

IX Congreso Internacional sobre la

Imagen

Imágenes artificiales e inteligencia visual: visión en la era de los big data

3-4 de noviembre de 2018
Universidad Baptista de Hong Kong
RAE de Hong Kong

SobreLaImagen.com

Ninth International Conference on

The Image

*Artificial Images and Visual Intelligence:
Seeing in the Age of Big-Data*

3-4 November 2018
Hong Kong Baptist University
Hong Kong SAR

OnTheImage.com

Ninth International Conference on **The Image**

“Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data”

3–4 November 2018 | Hong Kong Baptist University | Hong Kong SAR



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Ninth International Conference on the Image

www.ontheimage.com

First published in 2018 in Champaign, USA
by Common Ground Research Networks, NFP
www.cgnetworks.org

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Designed by Ebony Jackson and Brittani Musgrove



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Dear Image Conference Delegates,

Welcome to Hong Kong and to the Ninth International Conference on The Image. My Common Ground Research Networks colleagues and I are so pleased you have joined us for this year's event.

Over the course of more than three decades, Common Ground has given voice to many thousands of creative and scholarly speakers and authors—people with things to say about the world and who are saying them to change the world.

We have a strong commitment to providing opportunities for such people to meet, share, and learn from each other. This conference brings together researchers, practitioners, and scholars from a wide range of disciplines who have a common interest in the themes and concerns of The Image Research Network. As a result, topics are broached from a variety of perspectives, interdisciplinary methods are applauded, and mutual respect and collaboration are encouraged. Through our meeting, we talk, learn, and gain inspiration.

While conference inspiration may fade with time, Common Ground offers a means for keeping inspiration alive through CG Scholar, an online environment for knowledge working and learning. CG Scholar provides a "help economy" where peers are credited for their mutual contributions in The Image Research Network. We encourage all conference participants to explore CG Scholar—an internet venue for intellectual interaction and imagination.

Common Ground has nurtured scholarly inspiration for more than three decades as an organization deeply engaged with the critical questions of our time. As a media innovator, we are creating the spaces and technical conditions in which, collectively, we can discuss the nature and function of image making and images.

I am grateful to all of you for sharing your work at this conference. Additionally, I thank my colleagues Sara Hoke, Kimberly Kendall, and McCall Macomber, who have helped organize and produce this meeting with great dedication and expertise.

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.

Best wishes,



Dr. Phillip Kalantzis-Cope
Chief Social Scientist
Common Ground Research Networks



Estimados/as delegados/as del Congreso Internacional sobre la Imagen:

Bienvenidos/as a Hong Kong y al IX Congreso Internacional sobre la Imagen. Mis colegas de Common Ground Research Networks y yo estamos encantados de que hayan decidido asistir al evento de este año.

A lo largo de más de tres décadas, Common Ground ha dado voz a miles de autores, creadores y académicos. Personas con ideas sobre el mundo y que las exponen para cambiarlo.

Tenemos el firme compromiso de proporcionar oportunidades para que estas personas se conozcan, compartan y aprendan mutuamente. Este congreso reúne a investigadores, profesionales y académicos de muy diversas disciplinas, quienes tienen intereses comunes por los temas de la Red de Investigación de la Imagen. Como resultado, los temas se tratan desde una gran variedad de perspectivas, se fomentan los métodos interdisciplinarios y se anima a la colaboración y al respeto mutuo. En nuestros encuentros, hablamos, aprendemos y recibimos inspiración para el trabajo.

Dado que la inspiración recibida en el Congreso puede disminuir con el tiempo, Common Ground aporta un modo para mantenerla viva mediante CG Scholar, un entorno online para el trabajo, el conocimiento y el aprendizaje. CG Scholar proporciona una "economía de ayuda" donde los pares se acreditan por sus contribuciones mutuas en la Red de Investigación de la Imagen. Animamos a todos los participantes en el congreso a explorar CG Scholar, un punto de encuentro en internet para la interacción intelectual y para la imaginación.

Common Ground ha proporcionado inspiración académica durante más de tres décadas como organización profundamente preocupada con las preguntas críticas de nuestro tiempo. Como innovadores en medios, estamos creando los espacios y condiciones técnicas en los que, colectivamente, podamos discutir el papel de la imagen.

Agradezco sinceramente a todos que compartan su trabajo en este congreso. Además, estoy profundamente agradecido a mis colegas de la Red de Investigación de la Imagen Sara Hoke, Kimberly Kendall, Tatiana Portnova y McCall Macomber, quienes con gran dedicación y profesionalidad han ayudado a organizar y producir este encuentro.

Les deseamos lo mejor para este congreso y esperamos que sea una ocasión para el diálogo con colegas de todas partes del mundo.

Atentamente,



Dr. Phillip Kalantzis-Cope
Jefe de Ciencias Sociales
Common Ground Research Networks





*Founded in 1984, we are committed to building new kinds of knowledge communities,
innovative in their media and forward thinking in their messages.*



Heritage knowledge systems are characterized by vertical separations—of discipline, professional association, institution, and country. Common Ground Research Networks takes some of the pivotal challenges of our time and curates research networks 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 Research Networks are meeting places 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.

Common Ground Research Networks offer integrated programs of action: international conferences, scholarly journals, book imprints, and online dialogue spaces using our path-breaking social knowledge software, *CGScholar.com*

 Aging & Social Change Research Network	 The Arts in Society Research Network	 Books, Publishing & Libraries Research Network	 Climate Change: Impacts & Responses Research Network
 Communication and Media Studies Research Network	 Constructed Environment Research Network	 Design Principles & Practices Research Network	 Diversity in Organizations, Communities & Nations Research Network
 e-Learning & Innovative Pedagogies Research Network	 Food Studies Research Network	 Global Studies Research Network	 Health, Wellness & Society Research Network
 The Image Research Network	 The Inclusive Museum Research Network	 Interdisciplinary Social Sciences Research Network	 The Learner Research Network
 New Directions in the Humanities Research Network	 On Sustainability Research Network	 Organization Studies Research Network	 Religion in Society Research Network
 Spaces & Flows Research Network	 Sports & Society Research Network	 Technology, Knowledge & Society Research Network	 Tourism and Leisure Research Network

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The Image Research Network

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



The Image | About the Research Network

Founded in 2010, The Image Research Network is brought together as a means by which to interrogate the nature and function of image making and images in themselves. Its members are 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.

Present

The Image Conference is built upon four key features: Internationalism, Interdisciplinarity, and Inclusiveness. Delegates include leaders in the field, as well as emerging scholars, who come from all corners of the globe and represent a 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.

You have already begun your engagement in the research network by attending this 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 network colleagues that will continue well into the future.

Publish

The Image Research Network enables members to publish through two media. First, network 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 our member based peer review process. *The International Journal of the Image* provides a framework for member based double-blind peer review, enabling authors to publish into an academic journal of the highest standard, but also to participate in the validation of knowledge that is produced by the research network. The second publication medium is through the book imprint, where we publishing cutting edge books in print and electronic formats.

We encourage you to submit an article for review and possible publication in the journal. Book proposal and manuscript submissions are also welcome.

Participate

As The Image Research Network members 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 a Reviewer.
- Subscription to the community e-newsletter, providing access to news and announcements for and from the research network.
- Option to add a video presentation to the research network 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.





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 Research Network. 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.



The principal role of the Advisory Board is to drive the overall intellectual direction of The Image Research Network 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.

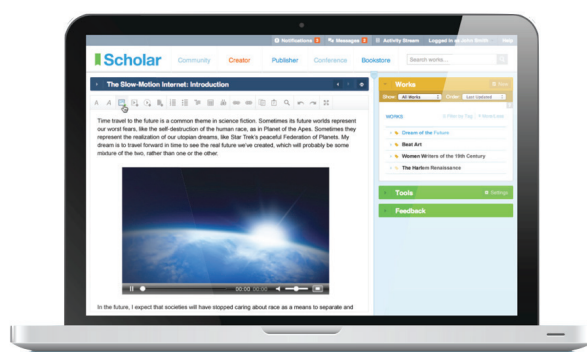
We are grateful for the continued service and support of the following world-class scholars and practitioners.

- **Tressa Berman**, California College of the Arts, San Francisco, USA
- **Howard Besser**, New York University, New York City, USA
- **Jacqueline Butler**, Manchester School of Art - MMU, Manchester, UK
- **David Cubby**, University of Western Sydney, Sydney, Australia
- **Vaughan Dai Rees**, UNSW Art & Design, 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
- **Gunther Kress**, Institute of Education, University of London, London, UK
- **Mario Minichiello**, The University of Newcastle, Newcastle, Australia
- **Rachel Morley**, University of Western Sydney, 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
- **Bryan Wai Ching Chung**, Academy of Visual Arts, Hong Kong Baptist University, Hong Kong
- **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.



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- Establishing a new Research Network *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

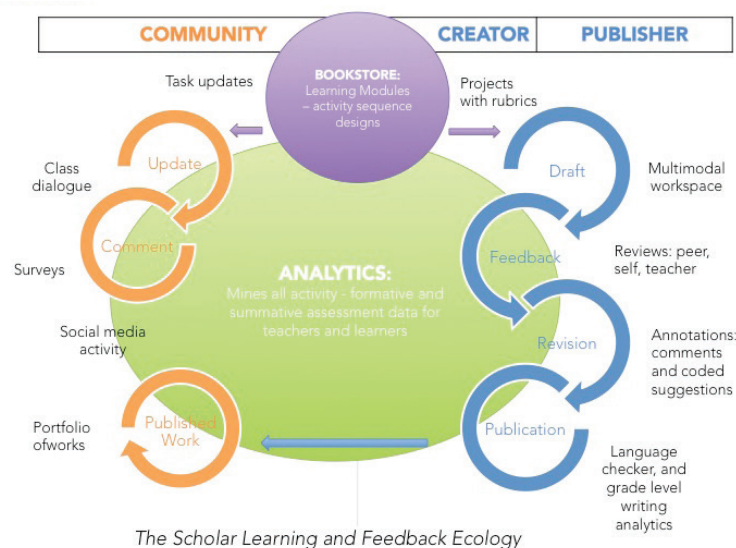
Scholar is a social knowledge platform that *transforms the patterns of interaction in learning by putting students first*, positioning them as knowledge producers instead of passive knowledge consumers. **Scholar** provides scaffolding to encourage making and sharing knowledge drawing from multiple 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 Research Network 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 Research Network members as part of their membership. Please email us at 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)
China National Knowledge
Infrastructure (CNKI Scholar)
The Australian Research Council
(ERA)

DOI:

10.18848/2154-8560/CGP

Founded:

2010

Publication Frequency:

Quarterly (March, June,
September, December)

Acceptance Rate:

33% (2017)

ISSN:

2154-8560 (print)
2154-8579 (online)

Network Website:

ontheimage.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

Reviewers

Articles published in *The International Journal of the Image* are peer reviewed by scholars who are active members of The Image Research Network. 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 Research Network, 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 Reviewers 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 Reviewers contribute significantly to the overall editorial quality and content of the journal.





The Publication Process

Our long-time authors are no-doubt familiar with using our CGPublisher system to submit and track the progress of articles for publication. After fifteen years of dependable service, we are making preparations to give CGPublisher a well-deserved retirement. As we preparing for this exciting change, some of the familiar processes will be changing. Authors will still receive messages throughout each phase of the publication process and can contact support@cgnetworks.org with any questions or concerns.

Step 1: Review the Requirements

All article submissions must meet the Article Requirements listed on our Author Guidelines page: <http://cgnetworks.org/support/author-guidelines>. Before submitting your article, please thoroughly review these requirements, and revise your article to follow these rules. Initial submissions that do not meet these requirements will be returned to the author(s) for revision.

Step 2: Upload the Submission

Once you have revised your initial submission to meet the article requirements, please visit our Article Submission page: <http://cgnetworks.org/support/submit>.

Step 3: Checking Progress

Once your article is received, you will receive updates on the status of its progress. During this time, legacy submissions will continue to be managed in CGPublisher while newer submissions will be managed internally by the editorial staff. Authors of both newer and legacy submissions will continue to receive status updates on the progress of their article.

- CGPublisher users can see the status an article by logging into CGPublisher at www.cgpublisher.com and status updates will be sent via email from cgpublisher.com.
- Authors of newer submissions can learn the status an article by contacting articlestatus@cgnetworks.org and status updates will be sent via email from articlestatus@cgnetworks.org.

Step 4: Initial Submission Accepted for Peer Review

Submitted articles are then verified against the Article Requirements (listed in the Author Guidelines). 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. Please note, during this time authors are eligible to be selected as a reviewer for other articles in this same stage. Full details regarding the rules, expectations, and policies on peer review can be found on our Publication Ethics page listed under the Peer Review Policies section and our Publication Ethics and Malpractice Statement section: <http://cgnetworks.org/journals/publication-ethics>.

Step 5: Peer Review Decision

When both referee reports are returned, and after the referees' identities have been removed, you will be notified by email and provided with the reviewer reports. Articles that have been rejected once in the peer review process are allowed a second opportunity to be reviewed by two new reviewers. To be reviewed by two new reviewers, you will need to make revisions based on the comments and feedback of the first round of review, and these changes must be detailed using a change note: <http://cgnetworks.org/support/change-note-journal-article>. If an article is not accepted by peer review after this second opportunity, it will be withdrawn from consideration.

Step 6: Membership Confirmation

If your article has been accepted or accepted with revisions, it will enter the membership confirmation stage. We require at least one author associated with the article to have a unique Network Membership or Conference registration: <http://cgnetworks.org/support/register-for-a-membership>. Please note, a paid conference registration includes a complimentary Research Network Membership, which will allow you to skip this step.





Step 7: Publication Agreement

Next you will be asked to accept the Publishing Agreement. If you are interested in Hybrid Open Access, this step is the best time to register for Open Access Publication: <http://cgnetworks.org/journals/hybrid-open-access>.

Step 8: Prepare the Final Submission

After the publication agreement is final, you will have thirty days to complete any revisions to your final submission and return your article. Please ensure your final submission meets the Final Submission Requirements before returning your article: <http://cgnetworks.org/support/final-submission-downloads-and-guides>. This includes such criteria as the correct use of the Chicago Manual of Style (seventeenth edition) and the other listed requirements: <http://cgnetworks.org/support/chicago-manual-of-style-citations-quick-guide>. Articles that have been accepted with revisions will require a change note to be included with the final submission. Articles that do not meet these requirements will be returned for revision until these requirements are satisfied.

Step 9: Final Checks ("Ready for Typesetting" in CGPublisher)

Once we have received the final submission of your article, our Publishing Department will give your article a final review. During this step, CGPublisher users will see a workflow status listed as "Ready for Typesetting," indicating that the final submission is ready for inspection.

Step 10: Copy Editing and Proof Inspection

If the final submission meets the Final Submission Requirements, the article will enter Copy Editing. During Copy Editing, our editorial staff will note minor problems with citations, references, grammar, spelling, or formatting. The author(s) will be responsible for correcting these noted problems. Careful adherence to the article template and the citation style guide will greatly minimize the need for corrections. After all copy editing notes have been resolved, we will create a typeset proof for the author(s) to inspect.

Step 11: Article Publication

Individual articles are published "Web First" to our CG Scholar DOI: <https://cgscholar.com/bookstore>. After web-first publication, complete journal issues follow annually, biannually, or quarterly depending on the journal. Web-first published articles include a full citation and a registered DOI permalink. Be sure to keep your CG Scholar profile up-to-date (<https://cgscholar.com/identity>) and add your ORCID iD (<https://orcid.org/register>) to maximize your article visibility.

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 One – 15 January
- Submission Round Two – 15 April
- Submission Round Three – 15 July
- Submission Round Four – 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 will 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

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Award Winner, Volume No. 8

Gudrun Frommherz, Senior Lecturer, School of Communication Studies, Auckland University of Technology, Auckland, New Zealand

For the Article

"Meme Wars: Visual Communication in Popular Transhumanism," *The International Journal of the Image*, Volume 8, Issue 4

DOI: 10.18848/2154-8560/CGP/v08i04/1-19

Abstract

Following a detailed analysis of popular cyborg images that circulate on the internet, this article discusses the leading visual communication strategies of what was identified as the emerging genre of a "transhumanist visuality." The article argues that the visual registers of cyborg images decontextualise and repurpose popular icons from cultural history, in particular from the streams of classic humanism, in order to construct visual memes that both reflect and propagate the transhumanist worldview. The purpose of the discussion is to show how the fanciful images of a techno-fantasy guide the public perception of human future as positively technological.



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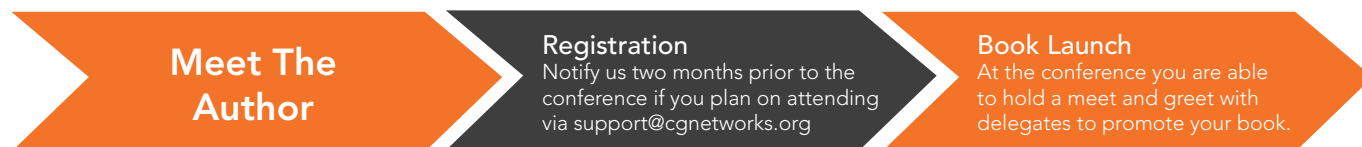
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Visual Tools for Developing Cross-Disciplinary Collaboration, Innovation and Entrepreneurship Capacity

Selena Griffith, Kate Carruthers, and Dr. Martin Bliemel (eds.)

Part of the Curated Series: Transformative Pedagogies in the Visual Domain

Series Curators: Dr. Arianne Rourke and Dr. Vaughan Rees



ISBNs:

978-1-86335-115-7 (hbk)

978-1-86335-116-4 (pbk)

978-1-86335-117-1 (pdf)

450 Pages

Network Website:

ontheimage.com

DOI:

10.18848/978-1-86335-117-1/CGP

Visual Tools for Developing Cross-Disciplinary Collaboration, Innovation and Entrepreneurship Capacity identifies and documents pedagogical and practice-based visual approaches to scaffolding and developing these capacities in your classes, with your clients or in your teams. Divided into four logically sequenced sections, it will progressively build upon an array of visual tools to aid your practice. Initially starting with collaboration, it expands to include cross-disciplinary collaboration. Building on this foundation you will then explore visual methods for Innovation, followed by Entrepreneurship. The final section provides case studies of fully integrated practice. The perfect companion for an educator, facilitator or practitioner to help students, clients or teams maximize their potential through the use of visual tools. Contributing authors include in international array of leading educators and practitioners from a diverse range of disciplines. Read cover to cover or dip in as you need to.

Editor Bios:

Selena Griffith is Senior Lecturer at UNSW where she has worked in Built Environment, Art & Design and Engineering and Business faculties developing Innovation, Entrepreneurship, Collaboration and Sustainable Design, Design Futures, Design Practice and Design Management courses. Selena is UNSW Faculty Advisor for ENACTUS and Faculty Advisor to the Michael Crouch Innovation Centre.

Kate Carruthers is Chief Data Officer for UNSW Sydney, and an Adjunct Senior Lecturer in the School of Computer Science & Engineering. Her current areas of research are internet of things privacy and security, and propagation of memes in social media. She has extensive experience in senior executive roles in the public and private sector. And she lectured at Macquarie University and taught TAFE level courses in business and management.

Dr. Martin Bliemel is the Director of the Diploma in Innovation at the Faculty of Transdisciplinary Innovation at UTS. Martin research includes entrepreneurial ecosystems, accelerators, and commercialization. His work has been published in Nature Nanotechnology and other leading journals. Martin has also received multiple high profile teaching awards.

Pedagogies for the Visual in Innovative Learning

Arianne Rourke and Branka Spehar (eds.)

Part of the Curated Series: Transformative Pedagogies in the Visual Domain

Series Curators: Dr. Arianne Rourke and Dr. Vaughan Rees



ISBNs:

978-1-86335-103-4 (hbk)

978-1-86335-104-1 (pbk)

978-1-86335-108-9 (pdf)

356 Pages

Network Website:

ontheimage.com

DOI:

10.18848/978-1-86335-108-9/CGP

This book discusses through a variety of disciplinary contexts and lenses, the importance of using visuals to actively engage learners in the virtual learning and face-to-face (f2f) environment. It presents educators' reflections on their teaching and student learning from both a theoretical as well as a practical perspective. It discusses recent research into learning styles and emerging technologies, which have moved towards the need for providing in higher education a more innovative, personalised online learning space. The importance of providing a scaffold online learner support system will be outlined, alongside the practical examples of how this can be achieved. The use of colour coding, iconography, video sharing and digital mind maps in elearning are discussed, as well as the use of sign posting, worked examples and multiple entry points and other visual learning methods to direct learning are explained. Specific references will be made as to how these tools can be used to promote students to be more collaborative as well as self-directed in their learning, while having the opportunity to both contextualise their understanding and to promote knowledge transfer. Case studies will be presented on how educators have innovatively used technology to visually represent the learning process and to insight further understanding of the materials to be learnt, with the emphasis on 'the visual' as a method of encapsulating the knowledge to be learnt and as the instigator to insight curiosity and creative thinking in the 21st century learner.

Editor Bios:

Dr. Arianne Rourke is an academic in the Faculty of Art and Design, University of New South Wales, Sydney. Her research examines ways of improving visual instructional design towards the long-term retention of learning. Since 2016, Arianne Co-Curated a series of eight books on: 'Transformative pedagogies in the visual domain'

Dr. Branka Spehar is a Professor of Psychology and Director of Undergraduate Programs at the School of Psychology, UNSW, Australia. The primary research focus of Branka's laboratory is visual perception and aesthetics but she has also published widely her experimental research into teaching and learning in higher education.

Beyond Community Engagement: Transforming Dialogues in Art, Education, and the Cultural Sphere

Kim Snepvangers and Donna Mathewson-Mitchell (eds.)

