



Tenth International Conference on

The Image

"Techno-storytelling: Past, Present, Future"

5–6 September 2019
Manchester School of Art,
Manchester Metropolitan University
Manchester, UK

OnTheImage.com

X Congreso Internacional sobre

la Imagen

"Narración Digital: Pasado, Presente, Futuro"

5–6 de septiembre de 2019
Escuela de Arte de Mánchester,
Universidad Metropolitana de Mánchester
Mánchester, Reino Unido

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Designed by Ebony Jackson and Brittani Musgrove

X Congreso Internacional sobre la Imagen
www.sobreimagen.com

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Dear Conference Delegates,

Welcome to Manchester and to the Tenth International Conference on The Image. My colleagues and I from Common Ground Research Networks are honored to have you join us for this year's conference.

Over the course of three and a half decades, Common Ground has given voice to many thousands of scholars—speakers and authors with things to say about the world and who are saying them in order to change the world.

Common Ground has a strong commitment to providing opportunities for people like you to meet, share, and learn from each other. Across its range of research networks, Common Ground is deeply concerned with the critical issues of our time including, among other things, the nature of social change, the relationships of the human species to nature, the process of knowledge creation, the changing shape of organizations, and the dynamics of learning. These raise big-picture questions which in turn demand an interdisciplinary perspective, something that is often neglected in discipline-based conference, journal, and institutional structures.

Throughout its history, Common Ground has worked to develop new approaches to knowledge community building, including interactive conference formats, criterion-referenced peer review, and online social knowledge media. As a media innovator, we are creating the spaces and technical conditions in which, collectively, we can explore the nature and function of image making and images.

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. We encourage all conference participants to explore CG Scholar—an internet venue for intellectual interaction and imagination.

I am grateful to all of you for sharing your work at this conference. I'd like to thank this year's Conference Chair, Dr. Jacqueline Butler, who has poured such a phenomenal amount of work into this conference. Additionally, I thank my colleagues Tamsyn Gilbert, Sara Hoke, Rae-Anne Montague, Dionisio Moral Ruiz, Tatiana Portnova, and Helen Repp, 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 delegados/as de Imagen:

Les damos la bienvenida a Mánchester y al X Congreso Internacional sobre la Imagen. Mis colegas de Common Ground Networks y yo nos sentimos muy honrados de que se una a nosotros en el Congreso de este año.

Durante el transcurso de tres décadas y media, Common Ground ha dado voz a varios miles de académicos —autores y oradores que tenían cosas que decir acerca del mundo y con el propósito de cambiarlo—.

Common Ground asume el firme compromiso de ofrecer a personas como usted la oportunidad de reunirse, compartir y aprender de otras personas. A través de sus diversas redes de investigación, Common Ground manifiesta un profundo interés por las cuestiones fundamentales propias de nuestro tiempo; incluyendo —entre otras— la naturaleza del cambio social, la relación de la especie humana con la naturaleza, los procesos que generan el conocimiento, la mutabilidad de las organizaciones y las dinámicas que operan en el aprendizaje. Estas cuestiones, de carácter holístico, requieren abordarse desde un enfoque interdisciplinario, con frecuencia desatendido en aquellos congresos, revistas o estructuras institucionales fundamentadas sobre la base de una única disciplina.

Common Ground ha trabajado durante más de tres décadas en el desarrollo de nuevos planteamientos concernientes a la construcción de conocimiento comunitario; entre los que se incluyen formatos de conferencia interactiva, revisión por pares basada en criterios y medios de divulgación sociales online. Como innovadores en medios de difusión, estamos creando los espacios y las condiciones técnicas mediante las cuales podamos, colectivamente, explorar la naturaleza y la función tanto de la imagen como de la creación de imágenes.

Debido a que la inspiración que infunde la experiencia del Congreso puede desvanecerse con el tiempo, Common Ground estimula su perdurabilidad mediante la plataforma CG Scholar; un entorno online diseñado para el trabajo, el conocimiento y el aprendizaje. Animamos a todos los participantes del Congreso a explorar CG Scholar: un punto de encuentro en internet donde se promueve la interacción intelectual y la creatividad.

Mi agradecimiento a todos ustedes por compartir sus trabajos en este Congreso. Asimismo, quiero expresar mi gratitud a mis compañeros/as Tamsyn Gilbert, Sara Hoke, Rae-Anne Montague, Dionisio Moral Ruiz, Tatiana Portnova y Helen Repp, quienes han contribuido a la organización de este encuentro con gran dedicación y destreza.

Les deseamos la mejor de las experiencias durante la celebración de este Congreso, y esperamos que constituya una magnífica oportunidad para dialogar con colegas provenientes de todas las partes del mundo.

Con mis mejores deseos,



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



Nuestra misión

Common Ground Research Networks tiene como objetivo animar a todas las personas a participar en la creación de conocimiento colaborativo y a compartir ese conocimiento con el mundo entero. A través de nuestros congresos académicos y revistas revisadas por pares, construimos Redes de Investigación y proporcionamos plataformas para interactuar a través de diversos canales.

Nuestro mensaje

Los sistemas de patrimonio del conocimiento se caracterizan por sus separaciones verticales: de disciplina, asociación profesional, institución y país. Common Ground Research Networks asume algunos de los retos fundamentales de nuestro tiempo y construye Redes de Investigación que cortan de manera transversal las estructuras de conocimiento existentes. La sostenibilidad, la diversidad, el aprendizaje, el futuro de las humanidades, la naturaleza de la interdisciplinariedad, el lugar de las artes en la sociedad, las conexiones de la tecnología con el conocimiento, el papel cambiante de la universidad, todas estas son preguntas profundamente importantes de nuestro tiempo que requieren un pensamiento interdisciplinario, debate global y colaboraciones intelectuales e interinstitucionales.

Common Ground es un lugar de encuentro para las personas, las ideas y el diálogo. Sin embargo, la fuerza de estas ideas no consiste en encontrar denominadores comunes. Al contrario, el poder y la resistencia de estas ideas es que se presentan y se examinan en un ámbito compartido donde tienen lugar las diferencias: diferencia de perspectiva, de experiencia, de conocimientos, de metodología, de orígenes geográficos o culturales o de afiliación institucional. Estos son los tipos de entornos académicos, vigorosos y solidarios, en los que se llevarán a cabo las deliberaciones más productivas sobre el futuro. Nos esforzamos en crear los lugares de imaginación e interacción intelectual que nuestro futuro merece.

Nuestros medios de comunicación

Common Ground Research Networks crea Redes de Investigación que se reúnen en congresos anuales. Entre congreso y congreso, los miembros de cada red también se mantienen en contacto durante el año mediante Redes de Investigación online, a través de procesos formales de publicación académica—revistas arbitradas mediante revisión por pares—, o a través de conversaciones informales en blogs. Los congresos fomentan el más amplio espectro de discursos posibles, animando a todos y a cada uno de los participantes a aportar sus conocimientos y perspectivas al debate común.





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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[cgscholar](http://cgscholar.org)

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.





The Image | Themes

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

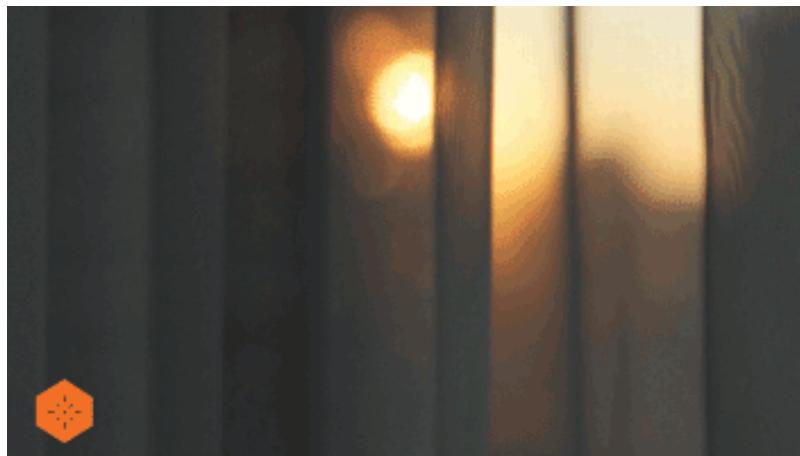
Theme 3: The Image in Society

- 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 Image | 2019 Special Focus



Tenth International Conference on The Image

Manchester School of Art,
Manchester Metropolitan University
Manchester, UK
5–6 September 2019

Conference Partners:



Techno-storytelling: Past, Present, Future

Recent development in VR and AR technologies has given rise to new approaches to storytelling. Drawing on a range of disciplines, from games design to film production, new immersive experiences are unfolding. This embodied approach to storytelling opens space for interdisciplinary and trans-disciplinary creative practice and a multifaceted approach to narrative play. The Tenth International Conference on the Image focuses on technology and immersive storytelling, encouraging reflections on the opportunities and challenges this brings to media subject disciplines and contemplation on how further technological advances may impact storytelling in the future.





