interaction with the audience. A single article (jointly authored, if appropriate) may be submitted to the journal based on a workshop session.



## Poster Sessions

Poster sessions present preliminary results of works in progress or projects that lend themselves to visual displays and representations. These sessions allow for engagement in informal discussions about the work with interested delegates throughout the session.



## Virtual Lightning Talk

Lightning talks are 5-minute “flash” video presentations. Authors present summaries or overviews of their work, describing the essential features (related to purpose, procedures, outcomes, or product). Like Paper Presentations, Lightning Talks are grouped according to topic or perspective into themed sessions. Authors are welcome to submit traditional “lecture style” videos or videos that use visual supports like PowerPoint. Final videos must be submitted at least one month prior to the conference start date. After the conference, videos are then presented on the community YouTube channel. Full papers can based in the virtual poster can also be submitted for consideration in the journal.



## Virtual Poster

This format is ideal for presenting preliminary results of work in progress or for projects that lend themselves to visual displays and representations. Each poster should include a brief abstract of the purpose and procedures of the work. After acceptance, presenters are provided with a template, and Virtual Posters are submitted as a PDF or in PowerPoint. Final posters must be submitted at least one month prior to the conference start date. Full papers can based in the virtual poster can also be submitted for consideration in the journal.





## Thursday, 1, September

8:00–9:00	Conference Registration Desk Open
9:00–9:30	Conference Opening & Welcome—Phillip Kalantzis-Cope, Host, Common Ground Publishing, USA
9:30–10:00	Plenary Session—James Coupe, Artist, Seattle, USA, New York City, USA, and London, UK
10:05–10:35	Garden Conversation & Coffee Break
10:35–11:20	Talking Circles
11:20–11:30	Transition Break
11:30–12:45	Parallel Sessions
12:45–13:45	Lunch
13:45–15:00	Parallel Sessions
15:00–15:15	Coffee Break
15:15–16:30	Parallel Sessions
16:30–18:30	Welcome Reception & Pop-up Exhibition

## Friday, 2, September

8:15–8:45	Conference Registration Desk Open
8:45–8:55	Daily Update—Phillip Kalantzis-Cope, Host, Common Ground Publishing, USA
8:55–9:15	<i>Featured Session: Publishing Your Article or Book with Common Ground Publishing</i>
9:15–10:45	Plenary Presentation & Panel Discussion—Face Lab at Liverpool John Moores University  Featuring Plenary Talk by Peter Claes, University of Leuven, Belgium  Panel Discussion by Adam Harvey, Adam Harvey Projects, Berlin, Germany; Faye Skelton, Edinburgh Napier University, Edinburgh, UK; and Caroline Wilkinson, Liverpool John Moores University, Liverpool, UK
10:45–11:00	Coffee Break
11:00–12:40	Parallel Sessions
12:40–13:35	Lunch
13:35–14:50	Parallel Sessions
14:50–15:05	Coffee Break
15:05–16:20	Parallel Sessions
16:20–16:50	Special Event: Closing and Award Ceremony



## Featured Sessions

Publishing Your Article or Book with Common Ground

**Friday, 2 September | 8:55–9:15**

**Description:** In this session, Common Ground Publishing will present an overview of publishing philosophy and practices for publishing within *The International Journal of the Image*. We will also offer tips for turning conference papers in to journal articles, present an overview of journal publishing procedures, and provide information on Common Ground's book proposal submission process. Please feel free to bring questions—the second half of the session will be devoted to Q&A.

## Special Events

Pre-conference Tour: Tate Museum Private Guided Tour: Francis Bacon-Invisible Rooms Exhibition

**Wednesday, 31 August**

**Description:** Learn something new about a great British painter. Join us to experience the largest Francis Bacon exhibition ever staged in the north of England. On display will be more than 30 powerful paintings alongside a group of rarely seen drawings and documents. Join your fellow delegates on a guided tour of works from this iconic artist on the day before the conference begins.

Pop-up Exhibition and Welcome Reception

**Thursday, 11 August**

**Description:** The International Conference on The Image and the Liverpool School of Art and Design at Liverpool John Moores University will be hosting a welcome reception and pop-up exhibition featuring works that address the exhibition focus: *Face Value - Personification and Identity in a Post-digital Age*. The reception will be held directly following the last parallel session of the conference day, and works will also be available to view throughout the entirety of the conference. All conference delegates are invited to attend the reception and enjoy refreshments and a chance to converse with colleagues from around the world.



### Peter Claes



Peter Claes obtained a PhD in engineering in June 2007 within the field of medical image computing at the KU Leuven, Belgium. During his PhD, he developed a computer-based craniofacial reconstruction approach for victim identification purposes. After his PhD, he established his own research trajectory and vision with fundamental interest in pattern recognition and predictive modelling within computational imaging and biology. He was a post-doc at the Melbourne Dental School, University of Melbourne, Australia, until January 2011. During that time, he built an international and versatile network of collaborations that is still very useful and active today. Currently, he is appointed as honorary fellow at the Murdoch Children's Research Institute, Australia and as research expert at the KU Leuven, ESAT/PSI/MIC, Belgium. Within his research, he has focused on computational biology, more in particular on 3D morphometric analyses from image data, with a series of granted project proposals both as partner as well as chief or sole investigator. The basis of his line of research lies in computer vision and medical image analysis with gained and proven extensions in biostatistics, genetics, human biology and disease, as well as cognitive psychology. The motivation behind his line of research lies in creative thinking and the ability to image and visualize previously unexposed biological phenomena that lead to predictions based on biological relationships. His applications of focus mainly involve craniofacial reconstruction and diagnosis, and facial, as well as ear biometrics.

### James Coupe



James Coupe is an artist whose practice spans a broad range of media, platforms, and sites including installation, video, internet, and public art. Making substantial use of face profiling and surveillance technologies, his work is concerned with questions of power, observation, and visibility. Whether this means overlaying fictional narratives onto real-world events (recollector, 2007), algorithmically generating communities (Swarm, 2013), or hiring Mechanical Turk workers to document their working days (General Intellect, 2015), his interest is always in making visible people, places, systems, and landscapes that for various reasons are hidden, ignored, or unseen. Recent projects include commissions from the Toronto International Film Festival, the Henry Art Gallery, and the Abandon Normal Devices Festival. He has received grants and awards from Creative Capital, the Prix Ars Electronica, and New Contemporaries. His work has been exhibited worldwide including venues such as Camden Arts Centre, Parsons The New School for Design, and ZKM. He is an associate professor at the Center for Digital Art and Experimental Media (DXARTS), University of Washington, Seattle, USA. Further information and documentation of his work can be found at <http://www.jamescoupe.com>.

### Adam Harvey



Adam Harvey is an artist and independent researcher based in Berlin. His previous work includes developing types of camouflage from face detection (CV Dazzle) and thermal imaging (Stealth Wear). Harvey has taught at New York University; participated in Belligerent Eyes workshop at Prada Foundation and the Tabula Rasa project on anti-spoofing; and has been featured in numerous books and publications including the New York Times, Washington Post, Der Spiegel, and BBC. Harvey's current area of research is in exploring the new uncertainties of latent visual information.