Part of the Curated Series: Transformative Pedagogies in the Visual Domain

Series Curators: Dr. Arianne Rourke and Dr. Vaughan Rees



ISBNs:

978-1-86335-001-3 (hbk)

978-1-86335-002-0 (pbk)

978-1-86335-003-7 (pdf)

318 Pages

Network Website:

ontheimage.com

DOI:

10.18848/978-1-86335-003-7/CGP

This book reconsiders fundamental questions about relationships between community engagement, art and education within cultural spheres. Transdisciplinary chapters bring together researchers as “insider-practitioners” to challenge assumptions and offer new insights about practice, engagement and possibilities for transformation. The chapters reflect both localised projects and international perspectives on ecologies of practice as a key marker of the mobility of ideas as well as social mobility. Addressing socially engaged, informal pedagogy re-examines the aesthetic possibilities of social capital in the public domain. Re-considering contributions of education and research through transfer of knowledge and expertise across small social collectives, partnerships and larger institutional agencies is a growing practice. Examining equity and types of participation alongside issues of local and global significance is emergent in new, pop-up and continuing communities. Gauging social impact through case studies is an important project within the tertiary sector to ensure that critically reflexive visual research methodologies gain currency within contemporary neo-liberal funding and educational agendas. In the current milieu we ask, is all engagement transformative, educative, sustainable and linked to democratizing principles that address civic agendas? Re-imagining sites/situations of learning, culture and place as “practice encounters” utilises practices relevant for educators and practitioners. Applications of ecology, practice architectures and site ontologies inform broader social challenges. Conceiving arts-based research as a network, prioritises transitions and becomings to re-conceptualise the significance of relationships within local/global connectivity. Linking professional networks and agencies to adaptive communities, creates an expanded field of real world creative partnerships to enable changing pedagogies.

Editor Bios:

Dr. Kim Snepvangers is a UNSW Teaching Fellow and the Professional Experience Project (PEP) Coordinator at UNSW Sydney: Art & Design. As the recipient of a 2016 UNSW Strategic Educational Fellowship Grant (SEF#3) her research interweaves extensive management experience with development of transitional educative spaces in creative professional contexts.

Dr. Donna Mathewson Mitchell is a Senior Lecturer in Visual Arts Curriculum and National Discipline Leader in Arts Education at Australian Catholic University. Donna’s research addresses: art education; teaching practice; and, teaching and learning in public spaces.

Conversations about Beauty with Ordinary Americans: “Somebody Loves Us All”

Harvey Teres



ISBNs:

978-1-61229-952-5 (hbk)
978-1-61229-953-2 (pbk)
978-1-61229-954-9 (pdf)

262 Pages

Network Website:

ontheimage.com

DOI:

10.18848/978-1-61229-954-9/CGP

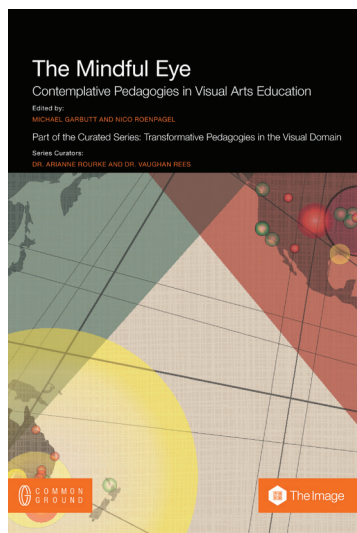
This is a book about beauty. It features fourteen people from different walks of life who talk about the impact of their encounters with beauty. Though we talk about beauty all the time, we don't discuss its effects on our private lives. The media and our consumer culture is fixated on outward beauty, and in response our schools fear that beauty and aesthetic judgment reinforces hierarchies and lead to exclusion. The conversations in this book offer a different perspective, as a waitress, an auto restorer, a ballet teacher, an exotic dancer, a labor organizer, a choir director, and others discuss how it feels to be in the presence of something beautiful: what in life prepared them for these encounters; whether beauty makes them feel part of a community, affects their morality, and can be described as religious or spiritual. These conversations describe a vital part of contemporary life that remains unexplored, until now. The people in this book speak about beauty as an indispensable blessing that provides re-creation, restoration, affirmation, and in many cases community and social engagement that a meaningful life requires. They confirm what Simone Weil once observed: “beautiful things are like tears in the surface of the world that pull us through to some vaster space.”

Author Bio:

Harvey Teres was born in the Bronx and raised in Los Angeles. He received his B.A. from Cornell University, after which he spent six years working as a labor organizer in the factories of Chicago. He earned his doctorate at the University of Chicago, has taught at Princeton University and, for the past twenty-five years, at Syracuse University. He is the author of *Renewing the Left: Politics, Imagination, and the New York Intellectuals* (Oxford University Press, 1996) and *The Word on the Street: Linking the Academy and the Common Reader* (University of Michigan Press, 2011).

The Mindful Eye: Contemplative Pedagogies in Visual Arts Education

Michael Garbutt and Nico Roenpagel (eds.)



ISBNs:

978-1-61229-985-3 (hbk)
978-1-61229-986-0 (pbk)
978-1-61229-987-7 (pdf)

318 Pages

Network Website:
ontheimage.com

DOI:

10.18848/978-1-61229-987-7/CGP

Part of the Curated Series: Transformative Pedagogies in the Visual Domain

Series Curators:

Dr. Arianne Rourke and Dr. Vaughan Rees

Through case studies reflecting the experiences of teachers and students, *The Mindful Eye* explores the ways in which contemplative approaches can incorporate mindfulness and embodiment practices in visual arts higher education. Currently discussed as a promising complementary vision, contemplative pedagogies are increasingly introduced across a wide range of disciplinary practices in higher education with well-demonstrated positive impacts on students' academic performance, creativity, stress management, and sense of wellbeing. Significantly, however, ways of knowing and being that privilege attention, stillness, and an awareness of interior states have particular resonances for art and design practitioners, where the compassionate engagement that can emerge from the practice has radically transformative possibilities. Visual practices appear to be particularly conducive to encouraging "mindful ways of seeing" that integrate individual concerns and social realities, inspiring alternative visions of a more sustainable future.

The case studies in this book provide a critical guide to incorporating contemplative practices across a range of teaching and learning contexts, from the practice-based studio to the classroom, lecture theater, and field excursion. Alive to the pedagogical and professional challenges of incorporating non-traditional forms of enquiry into the art and design curriculum, the book draws on the lived experiences of teachers and graduates to constitute a compendium of evidence-based approaches for a transformative education grounded in contemplative pedagogies. Covering a range of visual practices, the 13 chapters are grouped into four sections, respectively entitled *Moving Images*, *Embodied Practices*, *Creative Expressions*, and *Contemplative Designs*.

Editor Bios:

Michael Garbutt, Ph.D., is Associate Dean Research Training at the Faculty of Art & Design, University of New South Wales, Sydney, Australia, where he teaches spatial design, and design history and theory. An artist and film-maker, Michael's interests in art, design, and spatial psychology converge in his investigations of the contemplative gaze in urban environments.

Nico Roenpagel, Ph.D., explores the intersection of art experience, contemplative practices, and compassion in a range of secular learning environments. As Project Manager at the Berlin-based Forum for Meditation & Neuroscience, Nico creates interdisciplinary events that foster dialogue on the role of meditative practices in the 21st century.



Transformative Pedagogies and the Environment: Creative Agency Through Contemporary Art and Design

Marie Sierra and Kit Wise (eds.)



ISBNs:

978-1-86335-010-5 (hbk)
978-1-86335-012-9 (pbk)
978-1-86335-014-3 (pdf)

238 Pages

Network Website:

ontheimage.com

DOI:

10.18848/978-1-86335-014-3/CGP

Ingeniously, this book combines new pedagogies with new syllabus: it connects the contemporary emphasis on active learning and the pressing challenge of environmental discourse. To a backdrop of many centuries of studio education—always organic, intuitive and critical—art and design furnish a necessary educational paradigm for how we grapple with teaching the unknown. As the editors Marie Sierra and Kit Wise say, “the very practice of art and design, by virtue of its ability . . . to hold opposing views in tension, provides a platform to engage with environmental issues”. Their intelligent and reflective book *Transformative Pedagogies and the Environment: Creative Agency Through Contemporary Art and Design* demonstrates the important research activity occurring in studio teaching in Australia, the U.K., and New Zealand, showing how critically engaged and thoughtful pedagogical practice involves students in the key issues of environment. It reveals how inspired studio teaching can engage students with broader issues of community, politics, and empowerment, so they enter their professions with real experience of the agency and catalytic potential of art and design.

—Associate Professor Robert Nelson, Associate Director Student Learning Experience, Monash University Office of Learning and Teaching

Editor Bios:

Professor Marie Sierra is the Deputy Dean, UNSW Art & Design. She has held numerous solo and group exhibitions within Australia and overseas, and published on contemporary art. She has built an art practice focused on nature as a social construct, and worked in senior roles at the Victorian College of the Arts, University of Melbourne, and RMIT University. Prior to joining UNSW she was Professor and Head, Tasmanian College of the Arts, University of Tasmania. She has had five Australia Council Grants, two Australia Research Council LIEFs and an Australian Office of Learning and Teaching grant.

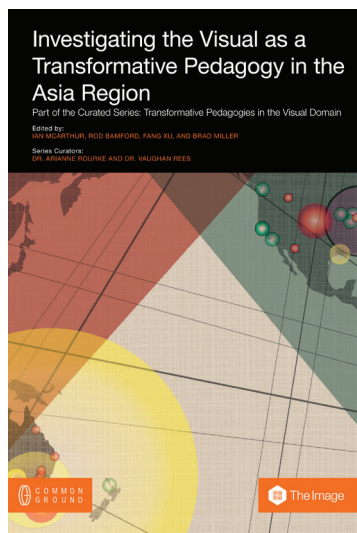
Kit Wise is Professor of Fine Art and Director of the Tasmanian College of the Arts, University of Tasmania, and an Adjunct Professor of Fine Art at Monash University. A graduate of Oxford University and the Royal College of Art, he has been based in Australia since 2002. He has received four Australia Council grants, grants and commissions from Arts Victoria, Arts Tasmania, the Besen Family Foundation, and the Museum of Old and New Art, Tasmania. He has authored a number of publications on interdisciplinarity, and in 2014 he received an Australian Office of Learning and Teaching Innovation & Development Grant.

Investigating the Visual as a Transformative Pedagogy in the Asia Region

Ian McArthur, Rod Bamford, Fang Xu, and Brad Miller (eds.)

Part of the Curated Series: Transformative Pedagogies in the Visual Domain

Series Curators: Dr. Arianne Rourke and Dr. Vaughan Rees



ISBNs:

978-1-86335-025-9 (hbk)

978-1-86335-026-6 (pbk)

978-1-86335-027-3 (pdf)

188 Pages

Network Website:

ontheimage.com

DOI:

10.18848/978-1-86335-027-3/CGP

This book offers a broadly ranging contextual discourse on the forces that are shaping contemporary visual pedagogy in the Asian Region, discussing significant transformative drivers influencing recent shifts in visual art and design practice and education. It surveys a diverse and expansive range of innovative, educational and research initiatives by scholars working across the fields of art, education and design, identifying key socio cultural themes that frame research, their associated theoretical positions and practices. The reader will encounter voices articulating vivid histories through the lens of epoch spanning traditions of visual culture, policy developments influencing and shaping curriculum and evolutions in the cultural industries, and new methodologies for innovative outreach programs.

We introduce this small but timely volume by highlighting its importance at a time when the role of education, and in particular, education in the context of creativity has arguably never been more important.

Editor Bios:

Dr Ian McArthur is a hybrid practitioner working in the domains of experimental transcultural, interdisciplinary practice, participatory and collaborative design, sound art, Metadesign, and education change. McArthur's research emerges from a decade of developing culturally adaptive pedagogies and processes using online, social and responsive technologies to create collaborative experimental spaces.

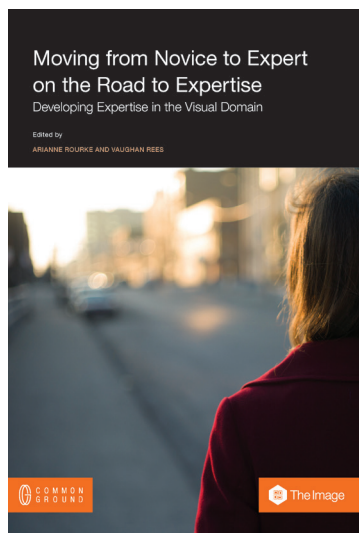
Roderick Bamford is the Head of Programme, Ceramics and Glass, at the Royal College of Art, London. His practice meshes ceramics, digital technology, and other media embracing a dialogue of making that links natural and technological experience, and the ethical paradox around creative agency and consumption in art and design.

Associate Professor **Fang Xu's** expertise draws on his cross-cultural background, wide range of professional design experience and interdisciplinary research. Fang's interest in design education is on the relationship between culture, design process and methodology. His research concentrates on public participation, community engagement, social innovation and design intervention in design practice.

Brad Miller is an artist, academic and researcher. His practice bridges media arts, experimental design, participatory media architecture, software development and expanded photography. His large-scale installations explore identity and memory focusing on the relationship of things and the inevitability of change—while grappling for permanence in the construction of identity.

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.)



ISBNs:

978-1-61229-803-0 (pbk)
978-1-61229-804-7 (pdf)

301 Pages

Network Website:

ontheimage.com

DOI:

10.18848/978-1-61229-804-7/CGP

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 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
- 2016 – Liverpool John Moores University, Liverpool, UK
- 2017 – Venice International University, San Servolo, Venice, Italy

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**, Professor & Associate Academic Director, New York University, New York City, USA (2010)
- **James Coupe**, Artist & Associate Professor, Center for Digital Art & Experimental Media (DXARTS), University of Washington, Seattle, USA (2016)
- **Sean Cubitt**, Joint Head of Department of Media & Communications, University of London, London, UK (2010)
- **Adam Harvey**, Artist & Researcher, Berlin, Germany (2016)
- **Erkki Huhtamo**, Professor, University of California, Los Angeles, USA (2013)
- **Dina Iordanova**, Film Studies Director of Research, University of St Andrews, Fife, Scotland (2011)
- **Douglas Kellner**, Professor, University of California, Los Angeles, USA (2010)
- **Tomasz Wendland**, Director, Mediations Biennale, Poznan, Poland (2012)
- **Caroline Wilkinson**, Director of the School of Art & Design, Liverpool John Moores University, Liverpool, UK (2016)

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Institute of Cultural Capital
Liverpool, UK (2016)



Liverpool Biennial
Liverpool, UK (2016)



Mediations Biennale,
Poznań, Poland (2012)



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



Venice International University
Venice, Italy (2017)



**Wyższa Szkoła
Nauk Humanistycznych
i Dziennikarstwa**

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

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

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 twenty-two 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 network. 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 network 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 network.

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.





Principios y características del congreso

La estructura del congreso se basa en cuatro principios básicos que motivan todos los aspectos de la Red de Investigación:

Internacional

El congreso se celebra en diferentes lugares del mundo para proporcionar oportunidades de que los ponentes vean y experimenten diferentes países y ubicaciones. Pero, aún más importante, es el hecho de que ofrece una oportunidad tangible y significativa para tomar contacto con académicos de diversidad de culturas y perspectivas. Este año asistirán ponentes de 22 países, ofreciendo una oportunidad única y sin igual de tener trato directo con colegas de todos los rincones del mundo.

Interdisciplinar

A diferencia de congresos de asociaciones en los que asisten delegados con experiencia y especialidad similares, estos congresos reúnen a investigadores, profesionales y académicos de una amplia gama de disciplinas, que tienen en común su interés por los temas y la problemática propia de esta red. Como resultado, los temas se abordan desde una variedad de perspectivas, se estiman los métodos interdisciplinarios y se anima al respeto mutuo y la colaboración.

Incluyente

Son bienvenidos tanto a las redes como a los congresos todos aquellos cuyo trabajo académico sea sólido y competente, sin importar su disciplina, cultura, institución o carrera. Ya sea profesor emérito, estudiante graduado, investigador, docente, político, profesional o administrador, su trabajo y su voz pueden contribuir a la base colectiva de conocimiento que se crea y se comparte en estas redes.

Interactivo

Para aprovechar completamente la rica diversidad de culturas, antecedentes y perspectivas representadas en estos congresos, debe haber amplias oportunidades de hablar, escuchar, participar e interactuar. Para ello, se ofrece una variedad de formatos de sesión en el congreso, con diferentes tipos de estructuración.



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.



Saturday, 3 November / Sábado, 3 de noviembre

8:00–9:00	Conference Registration Desk Open / Mesa de inscripción abierta
9:00–9:25	Conference Opening / Inauguración del Congreso (en inglés)—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
9:25–9:50	Welcome Address / Palabras de bienvenida (en inglés)—Dr. Louis Nixon, Director, Academy of Visual Arts, Hong Kong Baptist University, Hong Kong; Dr. Bryan Chung, Professor, Academy of Visual Arts, Hong Kong Baptist University, Hong Kong
9:50–10:25	Plenary Session / Sesión plenaria (en inglés)—Dr. Richard William Allen, Dean, School of Creative Media, and Chair/Professor, Film and Media Art, City University of Hong Kong, Hong Kong <i>"Consciousness and the Machine"</i>
10:25–11:00	Plenary Session / Sesión plenaria (en inglés)—Dr. Dina Iordanova, Professor, Global Cinema, University of St. Andrews, Scotland, Fellow, Royal Society of the Arts, United Kingdom, and Visiting Professor, Comparative Literature, University of Hong Kong, Hong Kong <i>"Navigation and Curation in the Era of Digital Disruption"</i>
11:00–11:30	Garden Conversation and Coffee Break / Charlas de jardín (en inglés) y pausa para el café
11:30–12:15	Talking Circles / Mesas redondas Room 1 (WLB 201) - Mesa redonda en español Room 2 (WLB 202) - The Form of the Image Room 3 (WLB 203) - Image Work Room 4 (WLB 204) - The Image in Society Room 5 (WLB 206) - 2018 Special Focus - <i>Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data</i>
12:15–13:15	Lunch / Almuerzo
13:15–14:30	Parallel Sessions / Sesiones paralelas
14:30–14:35	Transition Break / Pausa
14:35–15:50	Parallel Sessions / Sesiones paralelas
15:50–16:05	Coffee Break / Pausa para el café
16:05–17:20	Parallel Sessions / Sesiones paralelas
17:20–18:50	Welcome Reception and Pop-Up Exhibition / Recepción de bienvenida y exposición Pop-Up



Sunday, 4 November / Domingo, 4 de noviembre

8:00–9:00	Conference Registration Desk Open / Mesa de inscripción abierta
9:00–9:15	Conference Update / Noticias del congreso (en inglés)—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
9:15–9:50	Plenary Session / Sesión plenaria (en inglés)—Dr. Mette Hjort, Chair Professor of Humanities, and Dean of Arts, Hong Kong Baptist University, Hong Kong <i>"The Public Value of Film: Moving Images, Health, and Well-being"</i>
9:50–10:20	Garden Conversation and Coffee Break / Charlas de jardín (en inglés) y pausa para el café
10:20–12:00	Parallel Sessions / Sesiones paralelas
12:00–13:00	Lunch / Almuerzo
13:00–14:15	Parallel Sessions / Sesiones paralelas
14:15–14:35	Coffee Break / Pausa para el café
14:35–15:50	Parallel Sessions / Sesiones paralelas
15:50–16:20	Closing Session and Award Ceremony / Clausura del Congreso y entrega de premios



Special Events

Pre-Conference Tour: Lantau Island Day Trip

Friday, 2 November 2018 | Time: 09:00–16:00 (9:00–4:00 PM) | Duration: Approximately 7 hours

Pick-Up/Drop-Off Location: Regal Oriental Hotel, 30 - 38 Sa Po Road, Kowloon City, Hong Kong | **Cost:** US\$125.00

Join fellow conference delegates the day before the conference begins for a day trip to Lantau Island, the largest island in Hong Kong and home to the bronze Tian Tan Buddha.

Begin your day on Lantau Island with convenient pickup at the conference hotel, Regal Oriental Hotel. Travel to Lantau Island on board a comfortable coach, where you will board the Ngong Ping Cable Car, which connects Tung Chung and Ngong Ping. As you travel up to the Tian Tan Buddha, enjoy panoramic views of the Giant Buddha, North Lantau Country Park, the Hong Kong International Airport, and views of the South China Sea. When you reach the Tian Tan Buddha, ascend the 268 steps to reach its base and explore the 3-floor museum beneath the statue. The museum includes a relic of Sakyamuni, The Hall of Remembrance, The Hall of Benevolent Merit, and The Hall of Universe. Continue to the Po Lin Monastery, the most popular Buddhist temple in Hong Kong. After exploring the monastery and the world's largest outdoor Buddha, sit down for a Chinese vegetarian lunch. Take a boat trip to the Tai O fishing village, whose houses on stilts provide a glimpse of what life was like in Hong Kong's past. At the conclusion of your 7-hour tour, you'll be dropped off back at the conference hotel.

The Image Conference Pop-Up Exhibition and Welcome Reception

Saturday, 3 November | Time: Directly following the last session of the day

Location: Koo Ming Kown Gallery at Hong Kong Baptist University | **Cost:** Complimentary to all conference delegates

Common Ground Research Networks and the International Conference on the Image will host a welcome reception and pop-up exhibition featuring works that address the exhibition focus - Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data. The reception will be held directly following the last parallel session of the first day, Saturday, 3 November 2018. Join other conference delegates and plenary speakers for drinks, light hors d'oeuvres, and a chance to converse.

Conference Dinner: Café Neo

Saturday, 3 November 2018 | Time: 19:30 (7:30 PM)

Location: Café Neo at Regal Oriental Hotel, 30 - 38 Sa Po Road, Kowloon City, Hong Kong | **Cost:** US\$45.00

Café Neo presents a wide selection of international fare in buffet-style. On top of an array of the chef's recommended specialties, the dinner buffet features fabulous seafood including American shrimp, spider crab legs, mussel, sashimi, and sushi. In addition to a variety of tempting appetizers, fresh salads, shabu shabu, and over 50 decadent desserts are offered. Vegetarian options will be available.