The Image | Scope and Concerns

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 Image | Advisory Board

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-Vandenhoek**, Swinburne University of Technology, Melbourne, 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

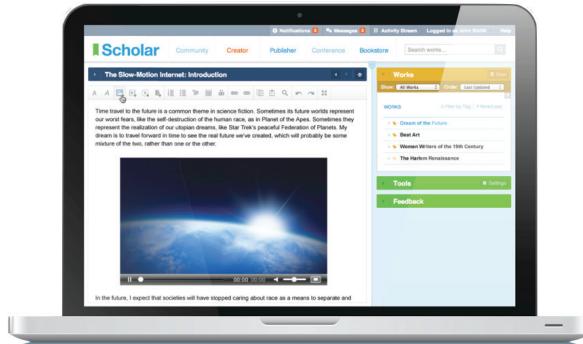




A Social Knowledge Platform

Create Your Academic Profile and Connect to Peers

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



Utilize Your Free CGScholar Membership Today through

- Building your academic profile and list of published works.
- Joining a community with a thematic or disciplinary focus.
- 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.

CGScholar 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.

CGScholar 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 CGScholar to Support Your Teaching

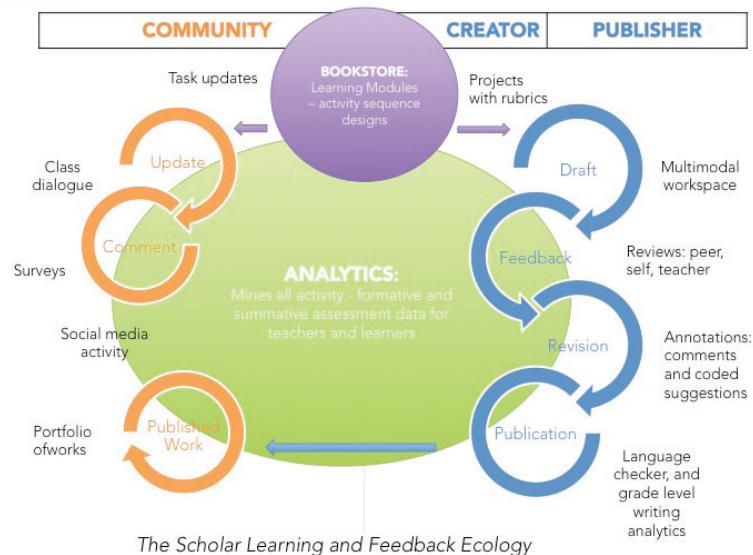
CGScholar is a social knowledge platform that *transforms the patterns of interaction in learning by putting students first*, positioning them as knowledge producers instead of passive knowledge consumers. CGScholar provides scaffolding to encourage making and sharing knowledge drawing from multiple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

CGScholar 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, CGScholar 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 CGScholar features are only available to Common Ground Research Network members as part of their membership. Please visit the CGScholar Knowledge Base for further information (https://cgscholar.com/cg_support/en).

- 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.



CGScholar 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>.

Red de Investigación de la Imagen

*Planteando preguntas sobre la naturaleza de la imagen y sobre
las funciones de creación de imágenes*

Fundada en 2010, la Red de Investigación de la Imagen se plantea y analiza aquellas cuestiones relacionadas con la naturaleza y funciones tanto del proceso de creación de imágenes como de las imágenes en sí mismas. Se trata de un foro interdisciplinario donde confluyen investigadores, profesores y facultativos, provenientes de áreas tan diversas como: arquitectura, arte, ciencia cognitiva, comunicaciones, informática, estudios culturales, diseño, educación, cine, historia, lingüística, gestión, marketing, estudios audiovisuales, museología, filosofía, fotografía, psicología, teología, semiótica, etc.

El Congreso Internacional sobre la Imagen se fundamenta en cuatro pilares clave: internacionalismo, interdisciplinariedad, inclusión e interacción. Concurren a la sede desde insignes eruditos hasta académicos emergentes, provenientes desde todos los rincones del planeta y representantes de una heterogeneidad de disciplinas y perspectivas que abarcan un amplio espectro. La gran variedad, en cuanto a tipos de sesión y modalidades de presentación que pone a su alcance, ofrece múltiples oportunidades para estimular el debate sobre las cuestiones fundamentales y consustanciales a este ámbito de estudio, y propicia el establecimiento de relaciones con académicos que proceden de culturas y áreas temáticas de diversa índole.

Publicaciones

La Red de Investigación de la Imagen ofrece a sus miembros la oportunidad de acceder al mundo de las publicaciones científicas de una manera distinta a la que proponen los fórmulas de publicaciones académicas tradicionales. Esto se debe al carácter receptivo, de naturaleza constructiva y no jerárquica, inherente a nuestro proceso de revisión por pares. La Revista Internacional de la Imagen adopta el sistema de revisión "doble ciego", que permite a los autores publicar en una revista académica de alta calidad.

Beneficios de la afiliación

Como miembro de la Red de Investigación, tiene acceso a una amplia diversidad de herramientas y recursos para su propio trabajo:

- Suscripción digital a las revistas en español y en inglés de la Red durante un año.
- Suscripción digital a la librería durante un año.
- Publicación de un artículo al año (previa revisión por pares).
- Participación como revisor en el proceso de revisión por pares.
- Suscripción al boletín digital de la comunidad, con noticias de la Red de Investigación.
- Opción de añadir un vídeo de presentación al canal de YouTube de la Red de Investigación.
- Acceso gratuito a la red social Scholar, incluyendo:
 - ◊ Perfil personal y portafolio de publicaciones.
 - ◊ Interacción y creación de comunidades académicas.
 - ◊ Facebook y Twitter opcional.
 - ◊ Uso complementario de la red en sus clases mediante la interacción con la comunidad Scholar, asistencia y asesoría en la revisión por pares y puesta en común de obras publicadas.

Examinando la naturaleza y la forma de la imagen como medio de representación

Investigando la imagen en los procesos y espacios de representación

Explorando el efecto social de la imagen y la comunicación

Tema 1: La forma de la imagen

- La gramática de lo visual
- La imagen como texto
- La imagen como arte
- Las técnicas de imagen
- La ciencia cognitiva de la percepción
- Visualización
- Tecnologías y técnicas de representación
- Multimodal: la imagen en relación con el lenguaje, el espacio, el gesto y el objeto
- Las imágenes en movimiento: cine, televisión, video, animación
- Prácticas de artes visuales
- Fotografía
- La imagen en movimiento
- Aspectos de la visión: visión, perspectiva, interés
- Captura Digital y manipulación de imágenes
- Archivo de la imagen
- El descubrimiento de la imagen: bases de datos, redes sociales, etiquetado, folksonomía, taxonomía

Tema 2: La imagen en contexto

- Los medios de comunicación
- El "nuevo" digital y redes sociales
- Cine, nuevos y tradicionales
- Televisión, nuevos y tradicionales
- La imagen en Internet
- Las empresas en el negocio de la imagen
- Vender la imagen
- El artista aficionado o fotógrafo
- Branding, logotipos y publicidad
- Artista o creador de imágenes como profesional
- Galerías comerciales y marchantes de arte
- Las bibliotecas de imágenes