### Faye Skelton



Dr. Faye Skelton is a face recognition researcher and Lecturer in cognitive psychology at Edinburgh Napier University. Her research interests center on forensic applications of face recognition, including eyewitness identification, police facial composites, and more recently, so-called “Super-Recognisers”.

Skelton obtained her PhD in face recognition from Lancaster University in 2004, focusing on how children learn new faces. After her PhD, whilst lecturing at the University of Central Lancashire, her research took a more applied angle, focusing on the improvement of police facial composite images in collaboration with Dr. Charlie Frowd. Examining more traditional feature-based (PROfit) and newer evolutionary (EvoFIT) composite software systems, she has explored ways of improving witness’ memory using interviews, changes to composite production procedures, and post-production techniques for enhancing the likeness of composites to targets. This work has dramatically improved correct naming rates of composites in laboratory tests and police field trials, ultimately helping the police to catch more offenders. Facial composite images (often known as ‘E-Fits’) are visual likenesses of suspects based on a witness’ memory and are typically produced using specialist software and trained operators. These images are frequently circulated via the media in order to generate lines of enquiry, but have historically suffered from very poor recognition and naming rates (~3%). Improvements have been made in the last decade primarily due to new software, which harnesses whole-face recognition rather than relying on detailed recall of individual facial features. Further improvements to composite accuracy have been made by making changes to the witness interview and composite production technique in order to improve the quality of the important ‘internal’ facial features, morphing composites from multiple witnesses, and altering the format of the image for publication. Recent research shows that combining some of these techniques can result in accurate naming rates in excess of 70%.



### Caroline Wilkinson



Caroline Wilkinson took up the post of Director of the School of Art & Design in October 2014. She has a background in art and science and her research and creative work sits at the forefront of art-science fusion and includes subjects as diverse as forensic art, human anatomy, medical art, face recognition, forensic science, anthropology, 3D visualization, digital art, and craniofacial identification. Caroline is a graduate of the University of Manchester, where she also led the Unit of Art in Medicine 2000-2005 and received a NESTA fellowship to develop a 3D computerized facial reconstruction system for use in forensic and archaeological depiction. She moved to LJMU from the University of Dundee, where she was Head of Human Identification in the award-winning Centre for Anatomy & Human Identification. Her high profile facial depiction work includes facial depictions of Richard III, St Nicolas, J.S. Bach, Rameses II and Mary, Queen of Scots. Caroline is Director of the Face Lab, a LJMU research group based in Liverpool Science Park. The Face Lab carries out forensic/archaeological research and consultancy work and this includes craniofacial analysis, facial depiction, and forensic art. Craniofacial analysis involves the depiction and identification of unknown bodies for forensic investigation or historical figures for archaeological interpretation. This may involve post-mortem depiction, facial reconstruction, craniofacial superimposition, and skull reassembly. Forensic art also involves witness interviews to produce facial sketches/composites, age progression images, and facial image comparison. The Face Lab research relates to facial identification, post-mortem decomposition, ancestry determination, craniofacial reconstruction, preserved bodies, and facial animation. Caroline is accredited as a forensic anthropologist Level I (craniofacial specialism) by the Royal Anthropological Institute (RAI) and is an experienced forensic practitioner. Caroline has collaborated frequently with museums and the media, especially relating to craniofacial depiction of people from the past. She has worked with the National Museum of Scotland, National Museum of Ireland, Museum of London, Egyptian Museum of Cairo, Theban Mapping Project, FBI Academy, Interpol, Moesgaard Museum, Manchester Museum, and the Fraunhofer Institute. She has current research collaborations with Duncan of Jordanstone College of Art & Design, DSTL, Chonnam National University and the Richard III Society.



### Meghan Jordan



Meghan Jordan is from Long Island, New York, and received her Bachelor of Fine Arts in professional photographic illustration with a minor in art history from Rochester Institute of Technology in 2013. She is currently a graduate student in art history at the University of Arizona with her major interest being photographic history. Her love of museums has resulted in multiple internships, including at the George Eastman Museum, New York's Museum of Modern Art, and the Center for Creative Photography. She aspires to research, curate, and educate on the impact of photographic history on contemporary visual culture.

### Clare Massey



Clare Massey is a visual artist and educator based in Manchester, UK. Currently funded by the Arts and Humanities Research Council, her practice-led Ph.D. "Contemporary Photography as Continued Gendered Practice" uses appropriation and intervention of photographic materials to create a discourse on the cultural use of images past, present, and future.

### Elena Milani



Elena Milani is a PhD student in science communication at the University of the West of England, UK, and her research focuses on the network and discourse analysis of vaccinations images used for advocacy that are shared on Twitter. Before starting her postgraduate studies, Milani completed a Master in Science Communication in Italy (2014). She has extensive work experience in both visual and digital communication, especially of science and at scientific conferences. Milani has worked as a web reputation analyst for an Italian web agency (2014), she participated in several science outreach events and scientific conferences, organizing and moderating live tweeting, and she designed graphical materials for science outreach activities for the Science Museum in Trento, Italy.

### Lydia Miliokas



Lydia Miliokas is a graduate student in the Faculty of Media, Art, and Performance at the University of Regina, Saskatchewan, and a 2014 Social Sciences and Humanities Research Council Canada Graduate Scholarship recipient. Her current research focuses on contemporary discourses on spectatorship and public arts festivals in Canada. Miliokas has been employed as a curatorial research assistant with the MacKenzie Art Gallery since 2010 and completed a one-year term as curator of Regina's Creative City Centre in 2014. She is currently employed as a graduate research assistant for the nationally-funded Meet in the Middle project, a series of events taking place in Regina that stages a meeting ground for artists and curators working at the intersections of art and film.



### Alex Nevill



Alex Nevill is a Bristol based cinematographer, filmmaker, and lecturer. Nevill received first class honors for his undergraduate degree at the University of Gloucestershire in 2011 and then completed a Master of Fine Arts degree at the Scotland Screen Academy in 2014. He is currently studying towards a practice-led PhD in the Centre for Moving Image Research, UWE, for which he received an AHRC studentship.

His work has been exhibited at the BFI London Film Festival and awarded at Edinburgh International Film Festival, European Independent Film Festival, and Santa Fe Independent Film Festival, among others. Nevill previously held positions at Southampton Solent University, University of Gloucestershire, and currently teaches at Ravensbourne alongside his practice.

### Ana Teresa Vicente



Ana Teresa Vicente is an artist, PhD candidate, and FCT research fellow at the Faculty of Fine Arts, University of Lisbon (FBA-UL). She completed her master's degree in painting in 2011 and graduated in fine arts-painting in 2007 at FBA-UL. She has exhibited regularly since 2005. She currently works in the area of photography, focusing mainly on issues of memory, identity, movement, and gesture, as well

as in the relationship between photography and new media practices. She is a co-coordinator and researcher of the Post-Screen research project, based on the use of screens within artistic practices, technology, and cybercultures context.