Closing Session and Award Ceremony

Sunday, 4 November 2018 | Time: Directly following the last session of the day

Location: Hong Kong Baptist University, The Wing Lung Bank Building for Business Studies, Plenary Room - WLB103

Come join the plenary speakers and your fellow delegates for the Image Conference Closing Session and Award Ceremony, where there will be special recognition given to those who have helped at the conference as well as announcements for next year's conference. The ceremony will be held in the plenary room at Hong Kong Baptist University directly following the last session of the day.





Eventos especiales

Tour Pre-Congreso: Excursión a la isla Lantau

Viernes, 2 de noviembre de 2018 | Horario: 09:00–16:00 (9:00–4:00 PM) | Duración: Aproximadamente 7 horas

Punto de recogida: Regal Oriental Hotel, 30 - 38 Sa Po Road, Kowloon City, Hong Kong | **Precio:** US\$125.00

Únase a los colegas del congreso el día anterior al inicio del congreso para una excursión a la isla Lantau, la mayor isla de Hong Kong, donde se encuentra la estatua de bronce del Buda Tian Tan.

El día comienza con la recogida en el hotel del congreso, Regal Oriental Hotel. El viaje a la isla Lantau se realiza en autobús. Una vez allí, tomaremos el tranvía Ngong Ping, que conecta Tung Chung y Ngong Ping. Mientras viajamos en dirección al Buda Tian Tan, disfrutaremos de las vistas panorámicas del Buda Gigante, el Parque Lantau Norte, el Aeropuerto Internacional de Hong Kong y el Mar del Sur de China. Cuando lleguemos al Buda Tian Tan, ascenderemos los 268 escalones para llegar hasta su base, y a continuación exploraremos el museo de tres plantas que está debajo de la estatua. El museo tiene, entre otras cosas, una reliquia del buda Gautama Sakiamuni, la Sala del Recuerdo, la Sala del Mérito Benevolente y la Sala del Universo. Continuaremos hacia el monasterio Po Lin, el templo budista más popular de Hong Kong. Después de visitar el monasterio y el Buda más grande del mundo situado en el exterior, pararemos para un almuerzo vegetariano tradicional chino. Seguidamente, tomaremos el barco hasta el pueblo pesquero Tai O, cuyas casas sobre pilares dan una imagen de cómo era la vida en el antiguo Hong Kong. Para finalizar las 7 horas de tour, regresaremos al hotel del congreso.

Recepción de bienvenida y exposición Pop-Up

Sábado, 3 de noviembre | Hora: Directamente después de la última sesión del día

Lugar: Koo Ming Kown Gallery en la Universidad Baptista de Hong Kong | **Precio:** Sin coste para los delegados del Congreso

Common Ground Research Networks y el Congreso sobre la Imagen llevarán a cabo una recepción de bienvenida y exposición pop-up relacionada con el tema destacado del Congreso: Imágenes artificiales e inteligencia visual: visión en la era de los big data. El evento tendrá lugar en la sede del congreso justo después de la última sesión del primer día, 3 de noviembre de 2018. Se invita a todos los delegados a asistir y disfrutar de bebidas de cortesía. Esta es una excelente oportunidad de conocer a otros participantes del Congreso y crear nuevos contactos.

Cena del Congreso: Café Neo

Sábado, 3 de noviembre 2018 | Hora: 19:30 (7:30 PM)

Lugar: Café Neo at Regal Oriental Hotel, 30 - 38 Sa Po Road, Kowloon City, Hong Kong | **Precio:** US\$45.00

Café Neo presenta la selección de platos internacionales al estilo de buffet. Entre otras cosas, podrá disfrutar de especialidades como camarón americano, patas de cangrejo araña, mejillones, sashimi y sushi. Adicionalmente, se ofrecerá una gran variedad de entrantes, ensaladas frescas, shabu shabu y en torno a 50 postres. Las opciones vegetarianas también estarán disponibles.

Clausura del Congreso y Entrega de Premios

Fecha: Domingo, 4 Noviembre 2018 | Hora: Directamente después de la última sesión del día

Lugar: Universidad Baptista de Hong Kong, Edificio The Wing Lung Bank Building for Business Studies, Sala plenaria - WLB103

Únase a los ponentes plenarios y otros ponentes en la clausura del Congreso y entrega de premios donde se hará un reconocimiento de los moderadores y se anunciará el congreso del próximo año. El acto tendrá lugar en la sala plenaria de la sede del Congreso Universidad Baptista de Hong Kong al finalizar la última sesión del día.



Richard William Allen, Dean, School of Creative Media, and Chair/Professor, Film and Media Art, City University of Hong Kong, Hong Kong

“Consciousness and the Machine”



Richard William Allen is the Dean of School of Creative Media, City University of Hong Kong and Chair/Professor of Film and Media Art. Previously, he was a Professor of Cinema Studies at Tisch School of the Arts, New York University. He is author and editor of 9 books on film theory and aesthetics. He is the author of *Projecting Illusion* and the editor of two volumes on the philosophy of film and the arts: *Film Theory and Philosophy*, and *Wittgenstein, Theory and the Arts*. He is a leading authority on Hitchcock and wrote an influential book, *Hitchcock's Romantic Irony*. He is currently completing *Bollywood Poetics* and beginning a longer-term project on *The Passion of Christ and the Melodramatic Imagination*. He is a fellow of the Society for the Cognitive Study of Moving Image and was for many years an editor of the *Hitchcock Annual*.

Mette Hjort, Chair Professor of Humanities and Dean of Arts, Hong Kong Baptist University, Hong Kong

“The Public Value of Film: Moving Images, Health, and Well-being”



Mette Hjort is Chair Professor of Humanities and Dean of Arts at Hong Kong Baptist University. Professor Hjort obtained her bachelor's degree in English Literature, Theatre, and Film and Communications and master's degree in Communications from McGill University, and her PhD in History and Civilizations from the École des hautes études en sciences sociales in Paris. She was awarded an Honorary Doctorate by Aalborg University in Denmark in 2017. Mette Hjort's research spans across the fields of literary studies, theater studies, philosophy, and film and media studies. Much of her research has focused on the cinemas of small nations, with a special emphasis on practitioner's agency, creativity under constraint, gift culture, milieu-building, and artistic projects as alternatives or complements to cultural policy. Mette Hjort has collaborated with FilmLab: Palestine, the Danish Film Institute, and the Danish House in Ramallah, in connection with initiatives for children and youth. Her community engagement also includes collaboration with the alternative film school, Imagine, in Ouagadougou, Burkina Faso. Mette Hjort has served on the University Grants Committee in Hong Kong and on the Board of the Danish Film Institute. She has taught at McGill University, Aalborg University, Hong Kong University, Lingnan University, and the University of Copenhagen, and she has held visiting positions at University College London and the University of St. Andrews. She has been recognized as a leader in pioneering and significantly establishing the field of small nation cinema studies. Her publications include the monograph *Small Nation, Global Cinema* (2005), and the edited volumes *The Education of the Filmmaker in Africa, The Middle East and the Americas*, and *The Education of the Filmmaker in Europe, Australia and Asia* (both from 2013).

Dina Iordanova, Professor, Global Cinema, University of St. Andrews, Scotland; Fellow, Royal Society of the Arts; Visiting Professor, Comparative Literature, University of Hong Kong, Hong Kong

“Navigation and Curation in the Era of Digital Disruption”



Dina Iordanova is Professor of Global Cinema at the University of St Andrews in Scotland, Fellow of the Royal Society of the Arts, and a Visiting Professor in Comparative Literature at the University of Hong Kong. Starting as a specialist in European culture, she developed an interest in global issues and particularly in Asia. Iordanova has published extensively on matters of transnational cinema, the global circulation of culture, film festivals, and cross-cultural representation. Author of fifteen authored and edited books, she is Director of the Institute of Global Cinema and Creative Cultures. She has given numerous talks around the globe. Her work is translated in more than 20 languages.



Arpit Gaiind



Arpit Gaiind is an MPhil Scholar in Development Practice from Center for Development Practice at Ambedkar University Delhi (AUD), India. For the past eight years, Arpit has been extensively involved in both scholarly and field-based practices and actions research work (both in urban as well as rural-Adivasi spaces) where he has worked with a diverse group of communities including migrants, women, kids, school headmasters and teachers, tribes, and young adults. He has a degree in history and theater and went on to complete his Masters in Development Studies in Delhi, India. Since 2015, Arpit has been working in Jharkhand, an eastern state of India that is predominantly tribal, with women and young adults around the question of community art (film) practices and livelihood questions of migration, loss, and culture.

Paridhi Gupta



Paridhi Gupta is a PhD candidate from the Centre of Women Studies at Jawaharlal Nehru University, India. She is currently working on the contemporary women's movement in India as part of her thesis and is looking at new modalities of protest in India. She is deeply interested in questions of visual representation and their engagement with feminism in the country, which is an emerging field in India.

Nadja Köffler



Nadja M. Köffler (Mag, MA, PhD) studied media sciences, educational sciences, and cultural sociology at the Leopold-Franzens-University Innsbruck, Austria, and has conducted research on media ethics and intercultural education at the Concordia University, Canada, the Hebrew University, Israel, and the KU University, South Korea. Since 2015, she has been working as a post-doctoral researcher at the School of Education at the University of Innsbruck with a special research focus on "visuacy" (visual literacy), visual culture, and image epistemology. Since 2016, Nadja has been leading the film project *Spondeo – Lost Oaths in Academia*, which deals with the visualization of taboos in academic contexts. In 2017, she realized the artistic research project *nightmode* with a special focus given on the photographic visualization of the late-night culture of Austrian universities. Recently, she is researching the iconographic construction of gender in artistic contexts by focusing on Vivian Maier's photographic oeuvre.

Mayra Pomaquero



Mayra Pomaquero es docente investigadora de la Escuela Superior Politécnica de Chimborazo, Ecuador, donde colabora principalmente en las áreas de multimedia, animación y diseño web. En el área de investigación es miembro del Grupo IPCI que estudia el patrimonio cultural inmaterial donde se encuentra desarrollando el proyecto de Ilustración de Leyendas del cantón Riobamba para niños de 10 a 12 años. Es co-directora del cortometraje *AL COMPÁS*, desarrollado como trabajo de fin del máster de animación en la Universidad Pompeu Fabra en Barcelona, España que ha sido seleccionado y exhibido en festivales de Estados Unidos, Colombia, Grecia, España y Ecuador, obteniendo reconocimientos y premios. Además posee un máster en Creación multimedia y serious games por la Universidad Ramón Llull.

Cole Robertson



Cole Robertson is an American artist, educator, and occasional writer/curator. He taught for years at the School of the Art Institute of Chicago in the departments of Photography and Art History, Theory, & Criticism. His research deals with photography as it intersects with embodied language and metaphor. Taking myriad forms, including 3D printing, installation, digital systems, and fine printing, his work has been exhibited throughout the US and abroad.

He was recently a visiting artist lecturer at Liverpool Hope University and has an upcoming exhibition at Kingston University. Cole is currently pursuing a PhD at the Royal College of Art, living and working in London.

Charlotte Tegan



Charlotte Tegan is a photomedia artist and PhD Candidate at Queensland University of Technology (QUT) in Brisbane, Australia. Her current research is an investigation into ambivalent entanglement and the ways in which creativity is affected by perpetual connection with digital devices. Charlotte's previous research has focused on the museum sector and the role of mobile applications in education and visitor experiences. Charlotte has previously

worked in children's education within museums, and she now teaches in the Creative Industries Faculty at the Queensland University of Technology. Her photomedia work has been featured in a number of recent exhibitions in Australia.

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	<p>"Consciousness and the Machine"</p> <p>Richard William Allen is the Dean of School of Creative Media, City University of Hong Kong and Chair/Professor of Film and Media Art. Previously, he was a Professor of Cinema Studies at Tisch School of the Arts, New York University. He is author and editor of 9 books on film theory and aesthetics. He is the author of "Projecting Illusion" and the editor of two volumes on the philosophy of film and the arts: "Film Theory and Philosophy," and "Wittgenstein, Theory and the Arts." He is a leading authority on Hitchcock and wrote an influential book, "Hitchcock's Romantic Irony." He is currently completing Bollywood Poetics and beginning a longer-term project on The Passion of Christ and the Melodramatic Imagination. He is a fellow of the Society for the Cognitive Study of Moving Image and was for many years an editor of the "Hitchcock Annual."</p>
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	<p>"Navigation and Curation in the Era of Digital Disruption"</p> <p>Dina Iordanova is Professor of Global Cinema at the University of St Andrews in Scotland, Fellow of the Royal Society of the Arts, and a Visiting Professor in Comparative Literature at the University of Hong Kong. Starting as a specialist in European culture, she developed an interest in global issues and particularly in Asia. Iordanova has published extensively on matters of transnational cinema, the global circulation of culture, film festivals, and cross-cultural representation. Author of fifteen authored and edited books, she is Director of the Institute of Global Cinema and Creative Cultures. She has given numerous talks around the globe. Her work is translated in more than 20 languages.</p>
11:00-11:30	Garden Conversation and Coffee Break / Charlas de jardín y pausa para el café
	<p>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.</p> <p>Las charlas de jardín son sesiones informales no estructuradas que permiten reunirse con ponentes plenarios y conversar tranquilamente sobre temas derivados de su ponencia. Cuando el lugar y el clima lo permiten, se realizan en el exterior.</p>
11:30-12:15	Talking Circles / Mesas redondas
	<p>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 introduce themselves and their research interests to one another.</p> <p>Celebradas el primer día del congreso, las mesas redondas constituyen una de las primeras oportunidades para conocer a otros participantes con intereses y preocupaciones similares. Los participantes eligen los grupos que prefieren según grandes áreas temáticas y se sumergen en grandes debates sobre los temas y problemáticas para el área correspondiente de la Red de Investigación.</p> <p>Room 1 (WLB 201) - Spanish Language Talking Circle (Mesa redonda en español) Room 2 (WLB 202) - The Form of the Image Room 3 (WLB 203) - Image Work Room 4 (WLB 204) - The Image in Society Room 5 (WLB 206) - 2018 Special Focus - Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data</p>
12:15-13:15	Lunch / Almuerzo
13:15-14:30	PARALLEL SESSIONS

Imagen y cultura

Significado y orientación: Aby Warburg y la imagen del papa como emperador

Rossember Alape, Estudiante, Filosofía, Universidad Nacional de Colombia, Bogotá, Colombia

Se propone aquí una lectura de la imagen del papa entronizado partiendo del concepto warburgiano de fórmula pathos. El objetivo es mostrar hasta qué punto este concepto funciona como herramienta para la comprensión del uso repetido de este motivo en contextos cultos o en ceremonias de exhibición de poder, no tanto en términos de su significado convencional, sino en términos de su intensidad performativa. La dinámica de permanencia y transformación propia de las fórmulas pathos no es sólo el resultado de un proceso de significación, sino que también responde a una necesidad antropológica de “orientación” para la acción y el pensamiento. El problema que se plantea concierne a las condiciones específicas de visualización: una, el esquema corporal, y otra, los elementos accesorios que hacen parte de la “puesta en escena” del papa como emperador. En ese sentido, la concepción de las imágenes como instrumentos de orientación conduce a una crítica de la reducción de las imágenes al concepto de signo. Más que el hecho de portar un significado, es la “presencia” misma de la imagen la que determina el modo en que esta fórmula se involucra con el espectador, de manera tal que, a veces, la fórmula misma se extravía tanto de las agendas y determinaciones culturales como de las intenciones originales con que fue creada.

La forma de la imagen

Representaciones animadas del patrimonio cultural inmaterial: Personajes de las fiestas populares

María Alexandra López, Docente, ESPOCH, Ecuador

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Bolívar, Chimborazo, Tungurahua y Cotopaxi conforman las provincias de la sierra centro del Ecuador, estas regiones albergan tradiciones, festividades religiosas y no religiosas, personajes populares y expresiones vivas que son valiosas para su comunidad, se heredan y transmiten como patrimonio cultural inmaterial. El uso de las técnicas animadas como propuesta visual contribuyen a la conservación del patrimonio. La presente investigación ha sido basada en la recolección y análisis de fuentes bibliográficas de las instituciones representantes de la Cultura y Patrimonio, entrevistas a los directores y promotores culturales y la redacción de fichas informativas con los aspectos del personaje y su entorno para luego ser plasmados a través de técnicas de animación mixtas. Se concluye que la representación de los elementos considerados patrimonio inmaterial a través de técnicas animadas resultan especialmente útiles por su versatilidad y atractivo, y mejora el proceso de difusión y memoria cultural.

La forma de la imagen

Visual Politics

The Visual Politics of Memetic Participation: A Case of East Asia

Minhyoung Kim, Assistant Professor, Department of Knowledge Contents, Hankuk University of Foreign Studies, Seoul, South Korea

Based on Dawkins's initial idea of a unit of cultural transmission, an Internet meme can be defined as a group of digital items sharing common characteristics of content, form, and perspective, which are created, circulated, or transformed via the Internet by a multitude of users. Such memes are much more visual than their predecessors so that the visual nature of Internet memes not only represents their polysemic potential for multiple readings but also utilizes pop culture of people's everyday lives as a common ground through which individuals can communicate with one another on social, cultural, and political realities in a playful and engaging way. This study aims to obtain a fuller understanding of the visual language of the Internet memes and their "vernacular creativity," and thus to explore how Internet memes serve as pivotal links between the personal and the political, allowing citizens to actively participate in digital "connected action," while maintaining their sense of individuality. This study focuses on a recent East Asian case, from the Umbrella Movement of Hong Kong to the Candlelight Revolution of South Korea.

The Image in Society

Reclaiming the Tool of Anger: Year of the Angry Women

Rosemary Meza-DesPlas, Farmington, NM, United States

Silence is not golden — anymore. An outpour of female anger propelled the movements Women's March and #MeToo: visceral impacts of these 2017 social movements are reflected in art exhibitions staged in 2017 and thereafter. Historically, the adjective angry plus the noun woman add up to negative gendered connotations. In the year 2017, women found their voice and began to emphatically enunciate in all caps. An examination of the imagery from several of these art exhibitions, staged in galleries and museums, will reveal homogeneous imagery, metaphorical visuals for the angry woman, and a collective consensus of gendered injustices in society. By delineating the connections between specified social movements and the visual arts, a case will be made for the concept of female anger as a tool for change. This discourse will address historical ties of commonality between art exhibitions stemming from the social movements Women's March and #MeToo to their predecessors of the late 60s through the 1970s. The discussion of current exhibitions will reveal their advocacy for intersectionality and a commitment to social engagement in the visual arts. 2017 may be remembered as the year women got angry; it was also the year women artists proactively organized exhibitions, fast and furiously, in response to an unrest and urgency bubbling up in our society. The angry woman artist is channeling her rage in a directed manner by promoting awareness of gendered social inequities, raising funds for political and charitable organizations and stimulating impactful change.

The Image in Society

Iconization of Donald Trump: A year in the Covers

Ismael Lopez Medel, Azusa Pacific University, Azusa, CA, United States

During the first year of his presidency, as well as for most of the 2016 electoral campaign, Donald Trump has been the subject of multiple cover stories in renowned magazines such as Rolling Stone, Time, The Economist, Der Stern and many others. Over this time, it can be argued that Trump has suffered an iconization process, by which he has become more than a political figure, and instead is now represented as an icon, a logotype, to represent certain political attitudes. This paper examines Trump's first year in the cover images of popular magazines, to examine his representation as more than a president, but as an icon, something without recent precedents in the United States history.