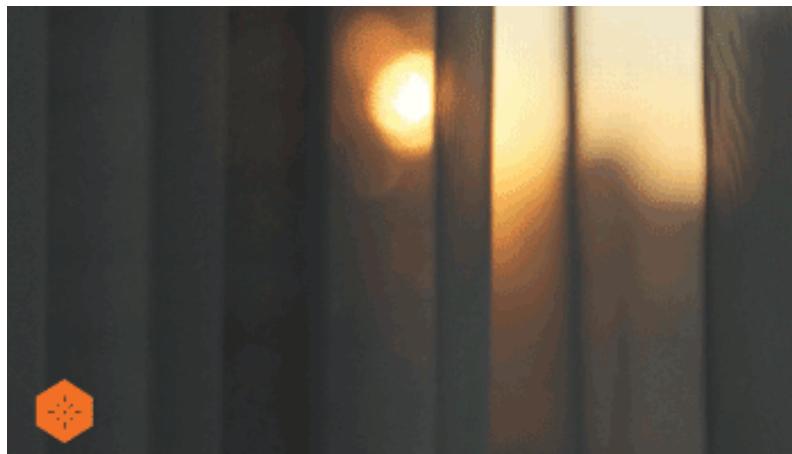
Tema 3: La imagen en sociedad

- Artes y las comunidades de imagen
- Galerías de imágenes y museos
- La imagen en los medios de comunicación y las comunicaciones
- La imagen de la arquitectura
- La imagen en la publicidad
- La imagen como artefacto comercial
- La imagen de la información
- La imagen de propaganda
- Las imágenes de seguridad y vigilancia
- El papel del espectador
- Aprender a representar en imágenes
- Las imágenes en el servicio del aprendizaje
- Lectura e interpretación de imágenes
- El pasado, el presente y el futuro de la imagen





Imagen | Tema destacado 2019



X Congreso Internacional sobre la Imagen

Escuela de Arte de Manchester,
Universidad Metropolitana
de Manchester

Manchester, Reino Unido
5–6 de septiembre de 2019

Colaboradores del Congreso:



Narración Digital: Pasado, Presente, Futuro

El reciente desarrollo de las tecnologías VR y AR ha dado lugar a nuevas aproximaciones a la narración. Incluyendo un amplio rango de disciplinas, desde el diseño de videojuegos hasta la producción de películas, hay un despliegue de nuevas experiencias inmersivas. Esta aproximación a la narración abre espacios para prácticas creativas interdisciplinares y transdisciplinares, así como a una aproximación polifacética a la actuación narrativa. El X Congreso Internacional sobre la Imagen se centra en la tecnología y la narración inmersiva, y anima a presentar reflexiones sobre las oportunidades y desafíos en las disciplinas mediáticas y el análisis de cómo pueden los futuros avances tecnológicos impactar en la narración.





La imagen como definición de nuestra especie

Los fundamentos de nuestra especie y las narrativas de la historia de las especies se caracterizan por las imágenes: el arte parietal y megalítico, el arte corporal de los pueblos primigenios, la iconografía y simbología de las religiones, las raíces gráficas y representacionales de la escritura, etc.

Somos una especie simbólica, tal vez la única en la historia natural. Y dentro de nuestra peculiar historia de las especies, el desarrollo de nuestras capacidades para crear imágenes va en paralelo al desarrollo del habla y precede a la escritura.

Desde los inicios de la modernidad, hemos centrado nuestra atención cada vez más en el lenguaje como característica definitoria de nuestra especie. Sin embargo, después de medio milenio en el que el poder y el prestigio del lenguaje han dominado, estamos probablemente en la cúspide de un retorno a lo visual, o al menos a una multimodalidad en la que imagen y texto entremezclan sus significados. Esto puede atribuirse en parte al potencial del nuevo entorno creado por las tecnologías de la información y la comunicación. Ya a mediados del siglo XX, la fotolitografía puso de nuevo, de forma muy conveniente, imágenes y textos en la misma página. Luego, a partir mediados de la década de 1970, las comunicaciones digitales juntaron las imágenes, los textos y los sonidos dentro del mismo entorno de fabricación y de difusión.

La imagen de la transformación: Propiedades de consecuencia

La imagen tiene varias propiedades de la consecuencia.

La primera es su relación empírica con el mundo: la imagen representa o refleja el mundo. ¿Cómo hace esto? ¿Cuáles son sus técnicas? ¿Cuáles son sus mediaciones? ¿Qué "verdades" podemos encontrar en las imágenes?

La segunda propiedad de la consecuencia tiene que ver con que la imagen tiene una carga normativa. Ninguna imagen puede nunca ser sólo una reflexión sobre el mundo. Es también una perspectiva del mundo. Esto se debe a que es el resultado incidental de un acto de diseño. Un profesional de la imagen toma prestados los recursos disponibles para construir significados (gramáticas visuales, técnicas de fabricación y centros de coordinación de la atención), lleva a cabo un acto de diseño (el proceso de creación de imágenes), y al hacerlo así proyecta una imagen del mundo nunca vista antes. En este sentido, la agencia es central: los intereses y las perspectivas son de una infinita variedad. También para los espectadores cada imagen es vista a través de los recursos técnicos y culturales disponibles para la observación, desde unos intereses y unas perspectivas particulares. El acto de ver transforma la imagen y el mundo que representa. Entonces, desde una perspectiva normativa, ¿cómo los intereses, las intenciones, las motivaciones, las perspectivas, la subjetividad y la identidad se entrelazan en la industria de fabricación de imágenes? ¿Y cuál es el papel del espectador en la reformulación y revisualización de las imágenes?

Y hay una tercera propiedad de la consecuencia: la imagen es transformacional. Sus potenciales son utópicos. Observamos (lo empírico). Visualizamos (lo normativo). Imaginamos (lo utópico). Hay una conexión etimológica entre la "imagen" y la "imaginación" que va más allá de lo fortuito. Las imágenes pueden ser deseadas. Las imágenes no sólo hablan del mundo, sino que hablan al mundo. Podemos dialogar con nuestras esperanzas y aspiraciones. Un mundo re-observado es un mundo transformado. Lo que está en la imaginación hoy puede convertirse en una agenda para la práctica y la política mañana. Así, la imaginación es la representación de la posibilidad.

La Red de Investigación de la Imagen valora la participación de todas aquellas personas que han contribuido a su desarrollo. El Comité Científico tiene como prioridades estimular la dirección intelectual general que se promueve desde la Red de Investigación de la Imagen, y prestar asesoría respecto a los temas fundamentales que conciernen a la Red, en la medida en que estos evolucionan bajo la influencia que las tendencias emergentes ejercen sobre sus respectivos ámbitos de estudio. La Red está abierta a las candidaturas de todos aquellos que deseen trabajar al servicio del Comité Científico. A los miembros del comité se les invita al congreso anual y se les anima a que contribuyan al desarrollo del mismo; aportando sus ideas y sugerencias con relación a los trabajos de otros participantes, temas de interés y sedes. Asimismo, alentamos a los miembros del comité a involucrarse en el proceso de revisión por pares y a la creación de nuevos artículos susceptibles de publicarse en la Revista *Internacional de la Imagen*.

La Red de Investigación de la Imagen agradece la entusiasta colaboración y respaldo que le brindan los siguientes académicos y profesionales de categoría mundial.

- **Ana María Sedeño Valdellós**, Universidad de Málaga, España
- **Marta Madrid-Manrique**, School of Creative Arts, Reino Unido
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- **Yolanda Spínola-Elías**, Universidad de Sevilla, España
- **Jorge Prudencio Lozano**, Universidad del Quindío, Colombia
- **Roger Ferrer Ventosa**, Universidad de Gerona, España
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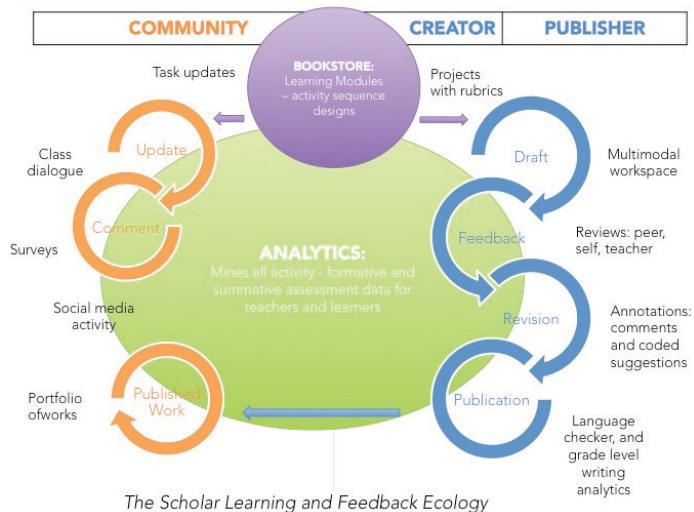
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The Image Journal

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



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



Cázia Rijo, Founder, DesignLab4U; Assistant Professor, Education School of Lisbon, Polytechnic Institute of Lisbon, Lisbon, Portugal

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.