# THURSDAY, 01 SEPTEMBER

THURSDAY, 01 SEPTEMBER	
8:00-9:00	<b>CONFERENCE REGISTRATION DESK OPEN</b>
9:00-9:30	<b>CONFERENCE OPENING AND WELCOME</b> Phillip Kalantzis-Cope, Host, Common Ground Publishing, USA
9:30-10:05	<b>PLENARY SESSION</b> James Coupe, Artist, Seattle, USA, New York City, USA, and London, UK  "Metadata as Medium"
10:05-10:35	<b>GARDEN CONVERSATION &amp; BREAK</b>
10:35-11:20	<b>TALKING CIRCLES</b> Room 1: The Form of the Image Room 2: Image Work Room 3: The Image in Society
11:20-11:30	<b>TRANSITION BREAK</b>
11:30-12:45	<b>PARALLEL SESSIONS</b>
<b>Room 1</b>	<b>Community and Collaboration</b> <b>Migrating Art: Re-imagining Landscapes to Promote Wellbeing for Migrant Populations</b> Prof. Emma Rose, <i>Lancaster Institute for Contemporary Arts, Lancaster University, Lancaster, UK</i> <i>Overview:</i> I evaluate the impact of participatory painting for women refugees and asylum seekers, who are victims of trafficking, sexual violence, domestic servitude, gender based violence and human rights abuses. <i>Theme: The Image in Society</i> <b>Great Walls of China: Nanyuan Street Art Project, Futian District, Shenzhen City, PR China 2016</b> Dr. David Cubby, <i>School of Humanities and Communication Arts, Western Sydney University, Australia</i> <i>Overview:</i> Street art spontaneity defines it as an art form, a wall image appears publicly, defined by what it is not - it is not an advertisement, propaganda, nor civil directive. <i>Theme: 2016 Special Focus: Face Value - Personification and Identity in a Post-digital Age</i>
<b>Room 2</b>	<b>Time and Place</b> <b>Orientalism Revisited: An Artistic Redefinition of the Orientalist Imagery</b> Carla Swerts, <i>Faculty of Architecture and Arts, Hasselt University, Hasselt, Belgium</i> <i>Overview:</i> In this practice-based research Orientalism is reconsidered as an artistic genre in contemporary art. <i>Theme: The Form of the Image</i>





# THURSDAY, 01 SEPTEMBER

11:30-12:45	<b>PARALLEL SESSIONS</b>
<b>Room 3</b>	<p><b>Performance Politics</b></p> <p><b>The Application of Laura Mulvey's "Visual Pleasure and Narrative Cinema" to Alfred Stieglitz's Intimate Portraits of Georgia O'Keeffe</b>  Meghan Jordan, <i>University of Arizona, Tucson, USA</i>  <i>Overview:</i> By deconstructing Mulvey's essay and studying Stieglitz's extended portrait of O'Keeffe, it can be argued that Hollywood's active cinematic male gaze and passive female character can also be applied photography.  <i>Theme: The Form of the Image</i></p> <p><b>Examining the Co(te)lette Archival Footage: Something Old, Something New, Something Borrowed, Something...</b>  Carol Patricia Breen, <i>Graphic Design, The University of Lincoln, Lincoln, UK</i>  <i>Overview:</i> This paper examines Mike Figgis' film <i>The Co(te)lette</i>. Figgis' film has been widely criticised, accused of contradicting the original feminist intentions of Ann Van den Broek's work.  <i>Theme: The Form of the Image</i></p> <p><b>Motion Movements: Videopoetry, New Media, and Lyrical Tradition</b>  Prof. Finn Harvor, <i>English Interpretation and Translation (Yongin Campus), Hankuk University of Foreign Studies, Seoul, South Korea</i>  <i>Overview:</i> I discuss videopoetry, both as an emerging, vibrant artistic form, and as an extension of (and sometimes perceived threat to) more traditional modes of poetic discourse and style.  <i>Theme: The Form of the Image</i></p>
12:45-13:45	<b>LUNCH</b>
13:45-15:00	<b>PARALLEL SESSIONS</b>
<b>Room 1</b>	<p><b>Truth in Representation</b></p> <p><b>A Calendar of Nourishment and Moral Energy: Robert Rauschenberg's Stoned Moon Lithographs</b>  Dr. Kimberly Musial Datchuk, <i>University of Iowa Museum of Art Department of Teaching and Learning, College of Education, University of Iowa, Iowa City, USA</i>  <i>Overview:</i> Robert Rauschenberg's Stone Moon series commemorated the Apollo 11 launch and reveals complex and conflicting thoughts surrounding it. This paper examines why the series resonated with NASA and the public.  <i>Theme: The Image in Society</i></p> <p><b>Social Media as Pictures Databases: The Case Study of Vaccinations Images Used for Advocacy on Twitter</b>  Elena Milani, <i>Biological, Biomedical and Analytical Sciences Department, University of the West of England, Bristol, UK</i>  <i>Overview:</i> An insight into the strengths and weakness of different practices that are used to gather pictures on Twitter, based on the case study of vaccine images used for advocacy.  <i>Theme: The Form of the Image</i></p> <p><b>The Truth about Images</b>  Jim Hamlyn, <i>The Robert Gordon University, Aberdeen, UK</i>  <i>Overview:</i> The purpose of this paper to explain that whilst images are truth evaluable, they are not fundamentally truth dependent.  <i>Theme: The Form of the Image</i></p>



# THURSDAY, 01 SEPTEMBER

13:45-15:00	<b>PARALLEL SESSIONS</b>
<b>Room 2</b>	<p><b>Through the Lens</b></p> <p><b>Slippery Territories: Identity and Gesture in Domestic Photography</b>  Ana Teresa Vicente, <i>Artistic Studies Research Center - Cyberart, Faculty of Fine Arts of the University of Lisbon, Lisbon, Portugal</i>  <i>Overview:</i> The inherent duality of domestic photographs (they are trivial but can trigger powerful personal memories) is a point of departure to study the connection between photography, memory, identity and gesture.  <i>Theme: The Image in Society</i></p> <p><b>Panoramic Visions: Concealing and Collapsing the Frame</b>  Luci Eldridge, <i>School of Humanities, Royal College of Art, London, UK</i>  <i>Overview:</i> Using speculative writing, art historical research and theories of perception and vision, this paper offers a comparative analysis between historical painted panoramas and contemporary digital panoramas of the Martian landscape.  <i>Theme: The Form of the Image</i></p> <p><b>Filming Migrancy: Confronting Xenophobia in Contemporary European Film</b>  Keith O'Regan, <i>Graduate Programme in Social and Political Thought, York University, Toronto, Canada</i>  <i>Overview:</i> In this paper I examine filmic representation of migrants and migrancy in contemporary Europe. I argue that important European films work against racism and xenophobia of the new rising right.  <i>Theme: The Form of the Image</i></p>
<b>Room 3</b>	<p><b>Image Thinking</b></p> <p><b>Hopping in Time/Space/Place: "Deepstepping, Outshooting, Introporting, Down-collapsing"</b>  Patrick Ceyssens, <i>Department of Visual Arts Frame research Hasselt University, University Hasselt Belgium, Hasselt, Belgium</i>  Griet Moors, <i>Frame Research group PXL-MAD School of Arts University Hasselt, Belgium, University Hasselt, Hasselt, Belgium</i>  Dr. Gielis Sofie, <i>PXL University College Hasselt Mad-Faculty, UHasselt / PXL, Hasselt, Belgium</i>  <i>Overview:</i> What we want advocate in this paper a way of hopping between three modalities of seeing and being in a mutable 2D / 3D setting.  <i>Theme: The Form of the Image</i></p> <p><b>You Can't See through White</b>  Ben Davis, <i>Department of Visual and Aboriginal Art, Faculty of Arts, Brandon University, Brandon, Canada</i>  Derek Brown, <i>Department of Philosophy, Faculty of Arts, Brandon University, Brandon, Canada</i>  Eric Platz, <i>Applied Music Department, School of Music, Brandon University, Brandon, Canada</i>  <i>Overview:</i> A visual artist, philosopher of perception and jazz percussionist create multi-media works. Informed by perceptual theory, their works explore layerings of natural and altered landscapes, composition, improvisation, and audiovisual experience.  <i>Theme: The Form of the Image</i></p> <p><b>On the Importance and Nature of Likeness: Observations and Insights from a Drawing Instructor</b>  Brian Schumacher, <i>Myron E. Ulman Jr. School of Design, College of Design, Art, Architecture and Planning, University of Cincinnati, Cincinnati, USA</i>  <i>Overview:</i> Likeness from one visual experience to another is essential for images to communicate from one person to another. What is "likeness" and how can it be understood and refined?  <i>Theme: The Form of the Image</i></p>
15:00-15:15	<b>COFFEE BREAK</b>