The Image in Society

Saturday, 3 November	
13:15-14:30	PARALLEL SESSIONS
Room 3 - WLB 203	<p>Representing Change</p> <p>The Role of Plants in Artwork of the 21st Century Līga Sakse, Artist, Graphic design, Ltd Paletti This research asks what it means to inhabit a globalized art world and concentrate mainly on contemporary art forms of photography, particularly on such phenomena as still-life of floral photography. In fact, photography is the most vital, universal means of communication of ideas between peoples and nations and the paper will analyze the role of plants in photography through focusing on the works of Japanese and European artists. By analyzing concepts, context, cultural backgrounds, individual motivations and archetypes, art plays an important role in enabling us to imagine change for inhabiting a globalized world. Through studying artists' working experience and their contributions to art history, we can discover important insights and inspiration for perspectives on the future art scene. The findings may be useful in understanding the role of tulips as a vital form of visual communication. <i>2018 Special Focus - Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data</i></p> <p>Between the Paintbrush and the Pistol: How an Arms Manufacturer used an Artist to Help Promote the Gun that Won a Country Kenneth DiMaggio, Professor of Humanities, Humanities, Capital Community College, United States America has a strong love affair with guns. But did 19th century American painter, George Catlin, help foster that love with commissioned paintings featuring domestic-made weaponry, particularly the Colt 45 Revolver? That gun was designed by arms-maker Samuel Colt. A hand gun could now shoot off 6-rounds of bullets through a revolving cylinder. To help sell his guns, Colt used promotional and advertising methods, unique at that time. One of Colt's more unique means of promotion was hiring painter George Catlin to paint several frontier-themed paintings featuring Colt weapons. Catlin would later win fame as a painter of the American West and the Native American. His paintings commissioned to feature Colt's weaponry, is unique for the way fine arts would help promote one of the items that symbolize the United States of America today. Love them or hate them, guns represent one aspect of the American soul, and a 19th century painter helped to paint that soul. <i>The Image in Society</i></p> <p>On the Apocali: Making Culture about a Future of Multi-Tiered Dangers Finn Harvor, Associate Professor, English Interpretation and Translation, Hankuk University of Foreign Studies, South Korea Increasingly, art about contemporary life finds itself simultaneously fascinated by the sheer variety of dangers and threats that face humanity, but also unable to capture the sheer scale of these threats/dangers. Perhaps this is, to some degree, inevitable; we are living in an age of such rapid technological change that "keeping up" with all the challenges that face us is itself bound to demand of the artist that she or he be in a state of chronic creative mania. Nevertheless, there are key themes that I think contemporary artists need to pay more attention to: these are militarism, the geopolitical history of the 20th/21st C., the environment, and job loss. I have made video poems on these themes and am interested in artists doing likewise. This paper would give an overview of all this material, and underline some of the creative strategies that politically engaged artists can use in order to keep their artwork fresh and engaged with a world that has entered Baudrillard's conception of the "hyperreal" and of wars that "do not exist." And apart from Baudrillard, I also may make reference to the ideas of Slavoj Žižek (concepts (sometimes rather problematical) of revolution) and Giorgio Agamben (the concept of "states of exception" that allow neo-fascist states). However, above all, I would like to reference ideas of practicing artists that I have gleaned from interviews and discussions I have had over the years. <i>Image Work</i></p>

Saturday, 3 November	
13:15-14:30	PARALLEL SESSIONS
Room 4 - WLB 204	<p>Meaning-making</p> <p>Using the Imagery of No Country for Old Men to Upack Its Meaning James Wilson, Associate Professor and Chair, Department of English, Flagler College, St. Augustine, FL, United States For many viewers of the 2007 Coen Brothers' film "No Country for Old Men," the film's ending left two central puzzles unsolved: what did the ending mean? Who (or what) was Chigur? This essay offers an answer to both questions and the answers are related. I argue that the ending brings the film to a proper conclusion. To understand the ending and what Sheriff Ed Tom Bell's dreams symbolize in the film it is necessary to follow the imagery of the fire in the buffalo horn Bell describes in his dream. <i>Image Work</i></p> <p>Photovoice: Shining a Light on the Lived Experience of Aged Care Evonne Miller, Queensland University of Technology, Australia In this paper, I discuss the practical, theoretical, and ethical questions of using the participatory visual method of photovoice with older people living in residential aged care. Twenty residents of a facility in Brisbane, Australia were given cameras and asked to visually capture highlights, lowlights, two weeks and a day in their life; these photographs were collaboratively shortlisted, forming a large public exhibition in 2017 entitled 'Living in Aged Care: A photographic exhibition of laughter, loss and leisure'. The exhibition provided rare and intimate insight into the often-private world of residential aged care, with this paper reflecting on the process, learnings and implications. Drawing on a diverse range of project data (participants' photographs, in-depth interviews, researchers' field notes, exhibition evaluations), this paper documents the core exhibition image and narratives, with the participant-created visual images a powerful tool for public engagement that challenged many existing stereotypes about life in aged care. In a society where, all too often "the voices of professionals become louder and older people's voices become softer" (Powell, 2013, p.29), a key project strength was how participatory photography empowered and gave a voice to older age care residents. The camera, integral to the photovoice method, altered the researcher/participant ethical dynamics by becoming a continual 'connector' to the researcher. It also took on a distinct agency, acting as a non-threatening 'portal' that lengthened contact, and enabled unplanned participant revelation. This paper reflects on the potential of 'images' for engaging with, reaching and starting a dialogue with diverse audiences. <i>The Image in Society</i></p> <p>Engaging the Photographic Image: Mandated Imagining Seeing or Recognition? Mario Sluga, Marie Skłodowska-Curie Actions Fellow, Department of Communication Studies, Ghent University, Ghent, Belgium One of the crucial debates in contemporary philosophy of photography is whether photographic images mandate imaginings or not. Are we supposed to imagine the objects of the photograph or should we simply see and recognize what they represent? According to one of the key contributors to the debate – Kendall Walton – all analog photographs allow us to see their subjects indirectly in the sense that mirrors and binoculars allow us to see objects indirectly through the manipulation of light. But Walton claims that photographs also mandate imagining seeing the subject represented directly as though we were in the subject's presence. I argue that this view is misplaced. The key reason Walton thinks photographs mandate imagining seeing is the need to explain a particular experience of photography and cinema – viz., the notion of presence of the objects photographed. But if it is the notion of presence that is really at stake then there is no need for invoking imagining seeing something directly. As Walton, building on André Bazin, puts it, seeing something through a photograph is like seeing something through a telescope, a microscope or a mirror. And all these visual aids are routinely seen as bringing the objects whose images they reflect closer to us, as bringing them into our presence. But if no visual aids (mirrors, telescopes, etc.) mandate imagining seeing to evoke the experience of presence, and if photographs are like other visual aids, then there is no reason to assume photographs mandate imagining seeing either. <i>The Form of the Image</i></p>

Saturday, 3 November	
13:15-14:30	PARALLEL SESSIONS
Room 5 - WLB 206	<p>Image Impacts</p> <p>Fashion Photography and Its Development Ozlem Kaya, Textile and Fashion Design, Hitit Üniversitesi, Corum, Turkey One of the many areas associated with fashion is the area of fashion photography. The share of fashion photography is quite large in the promotion of every product that can be called fashion. Fashion photography is photographing of a garment or any fashion item using a variety of techniques to emphasize the characteristics. Being especially multicolored is the most characteristic feature of fashion photography which distinguishes itself from other photographing areas. Western clothing culture developed simultaneously with Tanzimat period, unlike the world, has found its place in Turkey in 80's. Despite the close pursuit of the West, there are different reasons behind the absence of the fashion photography field. Considering the history of fashion photography in Turkey, it is observed that studio photography pioneered the fashion photography. Emergence of fashion photography of as a profession in Turkey is very new and has gained importance in recent years. One of the biggest factors in this situation is that ever-changing fashion is now becoming a consumption object. The constant change in fashion makes fashion indispensable. Along with the development of the mass media, advertisements have become also part of our lives. One of the most important tools in this market will be fashion photography. The development of fashion and fashion photography has now become an integral unity. To reveal the status of fashion photography in Turkey in this regard is extremely important. In this study, the past and present of fashion photography have been disclosed and some suggestions have been developed. <i>Image Work</i></p> <p>Gleaning and Sharing Knowledge: A Cultural Image of Place through the Relation Between Labour Activities and Local Natural Resources Paula Reaes Pinto The communication is focused on the cultural and social image of place. In this context, a set of photographs and videos are presented, produced in the context of two participatory art projects with communities, which are reproductions of the seasonal work that partially structures economically, socially and culturally the South and Southeast of Portugal. This investigation is anchored on an integrated perspective of place that is constituted by the interconnection of the human, geographical, economic, biophysical, political, historical, cultural and ecological dimensions that extensively characterize local life. It is grounded on the relation between labour and local natural resources. The first project, called "Artistic Interactions With Cacula Velha" (2006-2009), was developed in the village of Cacula Velha, mainly with women and retired fishermen. The second project, titled "Creative Practices around the Production of Cork" (2015-2018), was implemented in the village of Azaruja, mostly with working and retired cork workers. The practice-based research used an empathic approach rooted on models of listening and dialoguing, as a methodology of involving local people to participate, and were materialized with hybrid media in a transdisciplinary perspective. The communication explores the image as the experience/process in the work itself, in its spatial, dialogical, documentary, archive, anthropological and archaeological dimensions, as a tool to promote, both local people and other audiences, a reflection about the significance of place and its inhabitants, the cultural and social impact of the labour activities, and to engage local populations to participate culturally on the places where they live and work. <i>The Image in Society</i></p> <p>Emancipation and Creativity Atlas: The Societal Image of Three Vulnerable Neighbourhoods around Lisbon Antonio Gorgel Pinto The communication presents the results of a societal image research called "Emancipation and Creativity Atlas." It is an archive of images - photography and video - resulting from three social engaged art projects with communities of migrants living in vulnerable neighbourhoods of the Lisbon metropolis. The first two projects, titled "Netskola" (2013-2015) and "Kowork" (2015-2017), were created and developed in two clandestine neighbourhoods of the city of Amadora. The last intervention, called "Mais Sul" (2017-2018), was conceived and implemented in two social neighbourhoods of municipal initiative of the city of Oeiras. The three projects explore a transdisciplinary and transmedia approach that promotes diverse collaborative artistic activities with the participants, aiming to constitute an atlas of images. This set of reproductions with a societal nature, in addition to representing each project of social involvement in a denotative way, aims to confront the different publics and guide them to a reflection and significance about the place and its people in a larger universe of social and cultural references. The implicit systematisation in the production of this images typology represents a way of exercising citizenship and promoting an active culture that testifies the creativity and the equitable participation of the engaged communities. Also worth mentioning that, in addition to presenting this experimental work and in order to deepen the artistic practice in question, the communication is characterised by the use of some theoretical references, among which are Ariella Azoulay, Georges Didi-Huberman, Jacques Rancière and Susan Sontag. <i>The Image in Society</i></p>
14:30-14:35	Transition Break / Pausa
14:35-15:50	PARALLEL SESSIONS

Saturday, 3 November	
14:35-15:50	PARALLEL SESSIONS
Room 1-WLB 201	<p>Cine e imagen</p> <p>La época de oro del cine mexicano y su influencia en la educación emocional: La dimensión simbólica de la cultura en la conformación del nacionalismo mexicano a partir del cine de la época de oro</p> <p>Saray Reyes Aviles, Doctoranda, Facultad de Letras, Universidad Michoacana de San Nicolás de Hidalgo, Morelia, México</p> <p>El cine siempre ha sido un gran escaparate para la exhibición de los fundamentos ideológicos que caracterizan al pensamiento sistémico, procurando con enorme poder de seducción difundir contenidos con los que el espectador se identifique, a fin de que pueda asimilar fácilmente los procesos sociales y culturales hegemónicos por los que transita y reproducir los comportamientos inducidos por modelos aprendidos y heredados del contexto de producción al que queda circunscrita la obra fílmica. En México, después de que concluyera el movimiento armado de 1910, algunos intelectuales y artistas comenzaron a forjar un proyecto nacionalista que incluyera ideales fácilmente aceptables por la cultura popular, creándose así los estereotipos mexicanos y fraguando la identidad de una nación. El cine nacionalista unificó a México en cierta medida. Esto implicó la consolidación de la cultura popular mediante el cine nacional. Partiendo de lo cultural y simbólico que la antropología del arte propone, analizaremos brevemente la producción cinematográfica de Emilio Fernández, Ismael Rodríguez y Luis Buñuel, ya que sobre el trabajo de estos tres cineastas versa nuestro tema de tesis. A los efectos de este ensayo, apoyaremos este análisis en la teoría de los sentimientos de Agnes Heller, para ligarla a la dimensión simbólica de construcción de la identidad nacional desde los sentimientos culturalmente asimilados, y trataremos de establecer el vínculo de la época de oro bajo una metodología semiótica.</p> <p><i>La imagen en sociedad</i></p> <p>El abrazo de la serpiente: Crítica de la película</p> <p>Luis Fernando Rozo Velásquez, Profesor Titular, Facultad de Humanidades y Artes, Universidad del Tolima, Ibagué, Tolima, Colombia</p> <p>El film El abrazo de la serpiente adopta una estrategia narrativa que caracteriza a los investigadores a los que alude, como representantes del occidente colonizador y agresivo con las comunidades amazónicas donde desarrollaron su trabajo. En verdad el etnógrafo alemán Koh Grümberg y el etnobotánico Richard Schultes tuvieron un aprecio y respeto por las culturas amazónicas a contrapelo de la caracterización que asumieron en la película. No quiere decir esto, que la agresión étnica no se haya dado entre la civilización blanca y las comunidades de selva en América, sino que obedece al planteamiento y estrategia narrativa para desarrollar la contradicción que mueve dramáticamente el relato de la película. El trabajo señala esta especie de transmutación de los personajes reales frente a los de la ficción para ilustrar una necesidad narrativa y hacer posible el drama, señalando además algunos tics con películas tan icónicas de la ciencia ficción como Odisea 2001 de Kubrick.</p> <p><i>La imagen en contexto</i></p> <p>Imagen, estética y narrativa del videojuego: Análisis visual de God of War</p> <p>Ángel Solórzano Costales, Docente Investigador, Escuela de Diseño Gráfico, Instituto Tecnológico Superior “República Federal de Alemania”, Riobamba, Chimborazo, Ecuador</p> <p>Maria Alexandra Lopez Chiriboga, ESPOCH, Ecuador</p> <p>Renato López Chiriboga, Coordinador, Marketing y Atención al Cliente, Unidad Educativa Atenas, Chimborazo, Ecuador</p> <p>Mayra Pomaquero Yuquilema, ESPOCH, Ecuador</p> <p>God of War —videojuego insignia de Sony y su consola Play Station, desarrollado por Santa Monica Studio— fue lanzado en el 2005 para PS2, obteniendo gran éxito. Posteriormente aparecieron renovadas versiones (GOW II, GOW III, GOW Chains of Olympus y Ghost of Sparta, GOW Ascension, GOD) y aplicaciones para distintos dispositivos (como PS3, PS4 o consola portátil PSP). Durante los 13 años de la presencia de este videojuego en la cultura gamer, se han producido cambios visuales, estéticos y sonoros debido a la evolución de las consolas, permitiendo a creativos y profesionales potenciar gráficamente la imagen del juego por medio de la tecnología, perfeccionándolo constantemente y presentando nuevas alternativas para los usuarios. Esta investigación analiza la saga de GOW desde el punto de vista de la imagen, se valora la gráfica del protagonista y el entorno, así como el sonido y la narrativa que lo acompaña, se analiza la vinculación a las tendencias correspondientes al año de creación, considerando la dirección de arte, virguerías, efectos visuales y sonoros, doblaje, etc. En este estudio comparativo se utilizó la investigación cualitativa descriptiva, análisis de contenido por medio de la bibliografía y la comparación a través de observación y fichas, permitiendo sintetizar los aspectos gráficos relevantes del entorno, personaje principal e interfaz, sonido y narrativa, puntualizando las variaciones y elementos isomórficos a través del tiempo. Los resultados obtenidos demuestran que GOW es muestra de la revolución de las nuevas tecnologías, la imagen y la narrativa estetizadas en la gamificación contemporánea.</p> <p><i>Tema Destacado 2018: Imágenes artificiales e inteligencia visual: visión en la era de los big data</i></p>

Saturday, 3 November	
14:35-15:50	PARALLEL SESSIONS
Room 2 - WLB 202	<p>Simulacra of Humanity</p> <p>Pale Fire: Image, Derivation, and Desire in Blade Runner 2049 Sharon Kim, Professor and Department Chair, English, Judson University, Elgin, IL, United States This paper explores the work of the image in Blade Runner 2049 (2017), through its intertextual dialogue with the novel Pale Fire by Vladimir Nabokov. The book's title alludes to Shakespeare's lines on the moon, whose stolen light is a pale or diminished fire: a derivative beauty. The movie is full of such derivative fire. It is itself a derivative film, as a sequel, and portrays a world full of "replicants," androids who are the pale fire of the human image. The remaining humans thus live enveloped in simulacra: artificial intelligence, virtual environments, simulated intimacies that may be the sole remainder of what they represent. The central character, police officer K., is a replicant with a holographic girlfriend. He discovers during a case that he may in fact be a human. The possibility awakens in him an intense desire to be human, which parallels his quest to find the lost blade runner, Rick Deckard, who may be one of the only human characters in the film. Significantly, K. keeps a copy of Pale Fire in his apartment. While the police use it to keep K. in subjection as a replicant, the novel provides a blueprint for the film's representation of simulacra as the response to traumatic loss, and it also outlines the movie's strategies for retrieving human meaning in the midst of replication and derivation. The derivative images of Blade Runner 2049 ultimately serve to incite desire for the human, through imagining its extinction in the pale fire of film. <i>The Image in Society</i></p> <p>The Home Movie as Occult Object: Critical Examinations of Amateur Films as Representations of the Real and Unreal in Everyday Life Mark Neumann, Flagstaff, AZ, United States Since the early decades of the 20th century, amateur filmmakers—those early adopters of 16mm and, later, 8mm cameras—have largely been dismissed for making films that recorded birthdays, vacations and other aspects of everyday life. Contrary to such views, amateur films are significant resources that document both the constraints and possibilities for understanding organic representations of social and cultural life, and the history of moving images. They also can reveal an amateur filmmaker's flashes of imagination, creativity and a surplus of meanings that contain evidence of the mysterious relationships between camera and performance. This paper takes amateur films seriously. It focuses on practices for critically reading amateur films in a manner that probes for the potential plurality of latent meanings that dwell in the frames of home movies, and in those who watch and study them. Film scholar Robert Ray notes that movies are often experienced as "intermittent intensities...that break free from the sometimes indifferent narratives that contain them." Home movies are instances where such "intensities" appear in loosely structured narratives and reveal symbolic excesses that are ripe for interpretation. Specifically, through brief excerpts of amateur films, I will examine how events and spontaneous performances captured by home movie cameras suggest clues and knowledge not only about the ambiguity of images, but also about the ineffable qualities of the lives that are "called forth" as they are recorded by the camera, revealing traces of people and their actions as performances that are representations of real and unreal life. <i>The Image in Society</i></p> <p>Tarantino-Visual Language, Western: The Hateful Eight H. Hale Künügen, Department Chair, Department of Radio-TV and Cinema, Baskent University, Ankara, Turkey Quentin Tarantino's 2015 film The Hateful Eight is the second film directed by the director in Western style. Shortly after the end of the American civil war, the film tells the story of characters who take refuge in a hut while trying to survive a snow storm, and the conflict between them. What distinguishes this film in terms of visual language is that it exhibits narrative codes exclusive to the director, besides the typical Western film narrative codes. The Hateful Eight movie was selected for this study because of its visualization style and different image/visual language, which are different from the known features of the classical Western style. The aim of this study is to examine the different image/visual language used in The Hateful Eight, which is uncommon for the a typical Western movie, using cinematographic analysis. For this purpose, the narrative elements (lighting, camera angle, shooting scale, framing, composition, fiction, music, etc.) that make up the film language in The Hateful Eight will be examined. <i>The Form of the Image</i></p>

Saturday, 3 November	
14:35-15:50	PARALLEL SESSIONS
Room 3 - WLB 203	<p>Granularity and Scale</p> <p>Get Ready, Get Set, Curate: Understanding the "Everyday Curator" Santi Thompson, Head, Digital Research Services, University Libraries, University of Houston, Houston, TX, United States Michele Reilly, Associate Dean of Libraries, Administration, University of Arkansas Libraries, AR, United States The proliferation of the world wide web and, with it, ways to communicate and share experiences virtually through social media sites, has changed the ways that people interact with online cultural heritage images. As the accessibility of the web increases over time, an individual's potential ability to "curate" occurs from nearly anywhere - making it easier for everyday people to engage in the curation process. These amateur curatorial practices may include how users transform digital objects as a means of self-expression, political, social, and personal commentary, cultural products, and artistic license. Recognizing how everyday users curate digital images enhances the digital humanists' understanding of the contemporary cultural landscape. While conducting multiple research studies on the reuse of digital images over the web, researchers Michele Reilly and Santi Thompson found that social media users were collecting, organizing, and sharing images in a manner that was not unlike the tasks performed by archivists, librarians, and other cultural heritage professionals -- that there was something else occurring beyond reuse. This paper focuses on understanding the characteristics of those who are engaged in this everyday curation process. Using an existing Pinterest dataset, the researchers developed a rubric for understanding these "everyday curators." This paper will: define curators; review the methodology used to devise and classify the everyday curator rubric; discuss the results of applying this rubric to the Pinterest dataset; and conclude with implications for digital humanists and cultural heritage professionals. <i>The Form of the Image</i></p> <p>Connecting Dots: Meaning Making through Aggregation Cole Robertson, Royal College of Art, United Kingdom "The significance of the image as revealed in the process of scanning therefore represents a synthesis of two intentions: one manifested in the image and the other belonging to the observer... While wandering over the surface of the image, one's gaze takes in one element after another and produces temporal relationships between them." Vilém Flusser, <i>Towards a Philosophy of Photography</i>. Flusser's example of how photographic meaning is made (through embodied engagement such as the saccade) is limited to an individual image, but also works when applied to aggregations and multiples of images. Each new image seen becomes part of an idiosyncratic yet shared system - one in which meanings pile on top of, rest alongside, or burrow within each other to form new types of pictorial vernacular. This paper will explore intentional and unintentional processes of meaning making through image aggregation. <i>The Image in Society</i></p> <p>Spectator's Self Image Reflected on the Work of Art Ayse Nahide Yilmaz, Art, Design, and Architecture Faculty, Düzce University, Turkey The eye of the spectator gazes around the stream of images which are provided by art world and catches a certain kind of pleasure and knowledge. Without knowing that it transforms into a spectacle and controllable vehicle itself while looking around the galleries and museums, the spectator feels satisfied and triumphant over the works of art after exploring hidden meanings and offered pleasures. Then there comes a moment when the eye sees itself on a reflecting surface which is sometimes a mirror or glass included, sometimes a black screen, sometimes a shining metal. Either the artist intends to include this encounter or not, it is the moment that the onlooker has to alter a different kind of consciousness. It is about a confusion between subject and object and psychological pressure of exploring the self over an other's representational domain. This paper will convey some works of art which employ such an encounter and focus on proliferating effect of the image with a reflection of the self. <i>The Form of the Image</i></p>

Saturday, 3 November	
14:35-15:50	PARALLEL SESSIONS
Room 4 - WLB 204	<p>Innovation Showcase</p> <p>Imagining, Creating and Publishing Escape Artists Anthology Ruth Skilbeck, Author, Artist, Editor, Designer, and Publisher, Adamstown, NSW, Australia</p> <p>The purpose of this reflective practice paper is to discuss insights gained from the process of imagining, creating, editing, designing and publishing an innovative social media and 'sci-fi' themed multimodal international literary arts anthology with 29 contributors, professional artists and authors from around the world and across Australia, 75 images and 1 music track, which came together as a result of social media networking, and took over 4 years to publish. I reflect on the visual inspiration and motivations for doing this and on overcoming 'computer problems' of what seemed like surveillance and hacking (and then publishing a second anthology). I draw conclusions about the significance of the anthology which I independently self-published, an arrangement of authentic, affective, political and creative works and arts research as an individual and collective expression of reflective humanity, emotional intelligence, and human resilience through the creative arts, in the context of the shift to a surveillance society of data scanning, artificial intelligence imaging and programmed algorithms. The first (ebook) and second (paperback) anthologies will be exhibited with the paper presentation.</p> <p><i>2018 Special Focus - Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data</i></p>
15:50-16:05	Coffee Break / Pausa para el café
16:05-17:20	PARALLEL SESSIONS

16:05-17:20

PARALLEL SESSIONS

**Room 1-
WLB 201**

Imagen, representaciones y diseños

Parámetros de representación para el diseño de una interfaz HCI en pacientes que sufren del síndrome de enclaustramiento

Diego Alejandro Piracoca Chaves, Estudiante, Diseño industrial, Pontificia Universidad Javeriana, Bogotá, Colombia

El síndrome de enclaustramiento es una lesión a nivel cerebral que afecta e interrumpe las vías cortico bulbar y cortico espinal en una persona, llegando a sufrir de un estado de cuadriplejía, pero no afectando, en este caso, la consciencia, la función respiratoria, la visión, la coordinación del movimiento ocular en eje vertical y la audición. A este cuadro clínico se denomina el síndrome de enclaustramiento. Los cuidanderos deben adoptar una estrategia o algún método para facilitar el proceso comunicativo para actuar con rapidez. Algunas soluciones pueden ser fichas técnicas del abecedario o paquetes tecnológicos (eye tracking o sistema BCI entre otros) que resuelven el problema de la comunicación, estos últimos, generan una respuesta a la persona encargada del paciente mediante una interfaz HCI (Human computer interaction) es de este modo, que el objetivo del presente estudio es compilar los parámetros necesarios de representación en una interfaz HCI por medio de un análisis de deseos y necesidades de los pacientes como de las personas que los cuidan y así, llegar a una matriz de clasificación de estos parámetros que permitirán realizar un diseño con los componentes gráficos necesarios que satisfagan a todos los actores y les genere calidad de vida, representando una voz a través de imágenes que visualizan los sueños y sentimientos por parte de las personas que sufren de este síndrome.