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Art Full Text (EBSCO)
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The Image | Submission and Publication Process

The Publication Process

Step 1: Review the Requirements

All article submissions must meet the requirements listed: https://cgscholar.com/cg_support/en/docs/38. 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.

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Step 8: Final Checks

Once we have received the final submission of your article, our publishing department will review your final article submission.





The Image | Submission and Publication Process

Step 9: 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.

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Submission Timeline

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- Submission Round Two – 15 April
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The Image | Common Ground Open

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The *International Journal of the Image* presents an annual International Award for Excellence for new research or thinking in the area of the changing social dynamics of aging. All articles submitted for publication in *The International Journal of the Image* are entered into consideration for this award. The review committee for the award is selected from the International Advisory Board for the journal and the annual The Image Conference. The committee selects the winning article from the ten highest-ranked articles emerging from the review process and according to the selection criteria outlined in the reviewer guidelines.

Award Winner, Volume No. 9

Jeroen Coppens, Doctor-Assistant, Department of Art, Music and Theater Studies, Ghent University, Ghent, Belgium

For the Article

"How Images Survive (in) Theatre: On the Lives of Images in Rabih Mroué's The Pixelated Revolution and Three Posters," *The International Journal of the Image*, Volume 9, Issue 2

DOI: 10.18848/2154-8560/CGP/v09i02/55-71.

Abstract

This article analyses two theatre pieces by Rabih Mroué as statements and reflections about how images work. "The Pixelated Revolution" (2012) and "Three Posters" (2000) are lecture-performances that probe the power of images in the context of war. Both performances use images "on the brink" of death, the first showing gripping footage from demonstrators in the Syrian civil war and the latter integrating a real video testimony of a Lebanese suicide bomber into the theatre piece. These precarious images between life and death are used to theorise the image in an alternative way. Specifically, Mroué stages the image as self-critical metapictures, as has been theorized by W. J. T. Mitchell. Furthermore, Mroué treats the images as if they were actors, as if they had a life, a death, and ghostly (re)appearances of their own. This relates to Mitchell's later approach, looking at images as living organisms. If images are alive, what lives do they lead, both within and beyond the theatre?





The Image | Subscriptions and Access

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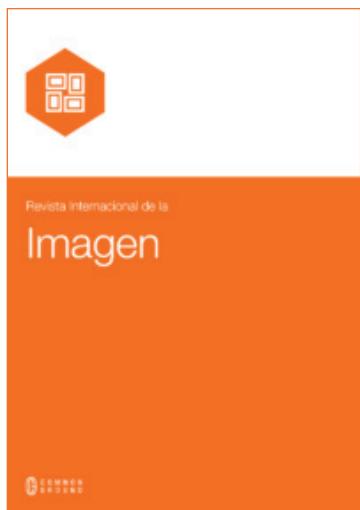
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Revista Internacional de la Imagen

Comprometidos ser un recurso definitivo que indaga sobre la naturaleza y funciones tanto de la imagen como de la creación de imágenes

**Fundada:**

2014

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Frecuencia de publicación:
Semestral

La *Revista Internacional de la Imagen* se plantea preguntas sobre la naturaleza de la imagen y sobre las funciones de creación de imágenes. Esta revista interdisciplinar y transdisciplinar pone en común las perspectivas de investigadores, teóricos, profesionales y profesores provenientes de diferentes campos, tales como la arquitectura, el arte, la ciencia cognitiva, las telecomunicaciones, la informática, los estudios culturales, el diseño, la educación, los estudios de cine, la historia, la lingüística, la gestión, el marketing, la comercialización y distribución, los medios de comunicación, la museografía, la filosofía, la semiótica, la fotografía, la psicología, los estudios religiosos, etc.

La revista publica artículos redactados en riguroso formato académico, textos de orientación teórica como práctica, con una aproximación prescriptiva como descriptiva, incluyendo las narrativas de prácticas evaluativas y los efectos de dichas prácticas.

Son especialmente bienvenidos los artículos que presenten el estado del arte de esta especialidad, así como los textos que propongan prescripciones metodológicas.

La *Revista Internacional de la Imagen* está sometida a un riguroso proceso de revisión por pares externo para garantizar la publicación de trabajos de la máxima calidad científica. Acepta textos en español y portugués. El sistema de arbitraje recurre a evaluadores externos a esta editorial. Solo se aceptan para publicación textos originales.

Revisores

Los artículos que se publican en la *Revista Internacional de la Imagen* han superado la revisión por pares de académicos que forman parte activa de la Red de Investigación de la Imagen. Puede tratarse de participantes que asistieron a congresos en la actualidad o en el pasado, colegas que redactaron para la publicación o académicos que, voluntariamente, han volcado su destreza y conocimientos en la revisión de los artículos; todo ello tras superar los criterios de selección del equipo editorial de Common Ground. Tanto el compromiso mantenido con la red de investigación, como el sistema de evaluación de Common Ground, de naturaleza cooperativa y basado en criterios estrictamente definidos, son los caracteres distintivos y diferenciadores de la *Revista Internacional de la Imagen*, con respecto de aquellas que aplican un método de evaluación de naturaleza vertical y centrado en el editor.

Los artículos de la *Revista Internacional de la Imagen* se asignan a los revisores tomando en cuenta sus intereses, conocimientos y experiencia académica. Como reconocimiento de su trabajo, pueden solicitar el certificado oficial.





Imagen | Proceso de publicación

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1. **Fase 1: Compruebe los requerimientos:** Todos los artículos que se envíen deberán cumplir los criterios que aparecen listados en nuestra página de directrices de autor. Le rogamos que realice una revisión exhaustiva de su artículo antes de enviárnoslo, a fin de asegurar el cumplimiento de estos criterios. Puede consultarlas aquí: <https://cgespanol.org/support/directrices-para-los-autores>
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Tenga presente que:

*Las inscripciones de pago para asistir a congresos incluyen membresía en la red de investigación. Si tiene previsto asistir a un congreso, recibirá la membresía cuando complete su inscripción. Alternativamente, si se registra como miembro de una red de investigación ahora y tiene pensado asistir a un congreso más tarde, el precio de la membresía en la red se descontará de la tarifa de inscripción al congreso (*en cuyo caso, deberá tratarse de un congreso afín a la revista de la red de investigación correspondiente y que se celebre durante el año en vigor).*





7. **Fase 7: Acuerdo de Publicación:** A continuación, le pediremos que acepte los términos de nuestro acuerdo editorial. Si se decanta por la modalidad de acceso abierto híbrido, este es el momento más oportuno para contratar las opciones de publicación con acceso abierto. También puede que esté interesado en consultar la información relativa a derechos y licencias del autor.
 8. **Fase 8: Prepare su artículo para el envío final:** Tras aceptar los términos del acuerdo, dispondrá de 30 días para completar las revisiones que requiera la versión definitiva de su artículo y enviárnoslo. Antes de proceder con el envío, debe asegurarse de que la versión final cumpla con las directrices para el envío final que puede consultar en: <https://cgespanol.org/support/envio-final-directrices>. Incluye, entre otras cosas, el uso de notas bibliográficas según el Manual de Estilo Chicago, 17^a Edición, plantilla para los artículos, etc. Los artículos aceptados con revisiones deben incluir el formulario de cambios.
- Los artículos que no cumplan los criterios listados en la página se devolverán a sus autores, de manera iterativa, hasta que se satisfagan.
9. **Fase 9: Comprobaciones finales:** Tras recibir el envío final de su artículo, nuestro departamento editorial realizará unas últimas comprobaciones, antes de la edición.
 10. **Fase 10: Edición:** Si la versión final del artículo reúne los criterios establecidos, comenzará a editarse. Durante el proceso, nuestro equipo editorial le informará sobre los pequeños errores e irregularidades que detecte en el texto —si los hubiera—. Puede tratarse de problemas relativos a citas y referencias, errores ortográficos, gramaticales o inconsistencias en el formato. Corre por cuenta del autor —o autores— realizar las correcciones oportunas. Si se ajusta al formato de la plantilla para artículos, y observa escrupulosamente las normas de citación del manual de estilo Chicago, minimizará la incidencia de correcciones a posteriori. Cuando el autor haya aplicado las correcciones requeridas, elaboraremos una “prueba de imprenta” para mostrarle el resultado.
 11. **Fase 11: Publicación del Artículo:** Los artículos se publican, en primer lugar, en nuestra librería virtual inserta en la plataforma CGScholar. Después de la publicación online, los números completos de las revistas se publican en marzo y septiembre (periodicidad semestral). Los artículos publicados online incluyen una citación completa y una dirección DOI permanente. No olvide mantener su perfil CG Scholar actualizado, o agregar su ORCID iD a fin de maximizar la visibilidad de su artículo.