# THURSDAY, 01 SEPTEMBER

15:15-16:30	<b>PARALLEL SESSIONS</b>
<b>Room 1</b>	<p><b>Learning Images</b></p> <p><b>Images of Urban Happiness: A Pilot Study in the Self-Representation of Happiness in Urban Spaces</b>  Sofie Pringle, <i>Glen Petersen Architect Pty Ltd, Gold Coast, Australia</i>  Dr. Mirko Guaralda, <i>Creative Industries Faculty School of Design, Queensland University of Technology, Brisbane, Australia</i>  <i>Overview:</i> This pilot research focuses on defining the characteristics of happiness within the urban landscape, uncovering the physical elements within the built environment that users self-identify as fostering happiness.  <i>Theme: The Image in Society</i></p> <p><b>Virtual Illumination: Lighting Techniques across Live-Action and Computer-Generated Moving Images</b>  Alexander Nevill, <i>Centre for Moving Image Research, University of West England, Bristol, UK</i>  <i>Overview:</i> This paper draws on my autoethnographic account and audience evaluation of a recent moving image installation to explore the role of lighting across live-action and computer-generated environments.  <i>Theme: The Form of the Image</i></p> <p><b>The Image in the Machine: Portraiture and the Typewriter</b>  Barrie Tullett, <i>Lincoln School of Art &amp; Design, University of Lincoln, Lincoln, UK</i>  <i>Overview:</i> Typewriters have been a vehicle for creative image making ever since their invention. Work produced on the machines covers a huge range of themes and styles, including the portrait.  <i>Theme: The Form of the Image</i></p>
<b>Room 2</b>	<p><b>Violence and Fear</b></p> <p><b>Terror and Illusion of the Consumerist Utopia in J. G. Ballard's Super-Cannes</b>  Kim Min-kyoung, <i>Sungkyunkwan University, Seoul, South Korea</i>  <i>Overview:</i> J. G. Ballard suggests that in Super-Cannes, simulacra are created by consumer society, where terror is disguised as "perverse warmth" through image and, therefore, violence is transformed into fiction.  <i>Theme: The Image in Society</i></p> <p><b>The Constructed Reality of "The Perp Walk": Truth, Judgement and Fragments from the Court Room</b>  Kirsten Anna Adkins, <i>Department of Art and Design, City College Coventry, Birmingham, UK</i>  <i>Overview:</i> This paper explores the grammar of courtroom photography. It discusses the violence of the "perp walk" image in terms of negation and in terms of its narrative promise.  <i>Theme: The Image in Society</i></p>
<b>Room 3</b>	<p><b>Image Exposures</b></p> <p><b>The Attitudes towards the Quotidian Photographing of Children</b>  Glenn Doyle, <i>Creative Arts, Media and Music, Dundalk Institute of Technology, Dundalk, Ireland</i>  <i>Overview:</i> My research is concerned with contemporary attitudes towards the quotidian photographing of children and the possible impact upon the practice of photographing and sharing of images of children.  <i>Theme: The Image in Society</i></p> <p><b>Constructing People with Dementia through Images of Dyadic Care</b>  Dr. Andrea Capstick, <i>School of Health Studies, University of Bradford, Bradford, UK</i>  <i>Overview:</i> I explore positional communication in images of dementia care through the lens of social semiotics.  <i>Theme: The Image in Society</i></p> <p><b>Digital Photo-Collage in Contemporary Photography: The Case of Turkey</b>  Nur Cemelelioglu Altin, <i>Faculty of Art and Design Department of Communication Design, Yildiz Technical University, Istanbul, Turkey</i>  <i>Overview:</i> In this study, the artists that actualise photo collages using digital technologies in Turkey will be addressed within a historical process and their works will be discussed under cultural approaches.  <i>Theme: The Form of the Image</i></p>
16:30-18:00	<b>WELCOME RECEPTION &amp; POP-UP EXHIBITION</b>



# FRIDAY, 02 SEPTEMBER

FRIDAY, 02 SEPTEMBER	
8:15-8:45	<b>CONFERENCE REGISTRATION DESK OPEN</b>
8:45-8:55	<b>DAILY UPDATE</b>
	Phillip Kalantzis-Cope, Host, Common Ground Publishing, USA
8:55-9:15	<b>FEATURED SESSION: PUBLISHING YOUR ARTICLE OR BOOK WITH COMMON GROUND PUBLISHING</b>
	In this session Common Ground Publishing will present an overview of publishing philosophy and practices for publishing within The International Journal of the Image. We will also offer tips for turning conference papers in to journal articles, present an overview of journal publishing procedures, and provide information on Common Ground's book proposal submission process. Please feel free to bring questions - the second half of the session will be devoted to Q&A.
9:15-10:45	<b>PLENARY PRESENTATION &amp; PANEL DISCUSSION - FACE LAB AT LIVERPOOL JOHN MOORES UNIVERSITY</b>
	<p>"Facial Images and Identities"</p> <p>This panel will discuss the use of facial images for identification and how identification can be disrupted by disfigurement or deliberate modification. The plenary speaker will discuss the future of forensic investigation using facial depiction from DNA analysis, and the panel will cover topics as varied as facial disfigurement, facial images from eye witness descriptions, depiction of the dead, and facial camouflage.</p> <p>Plenary Speaker: Peter Claes, University of Leuven, Leuven, Belgium</p> <p>Panel Discussants: Adam Harvey, Adam Harvey Projects, Berlin, Germany Faye Skelton, Edinburgh Napier University, Edinburgh, UK Caroline Wilkinson, Liverpool John Moores University, Liverpool, UK</p>
10:45-11:00	<b>COFFEE BREAK</b>