La imagen en sociedad

CGI al servicio de la cultura: Características de los personajes ecuatorianos tradicionales andinos

María Alexandra Lopez Chiriboga, ESPOCH, Chimborazo, Ecuador

Ing. Mayra Pomaquero Yuquilema, ESPOCH, Ecuador

Ángel Xavier Solórzano Costales, Docente Investigador, Escuela de Diseño Gráfico, Instituto Tecnológico Superior “República Federal de Alemania”, Riobamba, Chimborazo, Ecuador

La imagen generada por computador es una técnica actual que puede ser parte de la propuesta gráfica de un comunicador visual, así como la misma respuesta a una problemática, casi siempre pensada exclusivamente desde el ámbito tecnológico. Grandes empresas productoras animadoras a nivel mundial se han dedicado a crear personajes a partir de elementos culturales de distintas regiones del mundo, consiguiendo éxito económico. Sin embargo, el trabajo de CGI en este caso visibiliza didácticamente seres mitológicos, populares o reales, que son parte de las fiestas paganas y religiosas de la región andina del Ecuador, país, constituido por eventos fruto del mestizaje y, por ende, de la pluriculturalidad, exponiéndolos de una manera más dinámica y jovial que las técnicas tradicionales. Se han determinado las características formales, vestimentarias y estructurales de los personajes, el significado de cada uno y el rol que cumple este actor en las festividades. Inicialmente, los beneficiarios fueron preadolescentes caracterizados por su curiosidad hacia lo nuevo y su necesidad de vincularse a la cultura, ya que se aporta a la construcción de su propia identidad. Esta relación recíproca cultura - identidad es estable y a largo plazo, interiorizada y personalizada, pero además permite marcar diferencias entre unos y otros.

La imagen en sociedad

Alfabetización Mediática e Informativa (AMI) y nativos digitales en la Era Digital: Uso de los medios e Información en educación

Juan Pablo Fernández Abuín, Universidad Autónoma de Barcelona (UAB), Barcelona, España

El informe de La sociedad en Red, en su edición 2017, reflejaba cómo el 83,1% de los usuarios de Internet de 15 años o más utilizan internet como herramienta de búsqueda de información. En la misma línea, el porcentaje de usuarios que consulta las noticias en los medios digitales ha ascendido respecto a informes de años anteriores, alcanzando en este 2017 el 67,8% de los usuarios. En la actualidad nos encontramos ante uno de los mayores desafíos de la enseñanza contemporánea, la necesidad de emprender procesos de Alfabetización Mediática e Informativa (AMI) encaminados a formar, no sólo a un alumnado preparado para vivir y trabajar en una sociedad eminentemente digital, sino también a la familia como principal agente socializador que se está quedando atrás en este proceso de alfabetización. Por ello, los desafíos de la enseñanza contemporánea deben abordar una formación que promueva la educación crítica ante los medios, cobrando especial importancia por la influencia en nuestras elecciones y acciones subsiguientes, tal y como resaltan Fedorov y Levitskaya, lo que demanda, además de técnicas de análisis de audiencias textuales, estrategias para la comprensión de los mecanismos de construcción y funcionamiento de los mensajes. Esencialmente en estos momentos en los que el alumnado ha modificado su comportamiento respecto al contenido que consume, llegando a convertirse en una persona multitarea que además de consumir contenido, busca información sobre él, lo valora, demanda velocidad e inmediatez e incluso genera nuevos mensajes en distintos formatos, imagen, audio o video.

La imagen en sociedad

Mobile Perspectives

Smartphone Photography as an Operational Medium

Yeon Kyoung Lim, PhD Student, School of Creative Media, City University of Hong Kong, Hong Kong

The medium specificity of smartphone photography changes our way of seeing and perspectives. For example, using frontal cameras on smartphones, selfie culture has emerged, such that differentiation and distance between photographer and subject has been eradicated or redefined. And the resolution of smartphone photography is inferior to other digital cameras, and the depth of smartphone photography is relatively flat. These technical properties lead smartphone users to pay less attention to the authenticity of the digital picture and its similarity to the original (Walter Benjamin). With the medium specificity, smartphone photography acts as an operational medium in that the media specificity makes smartphone photography oscillate between representation and post-representation. With the perspective of representation, smartphone photography still functions as a representational medium to record and retrieve body images of beings in the world. At the same time, smartphone photographs don't focus as much on representing the presence of a subject in front of the camera, they focus more on what photographer-user might like to see. Thus, smartphone photography is operated by the collective agents of smartphone users, digital images in smartphone albums, contacts and social media networks and mass-market applications. A smartphone photograph transforms and converges into another in the collective operation, such that it loses its coherent form and remains in a raft of details. It becomes a "multiple without an original" (Rosalind Krauss). This paper will extend the status of smartphone photography as a "multiple without an original" to the posthumanist ontological locus in the digital era.

The Form of the Image

iPhoneography and Instagram: The Rise of New Visual Trends in Photography Through Social Media

Eman Alshawaf, Assistant Professor, Department of Visual Communication and Interior Architecture, Kuwait University, Adaylia, Kuwait

The image-based social media platform Instagram has introduced new dynamics to contemporary image-making and the field of visual communication. As a space that caters to sharing images, it has popularized iPhoneography, a practice based on the use of smartphone devices for image sharing purposes. This relatively new practice has not only encouraged amateur photographs to participate and find their voice but also encouraged the introduction of new visual trends and new creative communities. Using qualitative methodology, this paper highlights a number of new photographic trends that gained popularity in the last 5 years and also examines the role of professional amateur image-makers in establishing and promoting these trends.

Image Work

Performing the Digital Queer Archive: Strategies of Self-Styling and Branding on Instagram by Black Queer Performance Artists on Instagram as Archival Work

Katlego Disemelo, Associate Lecturer, Media Studies, University of the Witwatersrand, South Africa

Social media networks have provided several platforms for queer visibility within the public sphere. These media can be seen as significant modalities by which queer subcultural practices of self-expression, consumption, and world-making take place. They facilitate, indeed encourage, the construction of various queer identities and practices – albeit in hyperreal form. This paper examines the online practices of self-styling and branding undertaken by three Black gender non-conforming performance artists from Johannesburg, South Africa. The Instagram profiles of three female impersonators and beauty queens will be herein investigated. These performance artists are, namely, Muzi Zuma, Alexis BlackPearl Kubeka, and Eva Motaung. By undertaking a semiotic and critical discourse analysis of images from these three Instagram pages, this paper explores each artists' curatorial practices of self-branding. Borrowing from the analytical model of visual consumption, this study interrogates the intersecting discourses of "queerness," race, sexuality, gender, class, cosmopolitanism as foregrounded in these digital images. Each artists' responses to interview questions about their curatorial choices, styles, and modes of self-representation will also be analyzed. Borrowing from queer, critical feminist and post-feminist theoretical frameworks, it shall be herein argued that these Instagram posts serve as vital documentary queer archival material. Moreover, I posit in this paper that these visual modes of digital self-representation and branding function as semiotic iterations of contemporary politics and tensions post-apartheid public visibility and queer consumer culture in South Africa.

The Image in Society

Saturday, 3 November	
16:05-17:20	PARALLEL SESSIONS
Room 3 - WLB 203	<p>Collective Memory</p> <p>Community Portraits: Controlling Who Sees Us and How We Are Seen Al Wildey, Professor, Central Michigan University, Mount Pleasant, MI, United States The artworks within the "Community Portraits" series are enlarged composited photographs of non-existent persons comprised of the existent "participants" presented within an internal mosaic. These communal portraits present alternative personas that depend upon privileging race, gender, age, etc. encouraging multiple readings within any collective of diverse peoples and the image(s) created by them/for them. <i>Image Work</i></p> <p>On Becoming Ho : It's Not Just a Film Arpit Gaind, MPhil Scholar, Development Practice, Ambedkar University, Delhi, India The transition from a recorded history to tracing the subtleties of fragmented memory, the culture becomes a modality of fragmented experiences, movements, stories. When in village Turibasa, people decide to record the funeral of a child in the hamlet because funeral is a "celebration" for them, the remembering takes a new turn. The film becomes of paramount importance, "the ground where sight and sound meets and interlocks, an association of sense occur which in turn creates movement" [Bandhipadhaya, S. (2001). What this paper is trying to ask and imagine is, if the film that got made in Turibasa becomes a medium to understand its relationship with creativity; whereby, Ho in the very process of making the film, becomes an Image of "Ho." In other words, an act of creation, is both being and becoming Ho – which argues for Development as creativity, a creative suture, one that is composed of three knots each having its own disclosure and its pitfalls. The first one is the Being where "identity" is the pitfall, second is Doing (the act of creation) — a stagnant being is its pitfall, and finally the Creating/Creation (where one is verb and the other is noun) were artifact is the pitfall – one in which archiving is an anthropological result of giving Ho a museum and not a life. The writing of Ho is writing what I am seeing (not the film itself but making of the film, yet it can't be just a film). <i>The Image in Society</i></p> <p>Pale, Bright and Turquoise Green for White and Brown Goods Marie Sierra, Deputy Dean, Faculty of Art & Design, University of New South Wales, Sydney, Australia This paper examines images of print advertising for "green" products, particularly from the late 1990s to 2001, with a focus on white and brown goods. As more expensive and infrequently replaced household items, the advertising of white and brown goods presents a point at which consumers are making considerable investment in their households. Purchasing these items involves classic product concerns, such as performance and longevity, but also, and particularly in this period when many manufacturers were claiming real or imagined environmental credentials, consideration of environmental impact. This paper examines some of the print advertising of this period through visual analysis, while also considering how they are geared to consumers that can be categorises a bright, turquoise (blue) or pale green. <i>The Image in Society</i></p>

Representation and Visualization

Be the Best : Images of Trauma and Belonging in the Representations of Combat

Kirsten Anna Adkins, University of Wolverhampton, Birmingham, West Midlands, United Kingdom

The 2016 British Army recruitment film, "Be the Best" combined images of violent combat with messages of nurture and belonging. Viewers saw jump cuts, exposure pops, whip pans and crash zoom suggestive of flashback moments associated with trauma. But a commentary spoke of inclusion, self-development, life-skills and learning to cook. This paper explores how violence exists in an aestheticised disavowal of violent representation. The army recruitment story is one in which conflict appears in the flash-back, while messages of belonging, foreground brutal reality. Is there a forced amnesia driving this complex layering of army life? In these adverts we see these fragments of combat as visual abstraction. Characters appear in void spaces. But their suffering is enacted in the context of the mundane and the familiar: Tea provides comfort in amid an interminable wait for action. A perilous route march is made bearable when the soldiers start to sing "The Time of My Life," from 1980's teen romance, Dirty Dancing. The paper explores memory and forgetting, denial and spectacle. What are the consequences of avoiding representations of trauma when we are discussing culture inherent with trauma? The proposal considers these questions in the context of Surrealism the work of Georges Bataille and Lacanian psychoanalysis.

The Image in Society

Saving Face: China's Challenge to Portray a Positive Image in International Relations

Maria Marakhovskaia, PhD Student, Political Science, Lingnan University, Hong Kong

This study concentrates on the role of image in interstate relations of People's Republic of China. China's emerging power and its impact are among the most intensely discussed topics worldwide. In particular, China puts considerable emphasis on enhancing its positive image and promoting its values, thereby provoking heated debates on the nature of its intentions. Language is one of the most powerful tools for China to create and maintain a positive image. This paper examines the linguistic strategies China (represented by governmental officials) employs in order to balance between the positive image it wants to present and multiple challenges, both domestic and foreign, it has to deal with. We rely on Goffman (1967) and Brown and Levinson (1987) socio-pragmatic theory of Face, which was first developed to describe interaction between individuals. This research applies theory of Face to communications made by state actors on the premise that whole nations have Face which they enhance and protect. In order to ensure coherence and objectivity, first-hand sources (Chinese government statements in the form of Ministry of Foreign Affairs press conferences) are collected and subjected to qualitative linguistic analysis. The main tool employed to investigate the role of image in China's foreign policy is political linguistics and corpus-assisted discourse analysis strategies. Chinese government's strategies of face-keeping and image-enhancement present an extensive source of analysis because of the particularly controversial nature of China's policy, both domestic and foreign, as well as due to the key role attributed to face and image in Chinese culture.

Image Work

Rediscovering Science Fiction Films through Data Visualization

Nur Cemelelioglu Altin, Assistant Professor, Communication Design, Yildiz Technical University, Turkey

The fact that a significant part of the human brain is related to vision and other visual processes has made the visual expression forms of great importance. Nowadays, data visualization studies are very popular especially thanks to developments in computer technologies. Transferring complex data sets to the audience through graphical representations is an easy to understand and effective method. For this reason, data visualization projects are very effective in helping students develop problem-solving and analytical thinking skills, to create more creative visual solutions and to use appropriate graphics and diagrams. In this study, Interactive Media Design student's data visualization projects about science fiction film, which is a popular type of mainstream cinema were examined. In these projects, selected works, which have been made by using the visual language of the film were taken as a data source and were re-created a new visual narrative accordingly. The purpose of the research is to examine the ways and means of the use of the design elements and principles that the students employ in the visualization process in order to explore the methods they use to analyze and organize complex sets of information and to pass on data about the film. Semi-structured interviews were conducted to gain insight into the students' approach to design problems in their visualizations, and content analysis was used to analyze them.

The Form of the Image

Ponencias virtuales breves en español

Historias de lo efímero: Diseño y estética en las manifestaciones de lo cotidiano de la colección Ephemera de la Biblioteca Nacional de España

Sonia Ríos Moyano, Profesor Titular de Universidad, Historia del Arte, Universidad de Málaga, Málaga, España

El presente estudio se centra en la colección Ephemera de la Biblioteca Nacional, iniciando una línea de trabajo que carece de estudios anteriores desde el enfoque disciplinar de la historia del arte. Por tanto, la investigación pretende la difusión internacional de los materiales nacionales. Se entiende por Ephemera el conjunto de materiales o pequeños objetos, ya sean escritos o impresos, que nacieron con el objetivo de transmitir un mensaje de poca durabilidad. Principalmente combinan imagen y palabra, dibujo o grabado, con textos cortos. El trabajo es un acercamiento a la complejidad y variedad de estos materiales. La complejidad viene dada por la variedad y versatilidad de sus formas y estéticas, que al estar diseñadas, dibujadas y producidas para tener una vida efímera, dificulta su análisis y relaciones con otras obras de la misma índole. Proponemos la elaboración de diferentes clasificaciones, desde las más diacrónicas; como la de autores, estilos, cronología; hasta las más innovadoras para nuestro trabajo, como las que se dan en función de temas relacionados con las categorías estéticas: lo sublime, lo pintoresco, lo característico, lo interesante, lo grotesco, lo cómico, lo absurdo, lo kitsch, lo cursi, lo camp, lo siniestro, lo macabro, lo trágico, lo patético, lo melodramático, lo fantástico, lo maravilloso, lo onírico, lo morboso, la estética del escándalo, etc.

La imagen en sociedad

El indígena como personaje histórico y mítico en los libros de texto gratuitos

Mayra Margarito Gaspar, Profesora e Investigadora Titular A, Departamento de Letras, Universidad de Guadalajara, Guadalajara, Jalisco, México

La educación oficial en México ha tenido un trasfondo nacionalista. La creación de los libros de texto gratuitos garantizó que todos los alumnos de educación primaria tuvieran acceso a los mismos materiales de estudio, de tal forma que se constituyeran, no sólo en la principal herramienta para el trabajo dentro del aula, sino también en elementos fundamentales para la construcción de una identidad nacional. Cada reforma educativa ha sido acompañada de libros de texto acordes a sus enfoques, propósitos y planes de estudio. La Reforma Integral de la Educación Básica se ha caracterizado por introducir discursos a favor de la inclusión y la interculturalidad. Por esta razón, nos interesa analizar los textos visuales referentes a la principal figura de la diversidad cultural en México: el indígena. Hemos centrado nuestro estudio en su representación como personaje histórico y mítico, dado que estas características son las que tradicionalmente se le han atribuido. De este modo, pretendemos revisar la construcción de la imagen del indígena, para observar su correlación con los cánones discursivos establecidos.

La imagen en sociedad

Metáforas para la representación del espacio y el tiempo en la imagen bidimensional.

Irma Carrillo, Universidad Autónoma de San Luis Potosí, San Luis Potosí, México

Manuel Guerrero Salinas, Universidad Autónoma de San Luis Potosí, San Luis Potosí, San Luis Potosí, México

Eréndida Cristina Mancilla González, Universidad Autónoma de San Luis Potosí, San Luis Potosí, México

El trabajo aborda cuestiones como la naturaleza, percepción, representación y significación del espacio y el tiempo en el diseño gráfico, su relación con la realidad en el proceso de modelización icónica, el repertorio de elementos formales y las estructuras de representación icónica, que mediante la sintaxis visual, materializan el binomio estudiado. Crea así un puente entre la realidad de los conceptos estudiados y la virtualidad dada en la representación espacio-temporal propia de la naturaleza bidimensional del diseño gráfico, para entender de qué manera los atributos formales, estructurales y de interpretación actúan en ambos polos. El estudio concluye estableciendo que el valor del espacio-tiempo en el diseño gráfico va más allá de la pura representación física, mediante el uso discursivo de la simbolización y el empleo de metáforas espaciales y temporales, que ejemplifican un fenómeno que se da en la bidimensionalidad y de manera abstracta.

La forma de la imagen

Erwin Olaf: El paisaje que preludia

Marcos García-Ergüín, Profesor, Escuela Universitaria de Diseño, Innovación y Tecnología, ESNE, Madrid, España

Daniel De Las Heras, Profesor, Escuela Universitaria de Diseño, Innovación y Tecnología, ESNE, Madrid, España

Este estudio se centra en el trabajo publicitario de este fotógrafo, que expresa mediante escenas algo que va a ocurrir en un futuro sin permitir al espectador asimilar ni predecir lo inmediato. Sus imágenes crean escenarios en los que los modelos publicitarios portan los productos anunciados con el fin de un algo que se sugiere pero que el espectador debe descubrir. Los modelos suelen aparecer estáticos, casi como maniqués sin alma. Deja al color y a la iluminación de los espacios en los que ubica a los personajes el protagonismo para componer contextos en los que vender los productos. De este modo, este trabajo concentra la mirada en los paisajes virtuales para sugerir el ambiente en el que se mueven los usuarios de los productos.

La imagen en contexto

Interacciones multisensoriales en el diseño

Manuel Guerrero Salinas, Universidad Autónoma de San Luis Potosí, San Luis Potosí, San Luis Potosí, México

Eréndida Cristina Mancilla González, Universidad Autónoma de San Luis Potosí, San Luis Potosí, México

Irma Carrillo, Universidad Autónoma de San Luis Potosí, San Luis Potosí, México

En la actualidad, el diseño gráfico ha tomado como prioritario el sentido visual para atender problemas de comunicación; sin embargo el sentido visual no es el único órgano perceptivo, ya que existen otros que el diseño gráfico no ha tomado en cuenta. La presente tesis contiene fundamentos teóricos que permiten concebir el quehacer del diseño gráfico de manera multisensorial, a través del uso de interacciones entre usuarios y medios de comunicación para generar experiencias significativas y mensajes mayormente efectivos. Esta investigación aborda el problema de lo visual en el diseño y establece su relación con el paradigma dominante, estudia la percepción del mundo objetual a través de la percepción y la comunicación, y analiza las interacciones multisensoriales a partir de casos particulares en los campos del cine y el arte.