Fechas de envío

Puede enviar su artículo para publicación en la revista en cualquier momento del año. Las fechas límite son las siguientes:

- Primera Ronda de Envíos – 15 de Marzo
- Segunda Ronda de Envíos – 15 de Septiembre

Nota: Si el artículo se envía después de la fecha límite para el volumen de la revista, se tendrá en cuenta para su publicación en el siguiente volumen. Cuanto antes lo envíe, más rápidamente pasará a fase de revisión por pares. Además, puesto que publicamos primero online, un pronto envío permite que su artículo sea publicado con citación completa tan pronto como esté listo, incluso antes de que el número de la revista se publique.

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Todas las revistas de Common Ground tienen Acceso Abierto Híbrido. Esta es una opción cada vez más ofrecida tanto por las editoriales universitarias como por las comerciales.

Las revistas de acceso abierto "tradicionales" son financiadas por instituciones académicas, fundaciones benéficas o agencias gubernamentales. Las de aparición más reciente imponen elevados costes de publicación a los autores. Nosotros proponemos un acceso abierto híbrido - este modelo se está extendiendo cada vez más entre las imprentas universitarias y editoriales comerciales de renombre-. Procuramos, no obstante, mantener los costes de esta opción en un nivel asequible, requiriendo de los autores tan solo una modesta suma.

En el modelo de acceso abierto híbrido, cualquier persona que realice una búsqueda en la web podrá acceder a ciertos artículos sin coste alguno ("acceso abierto"), mientras que otros solo estarán disponibles para nuestros suscriptores.

Si publica en nuestras revistas, su artículo será accesible por un gran número de académicos suscritos a título individual o como parte de alguna institución. Sin embargo, dotar de acceso abierto a su artículo le permitirá abarcar una audiencia más amplia, expandir la difusión de su investigación e incrementar el número de académicos que la citan.

Acceso Abierto Institucional

Common Ground anuncia un nuevo modelo de publicación académica llamado Acceso Abierto Institucional.

Mediante el pago de una cuota fija anual, la inscripción de acceso abierto institucional otorga, a estudiantes y profesores de una institución, el derecho a publicar cierto número de artículos de acceso abierto en nuestras revistas académicas de revisión por pares. Los autores y la propia institución se benefician de una mayor visibilidad de sus trabajos, y de la libertad para distribuirlos en formato impreso, si así lo desean.

Como ventaja adicional, la institución suscriptora retiene todos los derechos de la publicación. Tanto el autor como la institución a la que pertenece, pueden, si lo desean, compartir la versión editada y maquetada de su artículo por cualquier medio que consideren oportuno, incluyendo repositorios institucionales, páginas webs personales, o como material didáctico de acceso público o privado.

La tarifa anual de acceso abierto institucional cubre los gastos para una determinada cantidad de publicaciones por parte de profesores y alumnos de la institución, una vez que sus artículos hayan superado con éxito la revisión por pares. Los artículos podrán ser publicados en cualquiera de nuestras revistas académicas.

Para más información sobre cómo poner su artículo en Acceso Abierto, o para más información sobre el Acceso Abierto Institucional, contacte con nosotros en [soporte@cgespanol.org](mailto:support@cgespanol.org).



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Conversations about Beauty with Ordinary Americans: "Somebody Loves Us All"

Harvey Teres



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ontheimage.com

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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).





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:

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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



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

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.



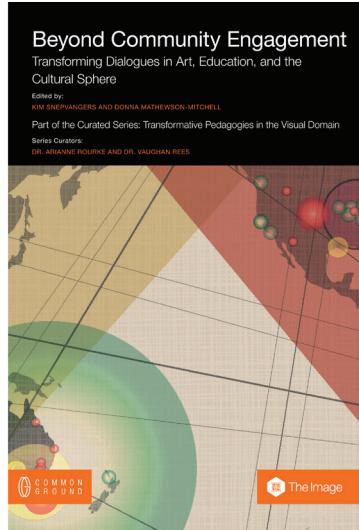


Beyond Community Engagement: Transforming Dialogues in Art, Education, and the Cultural Sphere

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:

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318 Pages

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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 milieux 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.

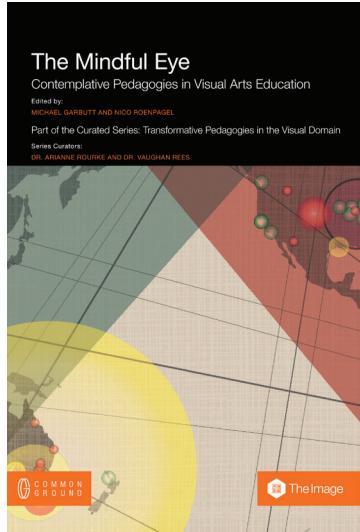




The Mindful Eye: Contemplative Pedagogies in Visual Arts Education

Michael Garbutt and Nico Roenpagel (eds.)

Part of the Curated Series: Transformative Pedagogies in the Visual Domain
Series Curators: Dr. Arianne Rourke and Dr. Vaughan Rees



ISBNS:

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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.

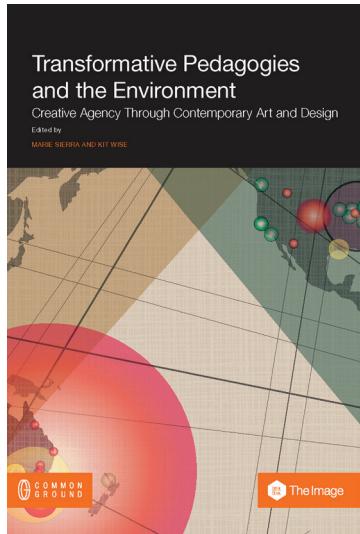
Nico Roenpagel, Ph.D., explores the intersection of art experience, contemplative practices, and compassion in a range of secular learning environments. As Project Manager at the Berlin-based Forum for Meditation & Neuroscience, Nico creates interdisciplinary events that foster dialogue on the role of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





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

Marie Sierra and Kit Wise (eds.)



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

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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.



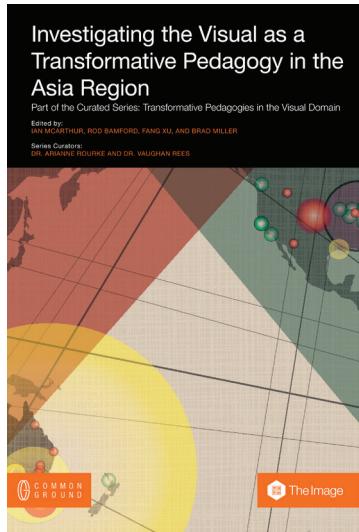


Investigating the Visual as a Transformative Pedagogy in the Asia Region

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



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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:

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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

Congreso Internacional sobre la Imagen

Organizando espacios globales interdisciplinarios, apoyando relaciones profesionales enriquecedoras



The Image | About the Conference

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
- 2018 – Hong Kong Baptist University, Hong Kong SAR

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)





The Image | About the Conference

Past Partners

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



Face Lab at Liverpool John
Moores University
Liverpool, UK (2016)



Hong Kong Baptist University
Kowloon Tong, Hong Kong (2018)



Institute of Cultural Capital
Liverpool, UK (2016)

Liverpool Biennial

Liverpool Biennial
Liverpool, UK (2016)



Mediations Biennale,
Poznan, Poland (2012)



DONOSTIA ZINEMALDIA
FESTIVAL DE SAN SEBASTIAN
INTERNATIONAL FILM FESTIVAL

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)

Become a Partner

Common Ground Research Networks has a long history of meaningful and substantive partnerships with universities, research institutes, government bodies, and non-governmental organizations. Developing these partnerships is a pillar of our Research Network agenda. There are a number of ways you can partner with a Common Ground Research Network. Please visit the CGScholar Knowledge Base (https://cgscholar.com/cg_support/en) to learn how to become a partner.