# FRIDAY, 02 SEPTEMBER

11:00-12:40	<b>PARALLEL SESSIONS</b>
<b>Room 1</b>	<p><b>Gendered Practice</b></p> <p><b>Cultural, Artistic, Scientific and Medical Aspects of Feminine Madness: Fuseli's Mad Kate</b>  Rachel Scharf, <i>History of Art, Ben Gurion University, Israel, Tel-Aviv, Israel</i>  <i>Overview:</i> Various aspects of the feminine-madness will be addressed in my paper like, the art-culture discourse; the scientific discourse caused by social and artistic interactions; the medical and psychoanalytical discourses.  <i>Theme: The Image in Society</i></p> <p><b>Contemporary Domestic Photography as Gendered Practice</b>  Clare Massey, <i>NECAH, Manchester, UK</i>  <i>Overview:</i> Through interpretive and practical analysis of Polaroid and Instagram, my work seeks to understand why we remake and reuse visual symbols and how they are reactivated across time and space.  <i>Theme: 2016 Special Focus: Face Value - Personification and Identity in a Post-digital Age</i></p> <p><b>Assaulted in the Stalls, Gendering Policy Calls, and Graffitied Walls: Responses to Campus Policies on Sexual Assault</b>  Prof. Rasul Mowatt, <i>Indiana University School of Public Health – Bloomington Department of Recreation, Park, and Tourism Studies, Indiana University, Bloomington, USA</i>  Justin Garcia, <i>The Kinsey Institute at Indiana University, Indiana University, Bloomington, USA</i>  Miriam Bohmert Northcutt, <i>Department of Criminal Justice, Indiana University, Bloomington, USA</i>  Jennifer Maher, <i>Department of Gender Studies, Indiana University, Bloomington, USA</i>  <i>Overview:</i> Researchers examined 177 images stalls in 11 buildings at a college, focusing on graffiti that engaged sexual violence. Analysis discussed students use of public-private space to address a social issue.  <i>Theme: Image Work</i></p>
<b>Room 2</b>	<p><b>History Making</b></p> <p><b>Negotiating the Past: Aesthetic Absorption and Painting Practice</b>  Alison Goodyear, <i>Chelsea College of Art, University of the Arts London, Bedford, UK</i>  <i>Overview:</i> This paper examines how painters encounter aesthetic absorption in painting practice; negotiate the artist-beholder position, and the legacy of post WW2 painting.  <i>Theme: The Form of the Image</i></p> <p><b>Photographing "Place" in Florence from the 19th Century to the Present: From Representation to Narcissism</b>  Kenda North, <i>Department of Art &amp; Art History, University of Texas at Arlington, Dallas, USA</i>  <i>Overview:</i> My paper will center on the representation of space, specifically the popular sites of Florence, comparing 19th century historical images with my photographs of people making photographs at those sites.  <i>Theme: The Form of the Image</i></p> <p><b>Virtual Reality Panoramic Photography and Perspective Projection Systems: Drawing from the Panorama's Past</b>  Seth Thompson, <i>College of Architecture, Art and Design, American University of Sharjah, Sharjah, United Arab Emirates</i>  <i>Overview:</i> This paper attempts to show how the history and principles of perspective projection systems contribute to the understanding and display of vr panoramic photography's digital immersive image spaces.  <i>Theme: The Form of the Image</i></p> <p><b>The Found Footage Composite: History, Hybridity and the Animated World</b>  Marc Bosward, <i>College of Arts Department of Design, University of Derby, Derby, UK</i>  <i>Overview:</i> The paper will present practice-based research that interrogates the interface of live-action and animation, specifically, how composited found footage functions within the aesthetic of a fabricated "other" world.  <i>Theme: The Form of the Image</i></p>

# FRIDAY, 02 SEPTEMBER

11:00-12:40	<b>PARALLEL SESSIONS</b>
<b>Room 3</b>	<p><b>Real versus Ideal</b></p> <p><b>Digital Realities and Virtual Ideals: The Clash of Subjectivities in the Post-Digital Era</b>  Dr. Euripides Altintzoglou, <i>Photography, Wolverhampton School of Art, University of Wolverhampton, Wolverhampton, UK</i>  <i>Overview:</i> How does digital post-production editing affect the clash of subjectivities in portraiture, between the sitter and the artist? Is conceptual subservience a matter of technological possibility or creative direction?  <i>Theme: The Form of the Image</i></p> <p><b>Digital Clarity or Fragmented Memory? An Analysis of the Anne Frank Family Photographs</b>  Dr. Lisa Nicoletti, <i>Department of Art and Visual Culture, Centenary College of Louisiana, Shreveport, USA</i>  <i>Overview:</i> Does the digitization of the Anne Frank family photographs allow us to see one family's prewar lives more clearly, or does the facile allure of high-res proximity blur the past?  <i>Theme: 2016 Special Focus: Face Value - Personification and Identity in a Post-digital Age</i></p> <p><b>(Re)Animating the Image in Theater: Criticality and Animism in Romeo Castellucci's M.#10 Marseille</b>  Dr. Jeroen Coppens, <i>Ghent University, Ghent, Belgium</i>  <i>Overview:</i> This paper discusses theater as a medium that combines a critical and animistic attitude toward the image, paving the way for what Hans-Thies Lehmann has called a "politics of perception."  <i>Theme: The Form of the Image</i></p> <p><b>The Magic Look and the Technological look: A New Image Paradigm</b>  Dr. Ricardo Nicola, <i>Social Communication Department, Sao Paulo State University, Bauru, Brazil</i>  Nelyse Aparecida Melro Salzedas, <i>Programa de Pós-Graduação em Comunicação, Artes e Comunicação da Universidade Estadual Paulista, Bauru, Brazil</i>  Dr. Luiz Antonio Vasques Hellmeister, <i>Art and Graphic Representation Department, Sao Paulo State University, Bauru, Brazil</i>  <i>Overview:</i> We share distinctive points between "eye" and "look" which will help us to understand what image is and its process of construction.  <i>Theme: Image Work</i></p>
12:40-13:35	<b>LUNCH</b>



# FRIDAY, 02 SEPTEMBER

13:35-14:50	<b>PARALLEL SESSIONS</b>
<b>Room 1</b>	<p><b>Constructed Realities</b></p> <p><b>Messing with Punctum: Cinemagraphs and the Uncanny</b>  Rainer Usselmann, <i>Gradeworks Ltd, London, UK</i>  <i>Overview:</i> I discuss Cinemagraphs in social media and advertising, connecting with some key, and often historic notions of photographic production and consumption, albeit situated within 21st century technology.  <i>Theme: Image Work</i></p> <p><b>Bathtubs Teeming with Frogs: Confluence of Form in the Multi-modal Work of Spanish Artist and Poet Margarita Merino</b>  Prof. Jack Girard, <i>Fine Arts, Transylvania University, Lexington, USA</i>  Dr. Veronica Dean-Thacker, <i>Humanities, Transylvania University, Lexington, USA</i>  <i>Overview:</i> We discuss the didactically allusive poetry and whimsical illustrations of Margarita Merino (Spain), whose distinctive voice promotes a unique faith in the potential for youth to exact world change.  <i>Theme: The Form of the Image</i></p> <p><b>Hysterical Selfies and the Commercial Construction of Identity on Social Networking Sites</b>  Dawn Woolley, <i>Photography Department, School of Fine Art, Royal College of Art, Cardiff, UK</i>  <i>Overview:</i> Selfies and thinspiration will be analysed using psychoanalysis and Marxism to determine the impact of consumerism on identity construction in capitalism. Depiction of selfie-taking in advertisements will also be examined.  <i>Theme: 2016 Special Focus: Face Value - Personification and Identity in a Post-digital Age</i></p>