La forma de la imagen

Saturday, 3 November	
16:05-17:20	PARALLEL SESSIONS
Room 5 Continued	<p>Imagen y complejidad: El caso brasileño</p> <p>Claudio Lima Ferreira, Profesor, Artes visuales, Universidade Estadual de Campinas, São Paulo, São Paulo, Brasil</p> <p>En muchos países, las empresas capitalistas transforman lo feo, lo insalubre o la precariedad (entre otros aspectos considerados negativos para una determinada sociedad) en imágenes diferentes y exóticas al agregar nuevos valores. El valor agregado y la resultante transformación imaginal hacen que esas imágenes se conviertan en un espectáculo de consumo para sociedades específicas, como ocurre en los cerros brasileños. Para que esto ocurra, el espectáculo y su escenario son (re)creados, convirtiéndose en importantes instrumentos para la producción de renta. La espectacularización de la cultura/lugar construye expectativas en sus consumidores y en ese contexto, el uso del paisaje, natural o construido, como escenario para la sociedad del espectáculo, es esencial. La manipulación de la imagen puede distorsionar la realidad de un local, sociedad o cultura en favor de la venta y del consumo de una imagen que se intenta comercializar. La captura de algunas singularidades brasileñas por el capitalismo llega a ser "aparentemente contradictoria"; sin embargo, se pueden observar en este caso importantes estrategias para elevar el consumo de su producto específico. Por ejemplo, la comercialización del paisaje de los cortijos, de los barracones de favela o del Movimiento de los Sin-Terra, que evidencian las desigualdades sociales brasileñas y, principalmente, la precariedad de las viviendas esparcidas por el país. Todo esto ya es apropiado y comercializado como paquetes turísticos o incluso como objetos de diseño.</p> <p><i>La imagen en sociedad</i></p>
17:20-18:50	Welcome Reception and Pop-Up Exhibition / Recepción de bienvenida y exposición Pop-Up
Koo Ming Kown Gallery	<p>Common Ground Research Networks and the International Conference on the Image will host a welcome reception and pop-up exhibition featuring works that address the exhibition focus, "Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data." The reception will be held directly following the last parallel session of the first day, Saturday, 3 November 2018. Join other conference delegates and plenary speakers for drinks, light hors d'oeuvres, and a chance to converse.</p> <p>Common Ground Research Networks y el Congreso sobre la Imagen llevarán a cabo una recepción de bienvenida y exposición pop-up relacionada con el tema destacado del Congreso: "Imágenes artificiales e inteligencia visual: visión en la era de los big data". El evento tendrá lugar en la sede del congreso justo después de la última sesión del primer día, 3 de noviembre de 2018. Se invita a todos los delegados a asistir y disfrutar de bebidas de cortesía. Es una excelente oportunidad de conocer a otros participantes del Congreso y crear nuevos contactos.</p>

Sunday, 4 November	
08:00-09:00	Conference Registration Desk Open / Mesa de inscripción abierta
09:00-09:15	Conference Update / Noticias del congreso—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
09:15-09:50	Plenary Session / Sesión plenaria—Dr. Mette Hjort, Chair Professor of Humanities, and Dean of Arts, Hong Kong Baptist University, Hong Kong
	<p>"The Public Value of Film: Moving Images, Health, and Well-being"</p> <p>Mette Hjort is Chair Professor of Humanities and Dean of Arts at Hong Kong Baptist University. Professor Hjort obtained her bachelor's degree in English Literature, Theatre, and Film and Communications and master's degree in Communications from McGill University, and her PhD in History and Civilizations from the École des hautes études en sciences sociales in Paris. She was awarded an Honorary Doctorate by Aalborg University in Denmark in 2017.</p> <p>Mette Hjort's research spans across the fields of literary studies, theater studies, philosophy, and film and media studies. Much of her research has focused on the cinemas of small nations, with a special emphasis on practitioner's agency, creativity under constraint, gift culture, milieu-building, and artistic projects as alternatives or complements to cultural policy. Mette Hjort has collaborated with FilmLab: Palestine, the Danish Film Institute, and the Danish House in Ramallah, in connection with initiatives for children and youth. Her community engagement also includes collaboration with the alternative film school, Imagine, in Ouagadougou, Burkina Faso.</p> <p>Mette Hjort has served on the University Grants Committee in Hong Kong and on the Board of the Danish Film Institute. She has taught at McGill University, Aalborg University, Hong Kong University, Lingnan University, and the University of Copenhagen, and she has held visiting positions at University College London and the University of St. Andrews. She has been recognized as a leader in pioneering and significantly establishing the field of small nation cinema studies. Her publications include the monograph "Small Nation, Global Cinema" (2005), and the edited volumes "The Education of the Filmmaker in Africa," "The Middle East and the Americas," and "The Education of the Filmmaker in Europe, Australia and Asia" (both from 2013).</p>
09:50-10:20	Garden Conversation and Coffee Break / Charlas de jardín y pausa para el café
	<p>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.</p> <p>Las charlas de jardín son sesiones informales no estructuradas que permiten reunirse con ponentes plenarios y conversar tranquilamente sobre temas derivados de su ponencia. Cuando el lugar y el clima lo permiten, se realizan en el exterior.</p>
10:20-12:00	PARALLEL SESSIONS

Sunday, 4 November	
10:20-12:00	PARALLEL SESSIONS
Room 1 - WLB 201	<p>Visual Choices</p> <p>Earthrise: How the Space Age Revolutionizes Our Vision of the Earth Jacques Arnould, Ethics Adviser, Communication directorate, Centre national d'études spatiales, France At the end of the years 1960, the Apollo missions offered unforgettable images of the Earth and contributed to the development of ecological sensitivity. But the main revolution comes from the alliance of the computer and the satellite. Placed in Earth orbit, optical and radar observation instruments offer a global view of the Earth, regularly renewed; from now on, any place is accessible in an instant, any spatial and temporal distance seems indeed erased. But what terrestrial reality do these images allow to access, for example when they are associated with information to form geographic information systems (GIS)? Is the risk of deserting the Earth greater when the screens of our computers ignore the distance that previously invited to use symbols? What becomes the responsibility of humans, with regard to their alter ego and environments, when, to quote Paul Virilio, "Here is no longer, everything is now?" Modern image of Earth invites to new ethics. 2018 <i>Special Focus - Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data</i></p> <p>A Multimodal Analysis of Analog Visual Descriptors in "Post-Trust" Digital Content Amrita Joshi, Indian Institute of Management Indore, India The term "post-trust" (Maslansky et. al., 2010) representing consumer scepticism pervades not just the political sphere but increasingly, also the manner in which the wider range of communication practices are consumed by their audiences. Recommended practices in such "post-trust" usage are particularly focused on the linguistic choices that communicators make in these consumption spaces and point to the need for increasingly qualified descriptors to underscore the trust value of that which is being consumed. Here, we extend this understanding to the visual choices made in communication output by drawing attention to the role of analog visual elements in the use of digital persuasive content. We conceptualize an analogic schema through a comparative understanding of verbal and visual qualifiers to examine the impact of the modalities (Kress and Leeuwen, 2006) of compositional invariants such as line, shape, form, colour, perspective and space. We discuss theoretical and conceptual implications of this understanding of analog elements and experiences. To do this the study carries out a visual analysis of a range of communication outputs in the public sphere such as a company sustainability campaign, a social marketing campaign, a place branding campaign and a commercial advertising campaign. The study demonstrates how visual compositional elements and resultant cues are used to address consumer scepticism by identifying degrees of modality in these visual units. The study contributes to image studies and research and also has significant implications for communications professionals and planners engaging with issues of trust and impact. <i>The Form of the Image</i></p> <p>Digital Storytelling as a Hybrid of Visuals, Sounds and Temporality Wen-Shu Lai, Associate Professor, Institute of Applied Arts, National Chiao Tung University, Hsinchu, Taiwan Yi Chen Hsu, Graduate Student, National Chiao Tung University, Taiwan Chih Yi Wu, Graduate Student, National Chiao Tung University, Taiwan A storyteller is a person who relates stories to an audience through one medium or another. However, storytelling was transformed by the advent of hybrid media and technology. Therefore, a storyteller is now more of a hybrid performer than the traditional concept of a storyteller, as emerging media and technologies are applied in storytelling. The non-traditional forms, methods, and aesthetics have affected storytelling in many ways. This paper will present an innovative storytelling through real-time interactive images, using devices such as light boxes, document cameras, webcams, computers, projectors, etc., alongside the support of Quartz Composer. The storytellers interact and converse with the virtual images using real-time projection from an optical table combined with animation, live storytelling, and singing. This allows the storytellers, as well as the audience, to meander through memories, imagination, and life journeys, then contort and expand into the virtual world. During the storytelling and performing process, together they construct a hybrid of visuals, sounds and temporality. <i>The Form of the Image</i></p> <p>Art and Design Pedagogies after the Situated Turn Michel Van Dartel, Avans University of Applied Science, Breda, Netherlands That humans are inseparable from the world around them will not surprise anyone, but this only makes it more remarkable that humans are frequently isolated from their surroundings in human-oriented research and development. The result is invariably that knowledge and products are produced that do not correspond to the reality in which they are used or applied. Fortunately, in many disciplines, so-called 'situated' approaches have emerged, which take as their central premise that humans can only be understood in relation to their environment. Although the notion of "situatedness" has had major impact on many disciplines that perform human-centered research and development, it has not gained much ground within the fields of art and design. This paper will claim that a situated turn in art and design is immanent and discuss its consequences for the production and presentation of art and design. Finally, the paper will go more deeply into the consequences of the situated turn for art and design education and will conclude with six practical recommendations regarding art and design pedagogies after the situated turn. These recommendations include: The build-up of expertise on the dynamic relationships that humans hold with environmental, social and cultural factors; a focus on how humans are situated through technology; providing familiarity with the reality of practices in other disciplines; advocating creation on the basis of instructions for a process; offering experience with post-studio and post-venue practices; and teaching the appreciation of other human actors in the process of creation and presentation. <i>The Image in Society</i></p>

Sunday, 4 November	
10:20-12:00	PARALLEL SESSIONS
Room 2 - WLB 202	<p>Past, Present, and Future</p> <p>Photography and Public History: Facing New Challenges Cécile Duval, Research Assistant, C2DH, University of Luxembourg, Luxembourg Photography, together with written material, is one of the traditional communication channels of public history. Written material on its own, especially in our predominantly visual era, can often fail to convey the desired message; but images on their own can be misunderstood if no text is added to place them in context. The scientific use of photograph requires the contextualization of images by verified data. With the growth of sources in the field of public history, it is vital to constantly check and compare any available data about images because it could be tempted to play on the emotions generated by some photographs to elicit a stronger reaction from the public. This is ignoring the fact that reinterpreting a photo in this way is essentially the same as rewriting history. <i>The Image in Society</i></p> <p>Ribbons of Calcium: Experiments in Color from Loie Fuller to Lana del Ray Wendy Haslem, The University of Melbourne, Australia Paolo Cherchi Usai describes how in 1895 the Edison Kinetoscope company marketed Annabelle's Dance, a single shot view of a serpentine dance painted in a range of transforming, colors (2000, 21). At Edison's Black Maria factory, the desire was to capture Loie Fuller's chemical experiments in the production of the illusion of color. The serpentine dance became an eroticised spectacle displaying the ability of film to capture and exhibit movement, the image as a reminder of the movement of film itself. Hand painted and stencilled colours that trace movement in early film often appear 'undisciplined', unable to be constrained by the diegesis. Colors that are painted across film frames create additional patterns of time and movement. In early cinema colors pulse and move, many escaping outlines creating spectral spectacles of their own. The transformation of the hues projected from the flowing robes makes the viewer aware of the patterns of time, duration and the broader history that intersects early experiments with celluloid and those using digital film. This paper will explore the interrelationship between color and temporality, movement and spectrality in celluloid and digital serpentine dance films. It relies on Tom Gunning's model of dialogue and engagement to extend towards recent forms of the Serpentine Dance (1995, 79). This paper is dedicated to an exploration of the interrelationship between experiments with color in expressing time through movement. Positioning the Serpentine Dance within a continuum, refusing to limit the discussion to firsts or origins, and focusing on some of the dynamic intersections across histories and performances allows for a reading of the dynamic intersections that connect the materiality of celluloid with the digital. <i>Image Work</i></p> <p>The Perseverance of the Still Photographic Image David Cubby, The University of Western Sydney, Australia This paper does not deal with a subjective valorization of what is generally understood as the still photographic image, there is no intention to "save" or "obstruct" the still image in the face of new electro-digital paraphernalia and paradigms. What is questioned existentially "for better or worse" is the usefulness of still photography and its objective viability as a discrete class of imaging, that has proven so useful within analog material and processes - a massive industrial, commercial presence and vital creative influence throughout two centuries. Now, within a couple of decades more or less, analog still and moving technology appear subjugated by new media that initially constructed rapidly improved electro-digital parodies of analog antecedents that inevitably extend into new, innately digital formations, blending boundaries between still imaging and animation. On the menu bar at the foot of the camera screen of my already outdated iPhone, I can select between "Time Lapse – Slow-Mo – Video – Photo – Portrait," there continue to be more and greater options. I shall redefine for myself, at least, other forms of stillness and contemplation across ranges of choice and more. Because this paper is in effect a phenomenological observation - as has been the default methodology behind western contemporary art since Duchamp - it has no concern with 'second-guessing' futuristic technological development, but concentrates on emotional and intellectual affects of past technologies transitioning new definitions of stillness, movement and dimensionality reforming human thinking and creativity. <i>The Form of the Image</i></p> <p>Immortal Photo Object?: The Material Culture of Porcelain Photo in Hong Kong Wing Ki Lee, Hong Kong Baptist University, Hong Kong This paper examines the material culture of porcelain photo in Hong Kong. Porcelain photo, also known as photo-ceramics or vitrified photography on porcelain, is an obsolete, historic photographic printing process to mark a photographic image permanently on porcelain and/or ceramic plate. The technique and application of such was originated in mid 19th Century Europe and found its place to emerge and efflorescence since the mid 20th Century Hong Kong. In Hong Kong, the technique is employed to make black-and-white photographic portraits for the deceased, or as an honouring act. Porcelain photo, as such, permeates rituals of life and death and situated in networks of public and private spheres. The paper discusses the material culture, technical history and application of porcelain photo in Hong Kong informed by oral history, field research and study of private museum collection. The immortality of this photo object (claim for an eternal existence) and the empirical discovery of the opposite (e.g. the evidence of fading and deterioration in public cemetery and town hall) draw a new perspective to re-examine the ontology of porcelain photo. The author will also argue for the cultural uniqueness and pervasiveness of porcelain photo in Hong Kong and the Chinese context. <i>The Image in Society</i></p>

Imagescapes

Traveling Eyes, Traveling Mind: The Distance between Fantasy and Reality in the Created Landscape

Mira Thurner, Administrator/Project Coordinator, School of Media and Communication, RMIT University, Australia

In film, illustration and digital art we create worlds, utopian and dystopian. The images created illustrate a narrative whether internal to the artist or external for the viewer, reflecting the creator and the viewers' desire for escapism, to reconcile our wishes for, or fears of the world around us, to warn against possible futures and to safely explore the potential of theories and realities. But what of the semiotics and symbolism of the image itself; what is present and absent, are there geographical and topological features that we recognise, how alien are the landscapes in these images? This paper will analyse a series of fantasy images taken from contemporary film stills, book illustration digital and fine art to provide insight into the construction of alternate reality locations and the rationale behind them. The analysis will include how the image might impact on the psyche of the viewer and the rationale behind the style and presentation of the image; an exploration of the daydreams, film images, the drawings, the writings, the makings of alternate worlds in image.

The Image in Society, 2018 Special Focus - Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data

Noir as Spatial History of Los Angeles : The Historicisation of Los Angeles through Film Noir and Neo Noir

Sean Maher, Senior Lecturer, Queensland University of Technology, Australia

Los Angeles and Noir are historically intertwined through Hollywood cinema and hard-boiled detective fiction. In this discussion film noir and neo noir are employed to map the spatial transformations that have shaped the actual city of Los Angeles throughout the twentieth century. The shift from modernity to postmodernity in Los Angeles coincided with the demise of film noir and rise of neo noir representations of the city. The 1970s saw key neo noir films like *The Long Goodbye* (1973) and *Chinatown* (1974) capture developments in the built environment of Los Angeles that reflect the city's transformation from modernist centripetal urbanism to postmodern centrifugal urban formation. Neo noir representations of Los Angeles in the 1970s will be examined in terms of their potential as urban historiography and the expanded role city-cinema criticism affords cinematic representation of urban space.

The Form of the Image

Visualising "Feeble-mindedness": Diagnosis of Developmental Inhibitions in Weimar and Nazi Germany

Michael Hau, Senior Lecturer, Department of History, SOPHIS, Monash University, Australia

The paper examines the history of constitutional therapy in Weimar and Nazi Germany. Focusing on Walter Jaensch's "Institute for Constitutional Therapy" in Berlin, it shows how a medical scientist successfully negotiated the changing social and political landscape of two very different political regimes. The focus will be on Jaensch's visual diagnostic system which promised to diagnose children and youths with "developmental inhibitions" based on images of their capillaries. The structure of children's capillaries, Jaensch claimed, could be determined through the microscopic examination of their skin. The resulting capillary image (Kapillarbild) could then be read like a text which revealed children's mental age. Jaensch successfully positioned himself as a researcher on the verge of developing new diagnostics and therapies for feeble-minded people, who threatened to become an intolerable burden on the German state. During the Nazi period he cast himself as a racial hygienist by convincing influential medical leaders that his ideas were a valuable complement to the negative eugenics of Nazi racial policies. "Constitutional therapy," he claimed, could turn genetically healthy people with "inhibited mental development" into fully productive citizens and therefore make a valuable contribution to Nazi bio-politics.

The Image in Society

Gendered Urbanities: Understanding City Experiences of Women through Street Art in Delhi

Paridhi Gupta, PhD Candidate, Centre for Women's Studies, Jawaharlal Nehru University, Central Delhi, India

Street art has recently come up in India as a tool of feminist articulation. It is used by various feminist and artist collectives to comment on the experiences of women in their location. While the methods and intents used by various such collectives is different, they come up with an interesting commentary on gendered experiences of the urban landscape. The images are inserted in very masculine landscape, thus not only transforming the nature of the very site, but also of the subjects as well. It is however known, that once drawn, the image takes the life of its own, the paper then, also looks at the impact it has on the audience and its relationship to the artists' intent.

The Image in Society

Italian Costumes Study: A Focus on Victor Meirelles

Mara Rúbia Sant'Anna

This article aims to present the analysis of twenty-six works belonging to the Italian Costumes Study collection, performed by Victor Meirelles in Italy. The analysis identified the components in common these works in six items: environment, position, body, clothes, colors and shapes to reflect on the artist's motivation to carry out the study and the aesthetic standard which directed the execution of the same. To place the production, artistic painter course, aspects of his life were discussed at the time of such work, the current artistic movements and associated with their production and the historical context in which it entered the work.

The Form of the Image

Sunday, 4 November	
10:20-12:00	PARALLEL SESSIONS
Room 4 - WLB 204	<p>Image Encounters</p> <p>Visual Encounters: More-than-representation in Art, Design and Media Kim Snepvangers, Director, Faculty of Art & Design, University of New South Wales, Sydney, Australia Arianne Rourke, Australia</p> <p>Text and Image are frequently brought into conversation in tertiary art & design contexts. Specifically, this paper sets forth some visual exemplars that challenge traditional formats for dissemination of scholarly artwork and images. For example, Higher Degree Research submission often means adapting creative works into text-based documents for assessment purposes. Complexity in such spaces of representation frequently results in unsatisfying outcomes. The concept of "more than representation" Lorimer (2005); Thrift & Dewsbury (2000) and Connell's (2017) sense of the significance of alternative spaces is used to contextualise a range of visual encounters. Encounters are conceived as a way to interrupt stability of past recording platforms and to enable interventions in everyday routines. The focus is on visually emergent and unremarkable actions, shared experiences and serendipitous dispositions. Rather than traditional representational traits such as uncovering meanings and linear progress narratives, case studies of image/text seek to pay attention to the fleeting and the unexceptional. Each case presents a diverse visual format (artworks, animations and multichannel video) using performative conversions of text and image. In the age of big data, visual intelligence and "readings" that interrogate representational formats are crucial in uncovering the situated mechanics of production. Speech and text conceived as artistic devices open novel opportunities for change. Each case recognises constrained acts of speaking/voice within cultural displacement for example in working with International students in Higher Education. How artists devise altered encounters to countermand prior invisibility or disparagement is highlighted, challenging contested ideas across geographies of place and time.</p> <p><i>The Image in Society</i></p> <p>Imaging the Future: Blade Runner's Visions of Cutting-edge Technology Turning into Fears of Desolated Climate Elise Eimre, PhD Candidate, The Institute of Art History and Visual Culture, Estonian Academy of Arts, Tallinn, Harjumaa, Estonia</p> <p>This paper is an analysis of climate fiction genre in cinema. The case study of "Blade Runner" (dir. by Ridley Scott, 1982) and "Blade Runner 2049" (dir. by Denis Villeneuve, 2017) endows to examine two key questions around this subject. Firstly, how is the cinematic vision of high-tech future changed from first Blade Runner to its sequel? And secondly, what kind of effect is this change predisposing? "Blade Runner", a loose adaptation of Philip K. Dick's novel "Do Androids Dream of Electric Sheep", brought in 1982 to silver screens all over the world a vision of dystopian future of 2019, of a time that is now around the corner. Following "Blade Runner 2049" jumps forward another thirty years and sequels a perception of the forthcoming with highly different thematic weight ratio. While the climate crisis has a visually dominant part in both films, the tones and proportional emphasis have substantially changed. What once was a combination of anticipation of the high-tech progress mixed with fear of its aftereffects has now turned into a warning of the consequences, which are inevitable if we fail to change our present behaviour and energy technologies. The hypothesis of this analysis is that cinematic visions of future are one of the most telling reflections of a present state of mind. Their analytical mapping can both open up dialogues surrounding the startling issues and reason the affective ramifications, if we only take an effort to have a closer look.</p> <p><i>The Image in Society</i></p> <p>Polyphonic Performance: Agency among Images, Sounds, Objects, Bodies and New Technologies Rodrigo Desider Fischer, Post-doc Researcher, Performing Arts, University of Brasília, Brazil</p> <p>The paper investigates how the concept of polyphonic performance is developed through the correlation among images, sounds, objects, bodies and new technologies. The paper aims to analyze the multimedia and multidisciplinary performance. This piece was focused on the correlation or the agency among the images, sounds, objects, bodies and new technologies to create a polyphonic dramaturgy. Reflecting on the agency of these elements, from a perspective without hierarchization among them, the paper aims to think how the actions of them can generate a narrative and a discourse that does not emphasize their possible representations, symbolisms or historicities, but above all, to highlighting their materiality and performativity.</p> <p><i>The Form of the Image</i></p> <p>Machine Vision: A Metaphor for Sight Helen Goritsas, Senior Lecturer Course Coordinator Bachelor of Interactive Media, Interactive Media, Academy of Information Technology, Australia</p> <p>It is enticing to think of human vision as a kind of biological video camera, projecting light signals via the retina into images to be interpreted by the brain. It is quite clear however that what we see is not just a function of the world we live in, but to a significant degree influenced by how we interact, what we choose to focus upon and what we choose to ignore. In light of the rise of Artificial Intelligence (AI) and the capture and processing of large amounts of images as data, this paper will critically explore film theorist Andre Bazin's ontological conception of the objective nature of the automated image and the mediums capacity to derive an advantage from man's absence. This paper will examine the potential impact on the screen arts, of teaching computers "to see" and concludes that AI could only ever reshape and replicate art and what is quintessentially human.</p> <p><i>2018 Special Focus - Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data</i></p>
12:00-13:00	Lunch / Almuerzo
13:00-14:15	PARALLEL SESSIONS

Materialities

Foreign Products Sold Here: Visual Cues from an Imported Visual Language

Mike Oustamanolakis, Teaching Assistant, School of Design, Hong Kong Polytechnic, Hung Hom, Kowloon, Hong Kong

This study assesses the significance of reading and interpreting non-textual, visual imagery in packaging, specifically in Hong Kong. Some chain stores in the city sell numerous imported products in their original packaging (stores such as 759, 360, Prizemart). However, the packaging of those products still carries the visual and textual language that was not intended for the Hong Kong audience. Despite the fact that most Hong Kong citizens do not read Japanese, Indonesian, Polish and other languages where these products come from, these products are popular and keep selling. This paper examines the visual cues or non-textual properties that make Hong Kong consumers select one product over another despite the fact that the packaging has not been tailored for the Hong Kong consumer market. This phenomenological research will be pursued with a qualitative approach. The main aim is to explore how media and visual communication work, out of place in a different consumer context.