The Image | About the Conference

Conference Principles and Features

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 25 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 25 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 interdisciplinares 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.





The Image | Ways of Speaking



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.



Innovation Showcase

Researchers and innovators present products or research and development. All presentations should be grounded in presenters research experience. Promotional conversations are permissible, however, products or services may not be sold at the conference venue.





Imagen | Modos de exponer



Ponencias plenarias

Los ponentes plenarios, elegidos de entre los más destacados pensadores del mundo, ofrecen ponencias formales sobre temas de amplio interés para la Red de Investigación y los participantes del congreso. Por regla general, no hay preguntas ni debate durante estas sesiones. Los ponentes plenarios responden preguntas y participan en charlas informales y prolongadas durante sus charlas de jardín.



Charlas de jardín

Las charlas de jardín son sesiones informales no estructuradas que brindan a los delegados la oportunidad de reunirse con ponentes plenarios y conversar tranquilamente sobre temas derivados de su ponencia. Cuando el lugar y el clima lo permiten, tratamos de acomodar sillas en círculo en el exterior.



Mesas redondas

Celebradas el primer día del congreso, las mesas redondas son 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 amplios debates sobre los temas y problemáticas del área correspondiente de la Red de Investigación. Quizá guíen la conversación preguntas como: "¿Quiénes somos?", "¿Qué tenemos en común?", "¿Qué retos enfrenta hoy la sociedad en esta materia?", "¿Qué desafíos afrontamos para construir conocimiento y operar cambios significativos en este asunto?" Cuando es posible, el último día del congreso se lleva a cabo una segunda mesa redonda, para que el grupo original vuelva a reunirse y discuta los cambios en sus puntos de vista y opiniones a raíz de la experiencia del congreso. Los informes de las mesas redondas aportan a los participantes un marco de referencia para los últimos debates durante la sesión de clausura.



Ponencias temáticas

Las ponencias temáticas se agrupan por temas generales en sesiones compuestas por tres o cuatro ponencias, seguidas de un debate en grupo. Cada ponente de la sesión expone una ponencia formal de su trabajo, que dura 20 minutos. Una vez presentados todos, sigue una sesión de preguntas y respuestas, y una de debate en grupo. Los moderadores de la sesión presentan a los ponentes, controlan el tiempo de las ponencias y facilitan el debate.



Coloquios

Los coloquios son organizados por un grupo de investigadores que quiera presentar varias dimensiones de un proyecto o diversas perspectivas sobre un asunto. A cuatro o cinco ponencias formales breves les siguen comentarios, debates en grupo o ambos. Se puede presentar a la revista uno o varios artículos basados en el contenido de un coloquio.



Exposición de innovaciones

Investigadores e innovadores muestran sus productos o sus ideas en lo concerniente a I+D. Todas las presentaciones deben basarse en la experiencia investigadora de los ponentes. Se permite la promoción de productos o servicios, pero no su venta en la sede del Congreso.





The Image | Ways of Speaking



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 be submitted 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 be submitted in the virtual poster can also be submitted for consideration in the journal.





Imagen | Modos de exponer



Discusiones enfocadas

Para un trabajo que se presta más a la discusión o el debate, estas sesiones proporcionan un foro de debate para una mesa redonda extendida entre un autor y un pequeño grupo de interesados. Varias discusiones tienen lugar simultáneamente en un área especificada, con cada mesa designada por un número correspondiente al título y tema, enumerado en el programa. Se usan resúmenes de las ideas principales del autor o de puntos de discusión para estimular y guiar el discurso. Se puede enviar a la revista un solo artículo basado en el trabajo académico e informado por la discusión enfocada.



Talleres

Los talleres implican una amplia interacción entre ponentes y participantes en torno a una idea o experiencia práctica en una disciplina aplicada. Estas sesiones también pueden adoptar formato de panel, conversación, diálogo o debate, todos ellos implican una considerable participación del público. En un taller puede enviarse un solo artículo para su publicación en la revista (de varios autores, si se considera oportuno).



Sesiones de pósteres

Las sesiones de pósteres presentan los resultados preliminares de una investigación o proyectos que se prestan más a proyecciones y representaciones visuales. Estas sesiones permiten participar en discusiones informales con los delegados interesados.



Ponencia virtual breve

La ponencia virtual breve es una presentación rápida en videos de 5 minutos. Los autores presentan resúmenes o perspectivas generales sobre su trabajo, describiendo las características principales (como propósito, procedimiento y resultado). De la misma manera que las ponencias de artículos, las charlas rápidas se agrupan de acuerdo con los temas o perspectivas en sesiones temáticas. Animamos a los autores a enviar videos en el tradicional estilo de conferencia o videos que empleen apoyo visual como PowerPoint. El video final debe enviarse con un mes de antelación a la fecha de inicio del congreso. Después del congreso, los videos se subirán al canal de YouTube de la Red de Investigación. Los artículos completos basados en ponencias virtuales breves también se pueden enviar para considerarlos para la revista.



Póster virtual

Este formato es ideal para presentar los resultados preliminares de trabajo en progreso o proyectos que se prestan a proyecciones y representaciones visuales. Cada póster debe incluir un breve resumen del objetivo y procedimientos del trabajo. Después de la aceptación, se les brinda una plantilla a los presentadores y los pósteres virtuales se envían como un PDF o un PowerPoint. Los pósteres finales se deben enviar al menos un mes antes de la fecha de inicio del congreso. Los artículos completos basados en un póster virtual también se pueden enviar para considerarlos para la revista.





The Image | Daily Schedule / Programa diario

Thursday, 5 September / Jueves, 5 de septiembre

8:30–9:00	Conference Registration Desk Open / Mesa de inscripción abierta
9:00–9:20	Conference Opening / Inauguración del Congreso—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
9:20–9:35	Welcome Remarks / Discurso de bienvenida—Dr. Jacqueline Butler, Head of Media, Manchester School of Art, Manchester Metropolitan University, Manchester, United Kingdom, and Conference Chair, Tenth International Conference on The Image; Dr. Cátia Rijo, Founder, DesignLab4U, Assistant Professor, Education School of Lisbon, Polytechnic Institute of Lisbon, Lisbon, Portugal, and Network Chair, The Image Research Network
9:35–10:10	Plenary Session / Sesión plenaria—Dr. Kate Pullinger, Professor, Creative Writing and Digital Media, and Director, Centre for Cultural and Creative Industries, Bath Spa University, Bath, UK <i>"Text On and Beyond the Screen: The Rise of Visual Storytelling"</i>
10:10–10:40	Garden Conversation / Charlas de jardín
10:40–11:25	Talking Circles / Mesas redondas Room 1 - BZ 103: The Form of the Image Room 2 - BZ 106: Image Work Room 3 - BZ 303: The Image in Society Room 4 - BZ 308: 2019 Special Focus - Techno-storytelling: Past, Present, Future Room 5 - BZ 309: Tema destacado 2019 - Narración Digital: Pasado, Presente, Futuro
11:25–11:30	Transition Break / Pausa
11:30–12:45	Parallel Sessions / Sesiones paralelas
12:45–13:45	Lunch / Almuerzo
13:45–15:25	Parallel Sessions / Sesiones paralelas
15:25–15:40	Coffee Break / Pausa para el café
15:40–17:20	Parallel Sessions / Sesiones paralelas
17:20–18:50	Welcome Reception and Pop-Up Exhibition / Exposición Pop-Up y cóctel de bienvenida