# FRIDAY, 02 SEPTEMBER

13:35-14:50	<b>PARALLEL SESSIONS</b>
<b>Room 2</b>	<p><b>Virtual Lightning Talks</b></p> <p><b>Spousal Psychological Violence: Analyzing Nonverbal Attitudes of Husband Characters in Pakistani Dramas</b>  Seemab Far Bukhari, Assistant Professor Institute of Communication Studies, University of the Punjab, Lahore, Pakistan  Amna Asif, Lahore, Pakistan  <i>Overview:</i> The paper intends to measure portrayal of spousal psychological violence on wives in Pakistani drama serials by analyzing nonverbal attitudes (gestures, postures, facial expressions, proximity) of husband characters.  <i>Theme: The Image in Society</i></p> <p><b>Visual Archives in Digital Newspapers: An Information Visualization Prototype</b>  Marta Fernandes, Design Course Graphic Design Branch, Superior School of Industrial Studies and Management, Porto, Portugal  Prof. Bruno Giesteira, Design Department, University of Porto, Porto, Portugal  <i>Overview:</i> Visualization is performing an essential role in the field of newspapers, with particular emphasis on archiving for future access. An approach in theory and practice, allowed a low-fidelity prototype.  <i>Theme: The Form of the Image</i></p> <p><b>Narrative Visuals and Interactive Media Methods for Engaging the Viewer</b>  <b>Surrounding Stories of War and Occupation: An Exploration of the Value of Digital Storytelling</b>  Charmaine Farber, Graphic Communications, California Polytechnic State University, San Luis Obispo, USA  <i>Overview:</i> I explore stories of horror and occupation through digital storytelling, digital prints, and interactive media to evoke empathy and interest about war from an increasingly desensitized audience.  <i>Theme: The Image in Society</i></p> <p><b>Back to the Future: History and Contemporary Art in the Middle East, North Africa, and South Asia</b>  Dr. Atteqa Ali, College of Arts and Creative Enterprises, Zayed University, Dubai, United Arab Emirates  <i>Overview:</i> This paper considers the work of artists from the Middle East, North Africa, and South Asia that address the enduring presence of history in the contemporary moment.  <i>Theme: The Image in Society</i></p> <p><b>Dilemmas of Professional Identity: Emulation in the Development of Creative Professionals</b>  Dr. Kim Snepvangers, Art &amp; Design, University of New South Wales, Sydney, Australia  Eleanor Venables, Art &amp; Design, University of New South Wales, Sydney, Australia  Annabelle Lewer-Fletcher, Art &amp; Design, University of New South Wales, Sydney, Australia  <i>Overview:</i> This video provides a snapshot from research in progress about dilemmas of practice in the development of beginning creative professionals in tertiary art, design and media.  <i>Theme: 2016 Special Focus: Face Value - Personification and Identity in a Post-digital Age</i></p> <p><b>What Makes a Beautiful Woman: An Ever Changing Image</b>  Crystal Herman, Department of Theatre &amp; Dance, University of Texas at El Paso, El Paso, USA  <i>Overview:</i> The question is not if a woman is beautiful, but if she matches the image that society has created. Why does the image of the ideal female change so frequently?  <i>Theme: The Image in Society</i></p>





# FRIDAY, 02 SEPTEMBER

13:35-14:50	<b>PARALLEL SESSIONS</b>
<b>Room 3</b>	<p><b>Architecture and Representation and Urban Spaces</b></p> <p><b>The Reality Effect of Architectural Images</b>  Bart Decroos, <i>Faculty of Architecture, KU Leuven, Brussels, Belgium</i>  Prof. Thierry Lagrange, <i>Faculty of Architecture, Catholic University of Leuven, Sint-Amandsberg, Belgium</i>  <i>Overview:</i> This paper examines the function of architectural images within contemporary discourses of power. It contrasts the representational function of architecture with the hyperreal status of architectural imagery in contemporary society.  <i>Theme: The Image in Society</i></p> <p><b>The Collective Narrative: Documentary Architectural Photography of the Great Hall of the People of China</b>  Haode Sun, <i>School of Architecture, Tsinghua University, Beijing, China</i>  <i>Overview:</i> This article researches on the narrative in a collective context of the documentary architectural photography of the Great Hall of the People of China by Beijing Institute of Architectural Design.  <i>Theme: The Image in Society</i></p> <p><b>Through “the Forest of Things, Acts, and Signs”: Audiences and the Social Effects of the Image in Edmonton’s The Works Art and Design Festival and Nuit Blanche</b>  Lydia Miliokas, <i>Faculty of Media, Art, and Performance Interdisciplinary Studies, University of Regina, Regina, Canada</i>  <i>Overview:</i> This paper explores the social effects of the image through the dissemination of interdisciplinary arts practices across non-conventional exhibition sites in two urban arts festivals taking place in Edmonton, Alberta.  <i>Theme: The Image in Society</i></p>
<b>Room 4</b>	<p><b>Virtual Poster Session</b></p> <p><b>Collapsible Time: Contesting Reality, Narrative and History in New Photo-Filmic Spaces</b>  C. J. Taylor, <i>College of Arts and Social Sciences, Australian National University, Adelaide, Australia</i>  <i>Overview:</i> This paper explores the notion that time is "collapsible," constantly unfolding and repeating and that photo media has become our most reliable connection to time itself as lived experience.  <i>Theme: The Form of the Image</i></p> <p><b>Signs: The Visual Narrative of Roadside Landscapes</b>  Donatella Davanzo, <i>Department of American Studies, Center for the Southwest Research, University of New Mexico, USA</i>  <i>Overview:</i> Signs have played a relevant role in American culture. They became landmarks of roadside landscapes as well as icons able to identify collective attitudes and technologies through their visual language.  <i>Theme: The Image in Society</i></p>
14:50-15:05	<b>COFFEE BREAK</b>