The Image in Society

The Template Model: Putting Meaning at the Centre of Film Education

Marc Barrett, Research Fellow, Humanities and Social Sciences, Australian Council For Educational Research, Melbourne, Australia

Despite decades of progress in academic thought about the social semiotic system of meaning generation in filmic texts, film making and viewing text books, written for schools and institutions in Australia, still regard the filmic medium more as a mechanical construct, in which its meaning is somehow separate from the medium itself. The aim of this paper is to propose a method of placing the inherent meaning of the filmic medium at the centre of the film education discourse. It aims to bridge the gap between the specialist understandings of filmic texts possessed by academics, and the universal understandings of mainstream consumers and creators of such texts, a move essential at a time when students' lives are increasingly governed by image based information. This paper aims to achieve this goal by introducing a new way of talking about film making and viewing in an educational setting, called "The Template Model." The Template Model proposes a simple shift in the focus and language of film education, in order to make it more akin to teaching a language, and less akin to teaching woodwork.

The Image in Society

Enduring Image: When Shared Image of First Mention becomes Image of Permanence

Augustine Pang, Professor/Academic Director, Lee Kong Chian School of Business, Singapore Management University, Singapore

Alton Chua, Associate Chair (Research), Wee Kim Wee School of Communication and Information, Nanyang Technological University

In an era where an organization's image and reputation assume heightened importance because stakeholders are increasingly scrutinizing them (Coombs, 2015), it is critical for organizations to maintain a positive image. A strong corporate image generates goodwill, good relations with stakeholders and good organizational outcomes (Benoit & Pang, 2008). One concept about organizational image is what Pang (2012) coined as "enduring image", which is defined as the "shared image of first mention: When stakeholders think of the organization, what is the image that comes to mind? This can be formed from their last experience, consistent experience, or what they know of the organization through the media" (p. 372). Enduring images are usually engendered in times of, and as a result of crises. Building on Ho, Pang, Auyong and Lau's (2014) assertion that enduring images may linger after the crisis, this study seeks to examine how transient and fleeting impressions can evolve into images of permanence by analyzing five cases. Using established method of selection (Shin, Cheng, Jin & Cameron, 2005), the cases were selected based on their media visibility, magnitude, impact, frequency of mention and association with the organization/individual across crisis types and cultures. The questions asked are first, when was the image first engendered; second, how did the image become entrenched. The third was if there were attempts made to reverse this image. In this digital age where there is ease of propagation of images, it is hoped that this paper inspires research on enduring images that have become entrenched.

The Image in Society

Ethics of Perception

In Time: Exploring Illusion and the Photograph as a Phenomenology of Perception

Enrico Scotece, Lecturer Design Photomedia, Humanities and Communication Arts, Western Sydney University, Australia

In this paper I use time as a pendulum between illusions and redolent depictions of our environment to seek and explore the idea of trace within the context of photographic practice as a phenomenology of perception. "In order to retain that which has come before me, I need to reach through a thin layer of time." As Merleau-Ponty's observation suggests, experiential perception allows us to explore sensorial visual-imaginings that lead us from one thought to another, and in effect from one photograph to another as a temporal yet sequential succession within time. My camera sits within a linear process of burning light that, as familiar as a photograph, bathes in and lays claim to time. Like a searchlight, this burning light confidently resolves itself so intimately upon a surface. My camera is a veritable time machine enacting "the transformation of matter and the movement of the mind as interrelated phenomena"- (Bruno). It speaks with the sun, exchanging a penetrative alchemic exuberance within a space of possibilities where exploration seems to roam freely. The subject is becoming surface. The latent image, a conversant pendulum that scribes a pervasive and lingering complexity between the adroit and the facile, reveals to us that illusions are a suggestive trace of the unfixed. Trace is not purely a response to an image or photograph, it is something that the photographer embeds within layers of time. It is something that we perceive as an illusion that acts as mediation between the image and time itself.

The Form of the Image

Evaluating Attitudes : Mark Rothko and the Ethical Criticism of Art

Christopher Trogan, Associate Interdisciplinary Faculty, Gallatin School of Individualized Study, New York University, NY, United States

The ethical criticism of art holds that the responses that a work prescribes to its audience are aesthetically relevant and that the aesthetic success of a work of art in part depends on whether those responses are "merited" and these "merits" include ethical ones. The ethicist thus holds that -- to the extent that a work of art expresses an ethical attitude -- this adds to the aesthetic value of the work. On the contrary, works that express unethical attitudes are - to that extent - aesthetically diminished. Putting aside the numerous criticisms of the ethical criticism of art in general, it is captivating to consider the expression of attitudes in images that are not explicitly representational. An extremely relevant case study is that of Mark Rothko: assuming that some of his early images appear life affirming and sociable, can these works still be ethically assessed even though they do not presuppose a determinant content? Likewise, as Rothko's images darken before his suicide, can these images also be ethically assessed? This paper will explore these very complicated, but important, questions.

Image Work

Vivian Maier's Female Gaze : Investigating Gender Roles through Photography

Nadja Köffler, University of Innsbruck, Austria

The investigation of Vivian Maier's photographs is an encounter with what she had come to see and had selected as a subject for her art. Over a time span of 30 years, Vivian Maier continuously portrayed herself reflected in surfaces and glass windows, "the world fragmented as seen through frames, doorways, and boxes, her shadows projected into others' lives, onto sidewalks, and the back of strangers" (Avedon 2013: 8). Very often she portrayed herself with other women appearing within one frame – standing next to her, capturing her gaze, posing in their petticoats – forming a harsh contrast to the woman, which according to one of her former charges, Duffy Levant, looked like a "woman factory worker of the Soviet Union in the 50s" (Maloof & Siskel 2013). The constant appearance of women in Maier's self-portraits reveal that Maier seemed to visually position herself to post-war gender roles and deconstructed them by using herself as a medium of comparison and contrast. The following paper presentation is going to have a close look on the special aesthetics of a selected part of her photographic self-portraits (N= 100) applying Ralf Bohnsack's (2011) image analysis procedure combining it with Pilarczyk's and Mietzner's (2003) serial-iconographic analysis method. In this paper presentation, results of the analysis will be discussed and in a second step connected to gender roles, the socio-cultural background and Zeitgeist of post-war America.

The Image in Society

13:00-14:15

PARALLEL SESSIONS

Room 3 -
WLB 203

Virtual Lightning Talks

Snapchat: Impacts on Beauty Standards, Ethical Preferences and Ideological Bonds of Pakistani Students

Niba Khalid

The advent of technology has posed some serious challenges to the perceived ideas and notions of consumers. From social media, Snapchat as an application has a growing rate of popularity amongst users, as it offers various features including electronic cartoonization and beauty enhancement filters changing the skin tone, eyes shapes and facial structures of images. These features have severely challenged the previously determined beauty concepts and standards of consumers and have posed questions on self-confidence regarding their facial characteristics. On this ground, drawing upon the theory of cognitive dissonance, the study aims at exploring impact of Snapchat usage on the beauty standards, ethical preferences and ideological bonds of Pakistani students. A sample of 200 university students using snap chat will be selected through purposive sampling and surveyed through a questionnaire developed on 5 points Likert scale.

Image Work

On UFO Photography

Evan Hume, Visiting Lecturer, Art, Art History & Design, Univeristy of Notre Dame, United States

This paper investigates the significance of photographs of alleged unidentified flying objects. I am concerned only with photographs that remain unresolved. The intent is not to reenter into the debate between skeptics and believers, but rather to examine UFO photographs in terms of aesthetics. Currently, there is no such scholarship. I argue that the dominant frameworks through which UFO photographs have been seen should be discarded. In order to get closer to the significance of UFO photographs they must be analyzed outside the confines of Hollywood, hoaxes, and conspiracy theories. Looking to aesthetics and contemporary photography discourse, a more complex set of possibilities for understanding these images unfolds. UFO photographs reveal themselves to be images that expose a shared condition of all photography – that one need not know what something truly is in order to photograph it. Furthermore, UFO photographs show the epistemic limitations of photography through their inability to disclose information that can act as empirical evidence. If one cannot comprehend this strange phenomenon through the senses or photography, then what can be obtained through reason? This question requires a return to Plato's Cave. To grapple with the saucer-like shadow on the wall, one must consider what Form it is an iteration of. UFO photographs are particular instances of what can simply be called the Unknown, a Form of which there is no conception of. Thus, allegory becomes the essential function of these photographs as way of picturing an aspect of reality that is not yet known.

The Form of the Image

Me Too: The Power and Implications of Visually-Based Social Network Movements

Leandra Preston-Sidler, Associate Lecturer, Women's and Gender Studies, University of Central Florida, FL, United States

As one of many socio-political movements that take place across social networking communities, the "Me too" response to a call on Twitter immediately took off, filling up Facebook, Twitter, and other social networks. The call was a seized opportunity to discuss the prevalence of sexual harassment and assault. Taken by the number of "Me too" posts on my own page, I collected screenshots of the images and articles related to the fast phenomenon to demonstrate what it looked like on Facebook and to analyze the response and discussions around it to facilitate dialogue around digital image-based activism and its implications, particularly where sensitive or personal topics are concerned. Since by the time of this conference, the Me Too phenomenon will likely be replaced by a series of similar visual social activism, I will focus on visual activism within social networking communities, using the "Me Too" moment as an example and providing more current examples as appropriate next year. This visual presentation will feature screenshots of visual representations of "Me Too" posts, women/men/non-binary folks offering their stories, men acting as allies and sharing their own stories, and critiques around the "Me too" practice. I will frame the discussion with research related to online activism, feminist theory, and image analysis.

The Image in Society

Framing Ourselves: Selfie Portraiture and Big Data

Ann Pegelow Kaplan, Assistant Professor, Department of Cultural, Gender, and Global Studies, Appalachian State University, United States

In this age of social media, selfies reign supreme. Perhaps their ubiquitous nature, particularly among Millennials and those younger, is what has caused their general abandonment as a subject of critical inquiry. However, through selfies we frame ourselves. Through aesthetics, publication, and circulation, they offer visual primary sources not previously encountered. And their inherent relationship to social media and big data comes ready with numerical and geospatial information that would make any data scientist giddy. Yet still, one might consider selfies in regards to the socio-political implications of their aesthetics, through the lens of such theorists as John Berger. We might contemplate selfies in regards to the performance of identity detailed in the works of philosopher Judith Butler. Selfies exist not in a vacuum and not by a generation of narcissists, but in the exploding intersection of the popularization of digital technologies within cultural history of portraiture. Viewing selfies within this context allows us to trace the affordances of selfie portraiture as popularized art form, cultural capital, engagement of a spectacle society, and symbolic communication. Couched within visual culture, cultural studies, and critical theory, this presentation will trace the aesthetic and use values of the selfie in the age of social media and big data.

2018 Special Focus - Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data

Murals: Image, Performance, Narrative

Yiru Lim, Lecturer, Centre for University Core, Singapore University of Social Sciences, Singapore

This paper will look at how murals about heritage and identity in Singapore offer the public a unique experience – an experience where the past (memory / the archive) and the present (space and place) are not only simultaneously encountered, but created and recreated through the performance of the image. The performance is enacted through the viewers who insert themselves into the murals, creating multiple and varied "new" images in the process. Taken together, these images create narratives that speak of constantly evolving relationships between the past and the present, and of evolving identities in the here and now.

The Image in Society

13:00-14:15

PARALLEL SESSIONS

Room 3
Continued -
WLB 203

Art of Recovery: Migrant Imaginaries

Emma Rose, Professor, Lancaster Institute for Contemporary Arts, Lancaster University, Lancaster, Lancashire, United Kingdom
Macarena Rioseco

Working in collaboration with the charity Freedom from Torture, this research explores how forcibly displaced people who have experienced trauma are supported in their recovery through engagement with the arts. The participatory arts intervention focusses on re-imagining places; safe-havens from their homeland, their journey, or a place they wish to reach, expressed as paintings. For this group understanding the self can be complex, having experienced physical movement and dislocated shifts in identity. Cartography typically used to survey physical landscapes is an inaccurate instrument for the task of locating the individual. The research explores the benefits of participatory arts as deterritorializing method, and the strategies necessary to find the self within the intersecting and overlapping territories of nations, ethnicities, linguistic communities, and geography. Workshops provide a safe space enabling participants to explore new territory - a transitional space between abandoned homeland and new habitation. The approach has potential to enable refugees to cultivate new ways of thinking and talking about their experiences, to connect the past with their present lives, and discover new abilities. We suggest that if such individuals can develop a reformed concept of self in a new territory, it begins a process of personal deterritorialization supportive for recovery.

The Image in Society

Not Content with the Original: "The Resemblance Was Imperfect" so... Photoshop

Rae Ann Smith, Assistant Lecturer and Course Coordinator, The Caribbean School of Media and Communication (CARIMAC), The University of the West Indies Mona Campus, Kingston, St Andrew, Jamaica

The corporate photograph is often seen as an object of communication rather than one of truth, so staff photographs for the website aren't usually approached with hypotheses about representing likeness or questions about vanity; your job as photographer is to make it work. Sitters just want the photos to look good. A loaded statement. They also want to see the image in the camera's display in order to "approve" it before leaving it in your hands. A question about the photographer's competence? To this digital photographer, the raw image is unfinished and imperfect. It must and will be edited. To this digital photographer as sitter, the raw image does not resemble the me in my head and therefore needs to be fixed. In either case... Photoshop. This paper therefore examines the process and visual construction of the Caribbean School of Media and Communication (CARIMAC) staff photographs (which includes the image of the photographer herself) using 3 elements: Lighting (with limited resources), Composition and Editing (specifically Frequency Separation) to show that these digitally mediated images, these objects of communication are artificial but none un-true.

2018 Special Focus - Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data

Visual Domains

Pedagogies in the Visual Domain: Visualising Authorship

Arianne Rourke, Associate Professor, Faculty of Art & Design, University of New South Wales, Sydney, Australia

Vaughan Rees, University of New South Wales, Sydney, Australia

Kim Sneyvangers, Director, Faculty of Art & Design, University of New South Wales, Sydney, Australia

This paper anticipates the launch of an inaugural "Curated Series" within the Common Ground Research Network: Transformative Pedagogies in the Visual Domain and contains eight books with visual propositions for learning driving innovation and a substantial Community of Practice. The series statistics required a visually intelligent way to see the big data implications of this new publication comprising: 2 Series Curators, 18 Editors, 163 Authors, 21 Countries and 98 Educational Institution. The series is a salient example of internationally inclusive mentoring across countries and institutions. The Series Curators and a co-editor will present this global contribution of so many authors and editors, through data visualisation. The curators, editors and authors geographical location and associated institutions offered the opportunity to present visually the numerical and locality data generated by the authorship of this book series. Graphic designers working with the Series' Curators, visually mapped the global reach and the critical mass of the authorship. A graphic language of colour saturation and intensity, organic and mechanical shapes, structuring and focusing lines and the relationship between these elements (influenced by Russian artist Wassily Kandinsky 1866-1944, 1923 painting, *Circles in a Circle*) present the visual overview and acts as a basis for the various coloured and cropped versions that are printed on the covers of the eight books. Visualisation is the premise underlying the series and so the significance of the cover design and related design identities is that it seeks to overcome barriers to connectivity and the complex nature of collaboration.

2018 Special Focus - Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data

Moving Image in the Control Society, on Surveillance Image and Counteract

Zimu Zhang, PhD Candidate, Creative Media, City University of Hong Kong, Hong Kong

Gilles Deleuze remarked, that following the society of discipline in the 18th and 19th centuries as explained by Foucault, we were entering the society of control. According to Deleuze, the enclosure of spaces in the disciplinary society, such as schools, hospitals, and factories is being challenged and replaced by borderless variations of corporations, which exercise control as modulation with the numerical language (Deleuze, 1992). This progression can also be seen by looking at the various forms of moving image beyond traditional cinema that are becoming ubiquitous daily displays. Among which, one significant example is the surveillance image, with its twofold phenomenon: as the coercive mechanism placed by state and corporations into civilian life, as well as the user-generated self-surveillance image and its popularization in social media and cultural productions. Situated in this context, this paper attempts to analyze the growing circulation and migration of surveillance image into different forms of audiovisual productions within Chinese society. I argue that the surveillance image has become the new "cinema of attraction" (Gunning, 1990) in digital circulation. Ranging from the indexical CCTV image to stylized live stream broadcasting, all of these can be surveillance images encompassed within the modulated network. I will also offer a critical analysis of existing moving image interventions from artists to counteract this phenomenon, with the core challenge remains what Claire Bishop termed as "the digital divide" (Bishop, 2012).

2018 Special Focus - Artificial Images and Visual Intelligence: Seeing in the Age of Big-Data

Sunday, 4 November	
13:00-14:15	PARALLEL SESSIONS
Room 5 - WLB 206	<p>Contemporary Issues in Image Research</p> <p>The Absent Presence Cedric van Eeno</p> <p>An image contains visual ingredients of composition, arranged on a surface to create meaning. However, when the focus diverts from what is present to what is absent in the picture, a new dimension can emerge. The offscreen elements appear as significant as their visible counterparts. But by concentrating on what is missing, the mind has a different perception of the art. The message is not direct, but implied, allowing for freedom of interpretation. Utilizing omission rather than addition enables the viewer to recompose the art and project personal emotions. Ultimately, the act of removing generates an aesthetic of absence. In this regard, the exploration of the void leans toward inwardness and discretion, emphasizing introspection. Additionally, a closer look at psychology and its use in the arts with the Gestalt theory describes how the human brain tends to close gaps in visuals that are unfinished. This mechanism generates an immersive experience. Essentially, the Japanese concept of "ma" utilizes and manipulates the in-between, shifting the centre of attention, to enable an intensification of vision. In this configuration, the invisible inspires contemplation, in a similar way haiku poems use metaphors: to suggest, as opposed to signify. The artwork can then operate on a new level of awareness, where the attributes that are actually absent become quintessential.</p> <p><i>The Form of the Image</i></p> <p>Utilising ePortfolios as a Tertiary e-Learning Tool for Students to Visually Express Their Understanding Annabelle Lewer-Fletcher, Sessional Academic & Course Convener, Art & Design, University of New South Wales, Sydney, Australia Ananne Rourke, Associate Professor, Faculty of Art & Design, University of New South Wales, Sydney, Australia</p> <p>This paper discusses a study that investigated how visuals were used in ePortfolios to illustrate students' personal learning narratives during two repeats of a course on global citizenship at the University of New South Wales (UNSW), Australia. This study examines 40 university student ePortfolios that were produced during a twelve-week period. A theoretical framework is used to analyse the effectiveness of using visuals as a mechanism for illustrating student's personal reflections and learning. In this course students were required to make connections between their knowledge and experiences and their personal research, alongside theoretical perspectives gained from studying published research findings. This study analyses how students used mind maps to communicate visually their learning during the course and the benefits of ePortfolios as an elearning tool to demonstrate professional readiness while learning the skill of creating 'eye-catching' digital resumes. The benefits of ePortfolios as a mechanism for visually demonstrating how student can connect their learning outcomes to both the course summative and formative assessment is outlined. It will be argued, that the ePortfolios can be a powerful educative tool to provide a tangible record of learning as well as a mechanism by which students can innovatively and creatively, visually reflect on their understanding of their future roles and responsibilities as 21st century global citizens.</p> <p><i>The Image in Society</i></p> <p>Can We Trust Images? : On the Concept of Visuacy and Meta-visual Awareness in Natural and Human Sciences Gregor Kastl, PhD Student and Resident Ophthalmologist, Ophthalmology, Augenklinik Herzog Carl Theodor, München, Germany Nadja Köffler, University of Innsbruck, Austria</p> <p>What do images let us know? What information do they provide? Can we trust visual information and why do we give unargued credibility to (documentary) images? If we analyse an image, either an X-ray picture as a physician, or a photograph as a social scientist, questions will arise concerning information content, relation to reality, and reliability. For a long time, documentary images (e.g. photography), in a positivistic understanding were perceived to be a reproduction of reality. Promulgation through the mass media influencing our perception and our shaping of reality contrasted the constructivist view and showed that each image is involved in producing and constructing our reality. Examples of image manipulation, e.g. in war journalism (embedded journalism), should raise our awareness that the use of images has always been subject to processes of "objectification", "institutionalization" and "legitimization". Even the objectivised "medical image", despite its unquestioned postulation of relation to reality, is exposed to these mechanisms. In our paper presentation, we will outline basic principles of computer based medical image analysis and will add perspectives of image theory to it. By using examples of image manipulation and misinterpretation, we would like to sharpen the awareness for a critical consideration of the reality content of images in Natural as well as in Human Sciences and will plea for promoting visual literacy on a meta-level in academia.</p> <p><i>The Image in Society</i></p>
14:15-14:35	Coffee Break / Pausa para el café
14:35-15:50	PARALLEL SESSIONS

Physical Spaces

Absence in Concept, Absence in Space: The Implications of Park and Public Space Renderings

Rasul Mowatt, Associate Professor, Departments of American Studies & Recreation, Park, and Tourism Studies, Indiana University, United States

As we conceive of public space, what is present in our conceptions? What is added and what is left out? The aim of this paper presentation is to question the nature and role in architectural park and public space renderings and how they may serve as an early sign or intent to gentrify and displace/replace one population with another. Spaces in urban locations have steadily found ways to erase people, particular people of color. Waves of Gentrification since the 1970s have resulted in dramatic demographic shifts in vibrant cultural destination in various cities with examples of displacement. New Urbanism has been an approach that has sought to make cities smaller with a focus on decreasing the need to commute from one location to another, but this has resulted in people of color not being as welcomed in those new urban centers through loitering laws (and “stop and frisk”). The latest trend of cities is towards “Placemaking” that centers on urban planning initiatives on public spaces that seem to either erase histories of color or celebrate their contribution in absence of their presence. Humans have a strong sense of Place, especially feelings for the distinctiveness of particular places. Whether this meaning-inscribed Place is of the built, natural, or virtual environment, Places reflect our histories, beliefs, ideals, backgrounds, and policies. By examining the intersections of Race with other categories of difference, such as ethnicity, gender, economic class, sexual orientation, and ability, the intent here is to foster an ability to engage in self-reflection on how racial and ethnic differences/disparities have shaped social backgrounds, everyday lives, and even imagined futures in built, natural, and virtual environments. The above stated aim is to confront the pervasive nature of Race and ethnicity via prejudicial thoughts and discriminatory actions through the development and presentation of park and public space renderings that may have precipitated the erection of structural inequalities in society and environmental policies. Further through a visual analysis of those renderings can we begin to find ways that Place meanings can be confronted, reconciled, or even redeveloped to imagine a very different, conciliatory, and mutually positive interaction between categories of Race and “Otherings”. Thus, rather than focusing at length on any one racial and ethnic group, the presentations offers an analytical frameworks to promote comparative thoughts and discussions between nine selected cases of architectural renderings at different locations and Places of meaning in the built and natural environment.