The Image | Daily Schedule / Programa diario

Friday, 6 September / Viernes, 6 de septiembre

8:30–9:00	Conference Registration Desk Open / Mesa de inscripción abierta
9:00–9:10	Daily Update / Noticias del día—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
9:10–9:45	Plenary Session / Sesión plenaria—Gaëlle Mourre, Director and Screenwriter, London, United Kingdom "Immersion beyond Technology: The Power of a Good Story"
9:45–10:15	Garden Conversation / Charlas de jardín
10:15–11:30	Parallel Sessions / Sesiones paralelas
11:30–11:35	Transition Break / Pausa
11:35–12:50	Parallel Sessions / Sesiones paralelas
12:50–13:50	Lunch / Almuerzo
13:50–14:35	Parallel Sessions / Sesiones paralelas
14:35–14:40	Transition Break / Pausa
14:40–15:55	Parallel Sessions / Sesiones paralelas
15:55–16:10	Coffee Break / Pausa para el café
16:10–16:55	Talking Circles II / Mesas redondas II Room 1 - BZ 103: The Form of the Image Room 2 - BZ 106: Image Work Room 3 - BZ 303: The Image in Society Room 4 - BZ 308: 2019 Special Focus - Techno-storytelling: Past, Present, Future Room 5 - BZ 309: Tema destacado 2019 - Narración Digital: Pasado, Presente, Futuro
16:55–17:25	Closing Session and Award Ceremony / Clausura del Congreso y entrega de reconocimientos





The Image | Conference Highlights

Featured Presentation

"Still Photography a Distant Memory"

David Cubby, Western Sydney University, Sydney, Australia

Advisory Board Member

Thursday, 5 September | Time: 13:45–15:25 | Location: Room 2 - BZ 106

Whilst it is true that analog and digital systems capture and hold a definite range of the electromagnetic spectrum in different ways and for the most part, the outcome is comparable, there are inevitably useful characteristics of electronic capture that have already altered and extended or even shifted photography's vernacular into new trajectories. Some of these changes are in terms of exposure, extended dynamic range, color fidelity, resolution and/or still images culled from HD video. Even so, it may be seen that the digital/analog divide over claims to veracity may close in short order as non-sequitur as digital photography proceeds at the least as a powerful parody of the analog or persists with arguments that the latent image exists electronically, resulting in a parodically similar camera obscura/lenticular apparatus and single point perspective, for the time being. Yet, as we attend to new media technology within its discrete, objective liminalities and possibilities, amongst these novel forms and paradigms, again and again, the question needs to be asked and shall be asked with increasing frequency: do we desire or need to continue to produce and consume still images?

Special Events

Pre-Conference Tour: Discover Manchester Walking Tour

Wednesday, 4 September | Time: 14:00 (2:00 PM) | Duration: 3 hours

Meeting Location: Lobby of the conference hotel, Novotel Manchester Centre (21 Dickinson Street, M1 4LX, Manchester)

Cost: US\$20

Canals and cotton mills transformed Manchester in the 18th century from a small, provincial town into the world's first industrial city and a textile industry powerhouse. In 1830, Manchester became home to the world's first passenger railway, and the success of this railway line marked the beginning of the railway revolution. Faced with economic decline towards the end of the 19th century, it wasn't until the 1990s that the city was rejuvenated. Today, the city combines its industrial heritage with a progressive vision for the future.

This walking tour will be led by an expert guide who will provide an introduction to Manchester with a focus on the history, architecture, culture, and heritage of this iconic city.

Pop-Up Exhibition and Welcome Reception

Thursday, 5 September | Time: Directly following the last session of the day

Location: Manchester School of Art, Manchester Metropolitan 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 - Techno-storytelling: Past, Present, Future. The reception will be held directly following the last parallel session of the first day, Thursday, 5 September. Join other conference delegates and plenary speakers for drinks, light hors d'oeuvres, and a chance to converse.





Imagen | Acontecimientos destacados

Eventos especiales

Tour previo al Congreso: paseo de descubrimiento por Mánchester

Miércoles, 4 de septiembre | Hora: 14:00 (2:00 PM) | Duración: 3 horas | Precio: US\$20

Punto de encuentro: Recepción del Hotel del Congreso Novotel Manchester Centre, 21 Dickinson Street, M1 4LX, Manchester

Los canales y las fábricas de algodón transformaron Mánchester en el siglo XVIII, que pasó de ser una pequeña ciudad provinciana a convertirse en la primera metrópoli industrial del mundo y motor de la industria textil. En 1830, Mánchester albergó el primer sistema ferroviario del mundo, y su éxito supuso el punto de partida de la revolución industrial posterior. Afectada por el declive económico de finales del siglo XIX, no fue hasta los años 90 del siglo XX que la ciudad se revitalizó. En la actualidad, la ciudad combina su clásico patrimonio industrial con una visión de futuro progresista.

Un guía experto le acompañará durante el recorrido y le explicará aspectos fundamentales de la ciudad de Mánchester; con especial énfasis en la historia, arquitectura, cultura y patrimonio de esta icónica ciudad.

Exposición Pop-Up y cóctel de bienvenida

Jueves, 5 de septiembre | Hora: A continuación de la última sesión de la jornada

Lugar: Escuela de Arte de Manchester, Universidad Metropolitana de Manchester

Precio: Gratuito para todos los asistentes al congreso

Common Ground Research Networks y el Congreso Internacional sobre la Imagen celebrarán una recepción de bienvenida, junto con una exposición donde se mostrarán aquellos trabajos cuya temática se corresponda con: "Narración Digital: Pasado, Presente, Futuro". La recepción tendrá lugar tras finalizar la última sesión paralela del primer día, jueves 5 de septiembre. Únase a los demás participantes para disfrutar de un refrigerio y de la ocasión que brinda para dialogar.

Sesión de clausura y entrega de reconocimientos

Viernes, 6 de septiembre | Hora: A continuación de la última sesión de la jornada | Lugar: Sala plenaria

Únase a los ponentes plenarios y demás compañeros en la clausura del Congreso y ceremonia de entrega de reconocimientos, donde se reconocerá la labor de todos aquellos que han hecho posible la celebración del Congreso y se anunciará el del próximo año. La ceremonia tendrá lugar en la sede del Congreso (Manchester Metropolitan University School of Art) a continuación de la última sesión de la jornada.

Cena del Congreso: Tattu

Viernes, 6 de Septiembre | Hora: 18:30 (6:30 PM)

Lugar: Tattu Restaurant and Bar, 3 Hardman Square, Gartside St, Manchester M3 3EB, Reino Unido

Precio cena "normal": US\$85 | **Precio cena "vegetariana":** US\$75

Tattu es un negocio familiar, fundado en 2015, por dos hermanos que comparten la clara visión de llevar la originalidad y la pasión al ámbito culinario británico. La palabra "Tattu" surge a raíz de la combinación del término "Tattoo" (manifestación artística que inspira nuestro interior) y "Tatau" (ancestral término, proveniente de la cultura oriental, que significa "marcar"). El propósito es ofrecer al cliente una experiencia que estimule todos sus sentidos, fusionando la belleza y un diseño repleto de significado con la calidad e innovación de la cocina China.

El interior de Tattu, galardonado por su diseño, está cuidadosamente dispuesto para conducir a sus visitantes a través de un viaje sensorial que parte desde el oriente tradicional y desemboca en el occidente moderno. Cada elemento del restaurante posee un propósito y una conexión con la identidad del mismo, haciendo gala de un minucioso cuidado por los pequeños detalles.





The Image | Conference Highlights

Conference Closing Session and Award Ceremony

Friday, 6 September | Time: Directly following the last session of the day | Location: Plenary Room

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 at Manchester Metropolitan University School of Art directly following the last session of the day.

Conference Dinner: Tattu

Friday, 6 September | Time: 18:30 (6:30 PM)

Location: Tattu Restaurant and Bar, 3 Hardman Square, Gartside St, Manchester M3 3EB, UK

Regular Dinner Cost: US\$85 | Vegetarian Dinner Cost: US\$75

Tattu is an independent family run business founded in 2015 by two brothers with a clear vision – to bring something unique and exciting to the UK culinary scene. The word Tattu is derived from a combination of 'Tattoo,' the art form that inspires our interiors, and 'Tatau,' which is an ancient word from eastern culture that means to 'make a mark'. The goal was to build a customer experience around the brand that stimulates all senses, fusing beautiful and meaningful design with quality and innovative Chinese cooking.