# FRIDAY, 02 SEPTEMBER

15:05-16:20	<b>PARALLEL SESSIONS</b>
<b>Room 1</b>	<p><b>Ways of Seeing</b></p> <p><b>How to Make Art from Fractals as a Non-Mathematician</b>  Dr. Kazim Hilmi Or, <i>Private office in Ophthalmology, Private Office in Ophthalmology, Istanbul, Turkey</i>  <i>Overview:</i> Fractals are formula in algebra which describe endless 3 D forms. Projecting rectangular prism slices of fractals to 2D and painting it with colours is a new type of art.  <i>Theme: The Form of the Image</i></p> <p><b>Delay, Repeat, Mirror: Temporalities of the Image after the Post-conceptual Art Work</b>  Dr. Nickolas Lambrianou, <i>History of Art Department, Birkbeck, London, UK</i>  <i>Overview:</i> Works such as Dan Graham's video installations developed new modalities of the image. What was the impact on traditional conceptions of the time and space of the image?  <i>Theme: The Form of the Image</i></p> <p><b>See for Yourself: Drawing's Disposition of Perception</b>  Dr. Lynn M. Imperatore, <i>Hatch Drawing Research Group, Bristol, UK</i>  <i>Overview:</i> Practice-led analysis of drawing's capacity to encompass unexpected aspects of the visual field. As an act of re-imagining and recording perception - what else can drawing bring into the visible.  <i>Theme: The Form of the Image</i></p>
<b>Room 2</b>	<p><b>Transcendent Images</b></p> <p><b>Fata Morgana: City of Illusions</b>  Alan Dunning, <i>Art Department, University of Calgary, Victoria, Canada</i>  <i>Overview:</i> Redefining space through images generated by the inaccuracies and false positives of image and pattern analysis, artworks are experienced as augmented reality overlays.  <i>Theme: The Image in Society</i></p> <p><b>Uncle Tom's Ceramic's: How a Popular Anti-Slavery Novel Became Popular Post-Slavery Knick-Knacks</b>  Kenneth DiMaggio, <i>Humanities, Capital Community College, West Hartford, USA</i>  <i>Overview:</i> Besides being the first global best seller for a novel, Uncle Tom's Cabin spawned cheap mass-produced commodities that idealized the post slavery world that author Stowe envisioned in her book.  <i>Theme: The Image in Society</i></p>
<b>Room 3</b>	<p><b>Risk, Deprivation, and Society</b></p> <p><b>The Image as Failure: Exploring Risk Taking in the Creative Process</b>  Valerie Powell, <i>Sam Houston State University, Sam Houston State University and Foundations in Art Theory &amp; Education, Huntsville, USA</i>  <i>Overview:</i> Too often there is a focus on the end result of an image, leaving little room for "mistakes." This paper will explore research surrounding risk in the creative process.  <i>Theme: The Image in Society</i></p>
<b>Room 4</b>	<p><b>Late Additions</b></p> <p><b>Georges Didi-Huberman and the Metaphors of the Image</b>  Mario Alberto Morales Domínguez, <i>Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, México, Mexico</i>  <i>Overview:</i> Butterflies, fireflies, wreck and ash, among other metaphors by Georges Didi-Huberman of the image potential, will be explored in this paper.  <i>Theme: The Form of the Image</i></p>
16:20-16:50	<b>SPECIAL EVENT: CLOSING AND AWARD CEREMONY</b>
	Phillip Kalantzis-Cope, Host, Common Ground Publishing, USA





## The Image | List of Participants

Kirsten Anna	Adkins	City College Coventry	UK
Atteqa	Ali	Zayed University	United Arab Emirates
Euripides	Altintozglou	University of Wolverhampton	UK
Marc	Bosward	University of Derby	UK
Carol Patricia	Breen	The University of Lincoln	UK
Derek	Brown	Brandon University	Canada
Seemab Far	Bukhari	University of the Punjab, Lahore	Pakistan
Andrea	Capstick	University of Bradford	UK
Nur	Cemelelioglu Altin	Yildiz Technical University	Turkey
Patrick	Ceyssens	University Hasselt Belgium	Belgium
Peter	Claes	KU Leuven	Belgium
Jeroen	Coppens	Ghent University	Belgium
James	Coupe	James Coupe Art Projects	USA
David	Cubby	Western Sydney University	Australia
Kimberly Musial	Datchuk	University of Iowa	USA
Donatella	Davanzo	University of New Mexico	USA
Ben	Davis	Brandon University	Canada
Veronica	Dean-Thacker	Transylvania University	USA
Bart	Decroos	KU Leuven	Belgium
Kenneth	DiMaggio	Capital Community College	USA
Glenn	Doyle	Dundalk Institue of Technology	Ireland
Alan	Dunning	University of Calgary	Canada
Jenny	Edkins	Aberystwyth University	UK
Luci	Eldridge	Royal College of Art	UK
Charmaine	Farber	California Polytechnic State University	USA
Eilidh	Ferguson	Liverpool John Moores University	UK
Marta	Fernandes	Oporto Polytechnic institute	Portugal
Jack	Girard	Transylvania University	USA
Alison	Goodyear	University of the Arts London	UK
Mirko	Guaralda	Queensland University of Technology	Australia
Jim	Hamlyn	The Robert Gordon University	UK
Adam	Harvey	Adam Harvey Projects	Germany
Finn	Harvor	Hankuk University of Foreign Studies	South Korea
Crystal	Herman	University of Texas at El Paso	USA
Debbie	Human	Stellenbosch University	South Africa
Lynn M.	Imperatore	Hatch Drawing Research Group	UK
Meghan	Jordan	University of Arizona	USA
Min-kyoung	Kim	Sungkyunkwan University	South Korea
Joasia	Kyrsa	Liverpool John Moores University	UK
Thierry	Lagrange	Catholic University of Leuven	Belgium
Nickolas	Lambrianou	Birkbeck, University of London	UK
Ching	Liu	Liverpool John Moores University	UK
Stenton	Mackenzie	Liverpool John Moores University	UK
Clare	Massey	NECAH	UK
Elena	Milani	University of the West of England	UK





## The Image | List of Participants

Lydia	Miliokas	University of Regina	Canada
Griet	Moors	University Hasselt, Belgium	Belgium
Mario Alberto	Morales Domínguez	Universidad Autónoma Metropolitana	Mexico
Rasul	Mowatt	Indiana University	USA
Alexander	Nevill	University of West England	UK
Ricardo	Nicola	São Paulo State University	Brazil
Lisa	Nicoletti	Centenary College of Louisiana	USA
Kenda	North	University of Texas at Arlington	USA
Kazim Hilmi	Or	Private Office in Ophthalmology	Turkey
Keith	O'Regan	York University	Canada
Aldo	Passarinho	Instituto Politécnico de Beja	Portugal
Sue	Potts	Liverpool John Moores University	UK
Valerie	Powell	Sam Houston State University	USA
Russell	Prather	North Michigan University	USA
Cristina	Rigutto		Italy
Emma	Rose	Lancaster University	UK
Mark	Roughley	Liverpool John Moores University	UK
Lucy	Russell	University of the Arts	UK
Rachel	Scharf	Ben Gurion University	Israel
Brian	Schumacher	University of Cincinnati	USA
Sarah	Shrimpton	Face Lab, Liverpool John Moores University	UK
Fay	Skelton	Edinburgh Napier University	UK
Kathryn	Smith	Liverpool John Moores University	UK
Kim	Snepvangers	University of New South Wales	Australia
Haode	Sun	Tsinghua University	China
Carla	Swerts	Hasselt University and PXL-MAD School of Arts	Belgium
C. J.	Taylor	Australian National University	Australia
Seth	Thompson	American University of Sharjah	United Arab Emirates
Derek	Trillo	Manchester Metropolitan University	UK
Barrie	Tullett	University of Lincoln	UK
Rainer	Usselman	Gradeworks Ltd	UK
Ana Teresa	Vicente	University of Lisbon	Portugal
Jeremy	Walton	University of the West of England	UK
Caroline	Wilkinson	Liverpool John Moores University	UK
Dawn	Woolley	Anglia Ruskin University	UK
Simeon	Yates	Liverpool John Moores University	UK