The Image in Society

The Objective Portrait of an Industrial Picturesque

Peter Victor King, Senior Lecturer, School of Art Design and Media, Nanyang Technological University, Singapore

This photographic project examines the nature of the industrial landscape as a hidden urban condition. The hypothesis is there is an urbanism that is seldom seen, yet remains intricately part of our collective urban life. The idea is there exists an accelerated and invisible geography of an industrial frontier – an urban typology defined as an “infracture.” The scale and complexity of these landscapes force a convergence in architecture and infracture so that the two are no longer separate, but coalesce into an urban form defined by efficiency, pragmatism and industrial logic. It is an upstream urbanism – a hidden frontier that our relationship is subsumed and surrendered. It represents the ironic loss of the city and the primacy of the metropolis. The project uses the architectural elevation as a heuristic mechanism in rendering industrial objectivity. The architectural technique of orthographic projection adopts the panoramic mosaic as a mapping tool in the construction of the image. The resultant work conforms to orthographic principles, giving the impression of a telecentric projection, yet questions its relevance in the representation of objective reality. By its reduction into a dimensionally objective rendering, the form of the architectural image may not necessarily offer greater objectivity to the urbscape, but instead raises insight to the limits of photographic representation.

The Form of the Image

The Art of Apocalypse: A Blakean Take on Some Contemporary Painting

Russell Prather, Professor, Department of English, Northern Michigan University, Marquette, MI, United States

I am a visual artist reflexively drawn to paradox: driven by a desire to blur boundaries—between painting and sculpture, the abstract and representational, subject and object. This talk, considering both my own and other artists’ work, attempts to explain why. My own pieces are visually volatile renderings of simple forms and ordinary objects made by painting multiple layers of transparent polyester film, aligned and suspended on rods from the ceiling. With the layers’ alignment constantly in flux, viewers must repeatedly reassess and reconfigure what they are perceiving: from certain angles the pieces appear solidly extended in space, from others flat and compressed, from yet others they seem to fold into space and disappear. The paper suggests this elusive and ambiguous physicality is “apocalyptic,” in a sense demonstrated in work by 18th-century poet/artist William Blake, for whom apocalypse is a psychological experience of both destruction and revelation. If the pieces seem two- or three-dimensional, abstract or figurative, ephemeral or enduring, coming together or coming apart, it is because they strive to confound viewers, by rendering the categories we use to make sense of things we see relatively useless. But ideally, from this bewilderment also develops a state of concentrated curiosity liberated in some measure from ingrained habits of looking and thinking. For Blake this kind of experience—paying careful attention to incomprehensible things—is both a “Wilderness,” and an “improvement of sensual enjoyment,” one that might even prove instructive and salutary beyond gallery and museum walls.

The Form of the Image

Sunday, 4 November	
14:35-15:50	PARALLEL SESSIONS
Room 2 - WLB 202	<p>Visual Literacies</p> <p>Visual Literacy in the Digital Age Siu Challons-Lipton, Executive Director, Department of Art, Design and Music, Queens University of Charlotte, United States Addressing the theme of seeing in the age of big data, this paper proposes the vital need for visual literacy in learning. Historically, images have played an important role in developing consciousness and the relationship of self to surroundings. We learn who we are by seeing ourselves reflected in images, and we learn who we can become by transporting ourselves into images. Images and the pictorial world are powerful communicators and creators of culture. Literate societies have been surrounded by visual rhetoric, overt or subliminal, since before the dawn of the "optical age." Most people are overwhelmed by the flood of images in this digital world. Beyond seeing a thing is attaching value to it. The acts of perception and evaluation are generally experienced as inseparable phases of the same process. If art is an expedition to the truth, then critical analysis and communication provide the path, and it would be both frustrating and frivolous to approach art without the necessary training and intellectual equipment. Visual literacy enables us to better understand, critique, communicate, and ultimately contribute to the culture. Many in higher education passionately plead that it is time to embrace visual literacy and revamp the educational system. <i>The Image in Society</i></p> <p>A Transformative Approach to Meaningful Interaction in the Visual Arts Meg Lomm, PhD Researcher/Student, Art & Design Faculty, University of New South Wales, Sydney, Australia Deep engagement and meaning making (Sullivan, 1993) when studying images and artworks was a premise for this research study. Designed as an outwardly facing digital platform and with associated face-to-face activities, the study connected an art prize collection and some of the artists selected for acquisition with students. The researcher believed that authentic learner experiences, with artworks and the artist practitioner, provided students with opportunities to engage in meaningful interactions with artists and their works in an online MOODLE context. For secondary students studying Visual Arts, images are always dominated by experience through mediated reproductions. This convention should be moderated with the real and the original, while offering opportunity for interactive discussions with artist practitioners. The employment of online technology as a vehicle to achieve this is one way of shifting to a new paradigm of teaching and learning in the Visual Arts. Offering immersive encounters, redefining students as critical audience by engaging, questioning, integrating and confirming the meaning of images, artworks and objects. Evidence suggests that blending art, technology, collaborative online experiences and authentic face-to-face engagement can lead to meaningful interactions. <i>The Form of the Image</i></p> <p>Images in the Production Process of Cyber Physical Systems Andreas Schelske, Professor, Jade University of Applied Sciences, Wilhelmshaven, Niedersachsen, Germany The successful media logic of images in communication society lies in the fact that syntactic codes of iconic representations are transculturally, visually accessible to anyone. From a semiotic point of view, iconic images do not articulate a word because of their lack of vocabulary or collective grammar. The success of image communication is based on the syntactic code, e.g. currently the central perspective as a legisign (C.S. Peirce). The current success of the syntactic code was only an evolutionary transitional stage for iconic image communication. The postmodern 3D image overwhelms the viewer by offering him a three-dimensional world of experience which he does not need to understand as a sign for communication. The function of the 3D image is less communicative, but it is both productive and immersive. The iconic constructions of computer-aided design, CAD for short, illustrate the evolution of the image. The CAD system places the image out of the context of communicative action into the context of producing action. The image as a 3D model produces more than 1000 hands. The evolutionary step of the prospective image logic lies in the further developed overwhelming strategy of the iconic 3D production template and of the iconic immersion. <i>The Form of the Image</i></p>

Posters and Virtual Posters

Beyond the Literal Voice: Creative Image Making Methods

Chen Wang, Professor, Visual Art, California State University, Fullerton, CA, United States

This is a collection of student work from a project I taught in California State University, Fullerton. Project was armed to prepare Visual Communication Design students to visualize their ideas in an interpretive way. The approach was inspired by American philosopher Charles Sanders Peirce's Semiotics methodology. By using icon, index and symbol, students had a chance to search meaning from visual forms and build communication blocks to interpreter their personal and social identities. Presentation will demonstrate the design process and final outcomes.

The Form of the Image

Beyond the Text: Exploring History through Typography and Graphic Design

Chun-wo Pat

Reading is instinctual and automatic. Readability of a text is culturally and linguistic defined. Is it possible to read a foreign language without training? Probably not, if reading is defined as a cognitive process. What if we read a text as an image? If so, reading will become a perceptual process. Cognitive or perceptive, reading involves the art of seeing. My paper will investigate reading beyond and behind the text, exploring the experience of reading in the context of the multilingual environment within the graphics/typographic discipline. Text—letters or numbers, signs or symbols, alphabets or non-alphabets—has shared properties across cultures. Under my working definition, these properties can be assigned to three attributes: graphic (the aesthetic form: shape, size, color of text), geometry (visual strategy: reading direction, grid system), and symbolic (the encoded message: visual pun). They are, I believe, the keys to read/see text/image, potentially modifying the way we see and think.

The Form of the Image

Emergent Literacy and the Wordless Picturebook: Explorations into a Visual Genre

Christina Quintiliani, PhD Student, Faculty of Education, Brock University, Canada

The wordless picturebook is a unique genre of literature – one that is exclusively visual without need for accompanying text. Empirical studies have consistently demonstrated the benefits of wordless books in children's emergent literacy development, including their ability to promote advancements in narrative comprehension, theory of mind, metacognition, and visual awareness. Regrettably, there is a lack of research on the potential advantages of educational resources where wordless literature serves as the central focus for instruction. Acknowledgement of this gap served as the catalyst behind the "Wordless Books and Emergent Narrative Development: A Handbook for Educators." This presentation will provide an overview of author's handbook which is based on a review and synthesis of existing literature in the field, as well as feedback acquired through practising teachers. The presentation will also outline the next proposed stages of research for the handbook, including its upcoming implementation into the classroom to investigate its instructional potential and overall practicality for use by primary educators.

The Image in Society

Mixed Mediums and Inventing Historical Narrative in a Post-truth Digitality

Charlotte Tegan, Sessional Academic, Creative Industries, School of Design, and School of Creative Practice, Queensland University of Technology, Brisbane, Queensland, Australia

Photographic images have often formed an assumed bedrock of indexical and documentary truth of the world, yet in our recently adopted digitality – the truthful assumption of the photographic medium is questioned, stretched, and often purposely manipulated. From edited photographs in beauty magazines and social media, to doctored photographs of politicians on newspaper covers, to fantastical, whimsical artistic photo editing renditions - the photographic image is arguably becoming more nuanced and coded in contemporary digital settings. My current artistic project as a photomedia artist and PhD researcher is exploring tangible and visual representations of "ambivalent entanglement:" the methodological entanglements of contemporary photomedia arts practice and the multitude of equipment used in image making, both analogue and digital. Through utilising analogue techniques in and around digital platforms like editing software and social media, and physical digital technologies such as computers and smartphones, this work exemplifies the ability to invent historical narratives through the employment of visual communication theory. Utilising coded signifiers and cultural currencies, these works appear ambivalent and surreal – the images represent ambiguous settings in time, such as public squares and museums. The representation of these places is then misconstrued further through the juxtaposition of subject matter and medium: portraits or social documentary images of people using digital technologies, yet seen through the inherently documentary-ascribed lens of black and white film photography. Commenting on the ability of mixed photographic mediums to create personal and societal narratives, this work prompts considered visual reading, and a reflection of our assumed visual literacy.

Image Work

Trace of Nature

Dilay Kocogullari, Research Assistant/Student, Intermedia and Visual Art, University of Maryland, Baltimore County, Baltimore, MA, United States

This study seeks to explore, through the visual images, the relationship between art and biology. It will examine the physical similarities between the organs of the creatures and some fruits-vegetables on macro and micro levels., as well as the benefits of the selected fruits-vegetables for the organs. This study will question the fact that the benefits of vegetables become a part of the popular culture and are reflected in the field of art. By determining the basic characteristics of these reflections and their similarities, and offering a critical approach to the work of art, it aims to contribute to the literature. Macro and micro images of the organs and fruits will be used in order to determine the relationships between them. It will explore the relationship between art and biology in terms of similarities and benefits, and the process in which nature is transformed into an object of consumption will be examined from a critical point of view. Art aims to carry us to different universes and provides us with the different point of views whether it is based on paint brushes, ceramics, marble, plants or any other living forms. Therefore, the present research aims to demonstrate us these differences with the help of the discipline of biology by amazing human beings, by raising their curiosities, and by reminding them the basic phenomenon that art offers. Thus, it is expected that human beings will have a better understanding of the similarities, and will acknowledge and protect nature more.

The Form of the Image

Sunday, 4 November	
15:50-16:20	Closing Session and Award Ceremony / Clausura del Congreso y entrega de premios
Plenary Room	<p>Come join the plenary speakers and your fellow delegates for the Image Conference Closing Session and Award Ceremony, where there will be special recognition given to those who have helped at the conference as well as announcements for next year's conference. The ceremony will be held in the plenary room at Hong Kong Baptist University directly following the last session of the day.</p> <p>Únase a los ponentes plenarios y otros ponentes en la clausura del Congreso y entrega de premios donde se hará un reconocimiento de los moderadores y se anunciará el congreso del próximo año. El acto tendrá lugar en la sala plenaria de la sede del Congreso Universidad Bautista de Hong Kong al finalizar la última sesión del día.</p>



The Image | List of Participants

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The Image | List of Participants

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The Image | List of Participants

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Ying Wong	Hong Kong Baptist University	Hong Kong
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Keming Zhu	Hong Kong Baptist University	Hong Kong



Fifteenth International Conference on Environmental, Cultural, Economic & Social Sustainability

UBC Robson Square
Vancouver, Canada | **17–19 January 2019**
onsustainability.com/2019-conference



Nineteenth International Conference on Knowledge, Culture, and Change in Organizations

UBC Robson Square
Vancouver, Canada | **21–22 February 2019**
organization-studies.com/2019-conference



XIX Congreso Internacional de Conocimiento, Cultura y Cambio en Organizaciones

Universidad de Columbia Británica,
Robson Square
Vancouver, Canadá | **21–22 de febrero de 2019**
la-organizacion.com/congreso-2019



Thirteenth International Conference on Design Principles & Practices

Saint Petersburg State University
Saint Petersburg, Russia | **1–3 March 2019**
designprinciplesandpractices.com/2019-conference



XIII Congreso Internacional sobre Principios y Prácticas del Diseño

Universidad Estatal de San Petersburgo
San Petersburgo, Rusia | **1–3 de marzo de 2019**
el-diseno.com/congreso-2019



Fifteenth International Conference on Technology, Knowledge, and Society

ELISAVA Barcelona School of Design and Engineering
Barcelona, Spain | **11–12 March 2019**
techandsoc.com/2019-conference



XV Congreso Internacional de Tecnología, Conocimiento y Sociedad

Elisava Escuela Universitaria de Diseño e Ingeniería de Barcelona
Barcelona, España | **11–12 de marzo de 2019**
tecno-soc.com/congreso-2019



Eleventh International Conference on Climate Change: Impacts & Responses

Pryzbysla Center,
The Catholic University of America
Washington, D.C., USA | **16–17 April 2019**
on-climate.com/2019-conference



Ninth International Conference on Religion & Spirituality in Society

University of Granada
Granada, Spain | **25–26 April 2019**
religioninsociety.com/2019-conference



IX Congreso Internacional sobre Religión y Espiritualidad en la Sociedad

Universidad de Granada
Granada, España | **25–26 de abril de 2019**
la-religion.com/congreso-2019



Twelfth International Conference on e-Learning & Innovative Pedagogies

Hotel Grand Chancellor Hobart
Hobart, Australia | **2–3 May 2019**
ubi-learn.com/2019-conference



XII Congreso Internacional de Aprendizaje Ubicuo y Pedagogías Innovadoras

Hotel Grand Chancellor Hobart
Hobart, Australia | **2–3 de mayo de 2019**
aprendizaje-ubi.com/congreso-2019



Fourth International Conference on Tourism & Leisure Studies

Florida International University
Miami, USA | **16–17 May 2019**
tourismandleisurestudies.com/2019-conference



Ninth International Conference on The Constructed Environment

Centro Cultural Vila Flor
Guimarães, Portugal | **23–24 May 2019**
constructedenvironment.com/2019-conference



Nineteenth International Conference on Diversity in Organizations, Communities & Nations

University of Patras
Patras, Greece | **5–7 June 2019**
ondiversity.com/2019-conference



Fourteenth International Conference on the Arts in Society

Polytechnic Institute of Lisbon
Lisbon, Portugal | **19–21 June 2019**
artsinsociety.com/2019-conference



Tenth International Conference on Sport & Society

Ryerson University
Toronto, Canada | **20–21 June 2019**
sportandsociety.com/2019-conference



Twelfth Global Studies Conference

Jagiellonian University
Kraków, Poland | **27–28 June 2019**
onglobalization.com/2019-conference



Seventeenth International Conference on New Directions in the Humanities

University of Granada
Granada, Spain | **3–5 July 2019**
thehumanities.com/2019-conference



XVII Congreso Internacional sobre Nuevas Tendencias en Humanidades

Universidad de Granada
Granada, España | **3–5 de julio de 2019**
las-humanidades.com/congreso-2019



Seventeenth International Conference on Books, Publishing & Libraries

University of Granada
Granada, Spain | **5 July 2019**
booksandpublishing.com/2019-conference



Fourteenth International Conference on Interdisciplinary Social Sciences

Universidad Autónoma Metropolitana
Mexico City, Mexico | **10–12 July 2019**
thesocialsciences.com/2019-conference



XIV Congreso Internacional de Ciencias Sociales Interdisciplinarias

Universidad Autónoma Metropolitana Unidad Xochimilco
Ciudad de México, México | **10–12 de julio de 2019**
interdisciplinasocial.com/congreso-2019



Twenty-sixth International Conference on Learning

Queen's University Belfast
Belfast, UK | **24–26 July 2019**
thelearner.com/2019-conference



XXVI Congreso Internacional sobre Aprendizaje

Universidad de Queen
Belfast, Reino Unido | **24–26 de julio de 2019**
sobreaprendizaje.com/congreso-2019



Aging & Social Change: Ninth Interdisciplinary Conference

University of Vienna
Vienna, Austria | **16–17 September 2019**
agingandsociety.com/2019-conference



Ninth International Conference on Health, Wellness & Society

University of California at Berkeley
Berkeley, USA | **19–20 September 2019**
healthandsociety.com/2019-conference



IX Congreso Internacional de Salud, Bienestar y Sociedad

Universidad de California, Berkeley
Estados Unidos | **19–20 de septiembre de 2019**
saludsociedad.com/congreso-2019



Fourth International Conference on Communication & Media Studies

University of Bonn
Bonn, Germany | **26–28 September 2019**
oncommunicationmedia.com/2019-conference



IV Congreso Internacional de Estudios sobre Medios de Comunicación

Universidad de Bonn
Bonn, Alemania | **26–28 de septiembre de 2019**
medios-comunicacion.com/congreso-2019



Ninth International Conference on Food Studies

National Kaohsiung University of
Hospitality and Tourism
Kaohsiung City, Taiwan | **24–25 October 2019**
food-studies.com/2019-conference



Twelfth International Conference on the Inclusive Museum

Muntref, Museum of Immigration
Buenos Aires, Argentina | **7–9 November 2019**
onmuseums.com/2019-conference



XII Congreso Internacional sobre Museos Inclusivos

Museo de la Inmigración MUNTREF
Buenos Aires, Argentina | **7–9 de noviembre de 2019**
museosinclusivos.com/congreso-2019



Sixteenth International Conference on Environmental, Cultural, Economic & Social Sustainability

Pontifical Catholic University of Chile
Santiago, Chile | **29–31 January 2020**
onsustainability.com/2020-conference



Fifteenth International Conference on the Arts in Society

NUI Galway
Galway, Ireland | **24–26 June 2020**
artsinsociety.com/2020-conference

Tenth International Conference on

The Image

Techno-storytelling: Past, Present, Future

Manchester School of Art,
Manchester Metropolitan University
Manchester, UK

5–6 September 2019

ONTHEIMAGE.COM/2019-CONFERENCE

X Congreso Internacional sobre la

Imagen

Narración Digital: Pasado, Presente, Futuro

Escuela de Arte de Manchester, Universidad
Metropolitana de Manchester
Manchester, Reino Unido

5–6 de septiembre de 2019

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We invite proposals for paper presentations, workshops/interactive sessions, posters/exhibits, colloquia, innovation showcases, virtual posters, or virtual lightning talks.

Returning Member Registration

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