### **Inaugural Communication & Media Studies Conference**

University Center Chicago  
Chicago, USA | **15–16 September, 2016**  
[www.oncommunicationmedia.com/2016-conference](http://www.oncommunicationmedia.com/2016-conference)



### **Ninth International Conference on the Inclusive Museum**

National Underground Railroad Freedom Center  
Cincinnati, USA | **16–19 September 2016**  
[www.onmuseums.com/2016-conference](http://www.onmuseums.com/2016-conference)



### **Aging & Society: Sixth Interdisciplinary Conference**

Linköping University  
Linköping, Sweden | **6–7 October 2016**  
[www.agingandsociety.com/2016-conference](http://www.agingandsociety.com/2016-conference)



### **Sixth International Conference on Food Studies**

University of California at Berkeley  
Berkeley, USA | **12–13 October 2016**  
[www.food-studies.com/2016-conference](http://www.food-studies.com/2016-conference)



### **Sixth International Conference on Health, Wellness & Society**

Catholic University of America  
Washington D.C., USA | **20–21 October 2016**  
[www.healthandsociety.com/2016-conference](http://www.healthandsociety.com/2016-conference)



### **Spaces & Flows: Seventh International Conference on Urban & ExtraUrban Studies**

University of Pennsylvania  
Philadelphia, USA | **10–11 November 2016**  
[www.spacesandflows.com/2016-conference](http://www.spacesandflows.com/2016-conference)



### **Thirteenth International Conference on Environmental, Cultural, Economic & Social Sustainability**

Greater Rio de Janeiro, Brazil | **19–21 January 2017**  
[www.onsustainability.com/2017-conference](http://www.onsustainability.com/2017-conference)



### **Eleventh International Conference on Design Principles & Practices**

Institute without Boundaries at George Brown College  
Toronto, Canada | **2–4 March 2017**  
[www.designprinciplesandpractices.com/2017-conference](http://www.designprinciplesandpractices.com/2017-conference)



### **Second International Conference on Tourism & Leisure Studies**

UBC Robson Square  
Vancouver, Canada | **6–7 April 2017**  
[www.tourismandleisurestudies.com/2017-conference](http://www.tourismandleisurestudies.com/2017-conference)



### **Seventh International Conference on Religion & Spirituality in Society**

Imperial College London  
London, UK | **17–18 April 2017**  
[www.religioninsociety.com/2017-conference](http://www.religioninsociety.com/2017-conference)



### **Seventeenth International Conference on Knowledge, Culture, and Change in Organizations**

Charles Darwin University  
Darwin, Australia | **20–21 April 2017**  
[www.organization-studies.com/2017-conference](http://www.organization-studies.com/2017-conference)



### **Ninth International Conference on Climate Change: Impacts & Responses**

Anglia Ruskin University  
Cambridge, UK | **21–22 April 2017**  
[www.on-climate.com/2017-conference](http://www.on-climate.com/2017-conference)



### **Seventh International Conference on The Constructed Environment**

International Cultural Centre  
Krakow, Poland | **25–26 May 2017**  
[www.constructedenvironment.com/2017-conference](http://www.constructedenvironment.com/2017-conference)



**Thirteenth International Conference on Technology, Knowledge & Society**

University of Toronto – Chestnut Conference Centre  
Toronto, Canada | **26–28 May 2017**  
[www.techandsoc.com/2017-conference](http://www.techandsoc.com/2017-conference)



**Ninth International Conference on e-Learning and Innovative Pedagogies**

University of Toronto  
Toronto, Canada | **28 May 2017**  
[www.ubi-learn.com/2017-conference](http://www.ubi-learn.com/2017-conference)



**Tenth Global Studies Conference**

National University of Singapore  
Singapore | **8–9 June 2017**  
[www.onglobalization.com/2017-conference](http://www.onglobalization.com/2017-conference)



**Twelfth International Conference on The Arts in Society**

Panthéon-Sorbonne University  
Paris, France | **14–16 June 2017**  
[www.artsinsociety.com/2017-conference](http://www.artsinsociety.com/2017-conference)



**Fifteenth International Conference on New Directions in the Humanities**

Imperial College London  
London, UK | **5–7 July 2017**  
[www.thehumanities.com/2017-conference](http://www.thehumanities.com/2017-conference)



**Fourteenth International Conference on Books, Publishing & Libraries**

Imperial College London  
London, UK | **7 July 2017**  
[www.booksandpublishing.com/2017-conference](http://www.booksandpublishing.com/2017-conference)



**Eighth International Conference on Sport & Society**

Imperial College London  
London, UK | **10–11 July 2017**  
[www.sportandsociety.com/2017-conference](http://www.sportandsociety.com/2017-conference)



**Twenty-fourth International Conference on Learning**

University of Hawaii at Manoa  
Honolulu, USA | **19–21 July 2017**  
[www.thelearner.com/2017-conference](http://www.thelearner.com/2017-conference)



**Twelfth International Conference on Interdisciplinary Social Sciences**

International Conference Center  
Hiroshima, Japan | **26–28 July 2017**  
[www.thesocialsciences.com/2017-conference](http://www.thesocialsciences.com/2017-conference)



**Seventeenth International Conference Diversity in Organizations, Communities & Nations**

University of Toronto – Chestnut Conference Centre  
Toronto, Canada | **26–28 July 2017**  
[www.ondiversity.com/2017-conference](http://www.ondiversity.com/2017-conference)



**Seventh International Conference Health, Wellness & Society**

University of Denver  
Denver, USA | **5–6 October 2017**  
[www.healthandsociety.com/2017-conference](http://www.healthandsociety.com/2017-conference)




**Seventh International Conference on Food Studies**

Roma Tre University  
Rome, Italy | **26–27 October 2017**  
[www.food-studies.com/2017-conference](http://www.food-studies.com/2017-conference)



**Second International Conference on Communication & Media Studies**

UBC – Robson Square  
Vancouver, Canada | **16–17 November 2017**  
[www.oncommunicationmedia.com/2017-conference](http://www.oncommunicationmedia.com/2017-conference)



**31 Oct–1 Nov  
2017**

**Venice International  
University**

**Venice, Italy**

# **Eighth International Conference on The Image**

Founded in 2010, the International Conference on the Image is a means by which to interrogate the nature and functions of image making and images in themselves. The conference is a cross-disciplinary forum bringing together researchers, teachers and practitioners from areas, including: architecture, art, cognitive science, communications, computer science, cultural studies, design, education, film studies, history, linguistics, management, marketing, media studies, museum studies, philosophy, photography, psychology, religious studies, semiotics, and more.

We invite proposals for paper presentations, workshops/interactive sessions, colloquia, Virtual Lightning Talks, or Virtual Posters.

## **Returning Member Registration**

We are pleased to offer a Returning Member Registration Discount to delegates who have attended The Image Conference in the past. Returning community members receive a discount off the full conference registration rate.

[ontheimage.com/2017-conference](http://ontheimage.com/2017-conference)

[ontheimage.com/2017-conference/call-for-papers](http://ontheimage.com/2017-conference/call-for-papers)

[ontheimage.com/2017-conference/registration](http://ontheimage.com/2017-conference/registration)