Tattu's award-winning approach to interior design ensures that the restaurant is carefully designed to take guests on a sensory journey from the traditional East to the modern West. Through a painstaking attention to detail, every single element has a purpose and a connection with the identity of the restaurant.





The Image | Plenary Speakers

Gaëlle Mourre, Director and Screenwriter, London, United Kingdom

"Immersion beyond Technology: The Power of a Good Story"



Gaëlle Mourre is a director and screenwriter based in London. Having lived in Asia, the US, and Europe, Gaëlle brings her cultural experiences into the worlds that she creates in her films. Her fiction projects include *Awakening* ("Best Drama" NY International Short Film Festival) and *The Feast* ("Best Production Design" at Underwire Film Festival), which both screened at various Oscar, BAFTA, BIFA, as well as Méliès award qualifying festivals. She also produced and directed a commercial for the Institut Français du Royaume-Uni starring Lambert Wilson. Her latest project, *Mechanical Souls*, premiered at the 2019 Sundance Film Festival and at SXSW. *Mechanical Souls* was selected as part of Google Jumpstart's 2018 program, as well as the 75th Venice Biennale Production Bridge and was a part of the Kaohsiung Film Festival VR Lab. She is currently working on the development of the *Mechanical Souls* series as well as her upcoming feature film scripts. Exploring questions on ethics within surreal settings is a recurring theme that ties her stories together. Gaëlle trained as a director at the London Film School and holds an MA in filmmaking and a BA in art history and Spanish literature. She also produces branded content as well as fiction content. Gaëlle is a classical 2D filmmaker as well as a VR director. Bilingual in French and English, she works in both languages and is always up for a new challenge, travelling internationally for her projects.

Kate Pullinger, Professor, Creative Writing and Digital Media, and Director, Centre for Cultural and Creative Industries, Bath Spa University, Bath, UK

"Text On and Beyond the Screen: The Rise of Visual Storytelling"



Kate Pullinger writes fiction. Her most recent work, a ghost story for the smartphone that personalizes itself to every reader, *Breathe*, was a collaboration with Editions at Play and the Ambient Literature Research Project; it was shortlisted for the 2018 New Media Writing Prize. *Jellybone*, a media-rich novel for smartphones, was published in autumn 2017 (Oolipo). Her novel, *Landing Gear* (2014) expands and augments the story of her digital work, *Flight Paths*. The novel, *The Mistress of Nothing*, won the Canada's Governor General's Award for Fiction in 2009. At Bath Spa University, Kate Pullinger is professor of creative writing and digital media as well as director of the Centre for Cultural and Creative Industries (CCCI). Kate Pullinger is co-investigator on the South West Creative Technology Network, a 3 year, £6.5m project (2018–2021) funded by Research England, and she is also co-investigator on the Bristol + Bath Creative R&D Partnership, a 4.5 year, £9m AHRC-funded creative industries cluster project (2018–2023).





The Image | Pop-Up Exhibition Artists

The 2019 International Conference on The Image Pop-Up Exhibition features artists whose work addresses the special focus—Techno-storytelling: Past, Present, Future.

boattr – living on the cut

Adnan Hadzi, University of Malta, Malta

Connection Lost

Lisa Winstanley, Nanyang Technological University, Singapore

Craftowne: a visual novel

Billy Simms, Miami University, United States

Fictional Internal Landscapes

Susan Leigh Moore, Indiana University, United States

I did, did I?

Patrick Ceyssens, Uhasselt Belgium, Belgium

Sofie Gielis, Vrije Universiteit Brussel, Belgium

Little Phantoms

Jacqueline Butler, Manchester School of Art, United Kingdom

Meta

Rebecca Howard, Manchester Metropolitan University, United Kingdom

Points of Presence

Adam Fish, Lancaster University, United Kingdom

Pattern II

Ann Pegelow Kaplan, Appalachian State University, United States

Stand Up and Get Down

Kirsten Adkins, University of Wolverhampton, United Kingdom

Exhibition Curated by **Tamsyn Gilbert**, The New School for Social Research, United States





Kirsten Adkins



Kirsten Adkins works across film, performance, installation, and photography. Her work tackles overt and covert representations of violence seen in British factual news and television. She is lecturer with a teaching specialism in fine art, film, and photography. She was a producer and director at the BBC for ten years, and she combines this experience with her research practice to examine a relationship between factual television and drama. Kirsten is a fully funded PhD candidate working at the Centre for Film, Media, Discourse and Culture (CFMDC) at Wolverhampton University. Her practice-led research explores the construction of masculinity in British military advertising. Kirsten has exhibited, presented, published, and broadcasted both nationally and internationally. She received British Council and Arts Council funding to explore partnerships with artists and educators in the UK, San Francisco, and San Jose. She has a BA in fine art (communication, film, and media) and an MA in fine art and education.

Martin Bence



Martin Bence is a photographer and architectural illustrator based in Cheshire, England. He has a BA from Edinburgh College of Art, an MA from Manchester Metropolitan University, and is currently studying for a practice based PhD in Photography at Manchester Metropolitan University. Martin's research interest is in the landscape which exists in the transition between the urban and the rural. His work looks to examine how photography might complicate our perception of such spaces and suggest they offer opportunities to engage with wonder and enchantment in landscapes which characterize contemporary socioeconomic systems and the challenges they present.

Holly Blockley



Holly Blockley recently completed her masters of arts and bachelor of arts in film studies from Oxford Brookes University. Her master's thesis, *Developing Video Game Logic: Cybernetic Theory and Time Loop Cinema*, sought to explore the application of cybernetics to film theory. She will be commencing her PhD in October 2019 where she will be expanding on this research area further by examining the cine-cybernetic approach as a communicative model. She is currently serving as editor for the games studies journal, *Press Start*, and is based in Oxford, United Kingdom.

Richard Evans



It's fair to say Richard Evans has had quite a varied career to date. Richard co-launched Hammerhead TV North (now ProCam) and later embarked on a career within the camera department for the film & TV industry. His experience spanned over sixteen years working on many productions; from BAFTA nominated documentaries to critically acclaimed feature films. But the arrival of children and the offer of a decent pension brought about another change of direction; he now teaches a BA (Hons) film course. Presently, Richard is studying part-time on the MA Filmmaking course at Manchester Metropolitan University and has shot his own short film, *Against the Grain - a story of wood & life*. His aspiration is to continue filmmaking and to be part of SODA at MMU.

Aayushi Gupta



Aayushi Gupta is a student in fine arts with a particular interest in critical writing on photography. Her research is primarily interdisciplinary between photography, literature, and philosophy. Her key concerns are understanding the evolution of various forms that media-based technologies have led to since their introduction to society and further speculating what the future of photography will be, now that the digital image and Web 2.0 are overpowering various photographic practices.

Ben Green



Ben Green is a filmmaker, visual artist, and lecturer, specializing in moving image and experimental documentary. His practice is concerned with exploring the relationships between people, place, and the socio-political, the marginalization of communities, and issues of masculinity in provincial towns. His academic research explores the above issues as well as the relationship between documentary, truth, and political discourse. He studied for his BA (Honors) in filmmaking and his MA in visual culture at the Manchester School of Art (MMU), with a dissertation for the latter titled "Alternating Facts: re-examining the power, importance and influence of documentary in the Post-Truth Era." He currently works as an associate lecturer at Manchester Metropolitan University where he will be undertaking his practice-based PhD, commencing in 2020.





Corinne Kennedy



Corinne Kennedy serves as assistant professor/humanities librarian at Mississippi State University (MSU). Previously, she was employed in the Architecture Library at the Georgia Institute of Technology (GA Tech) from 2010 to 2017. She graduated from the University of Georgia in May 2007 with a bachelor's in fine arts in art history. Ms. Kennedy went on to receive a master of library and information science from the University of Southern Mississippi in May 2013, graduating with honors. Her research and teaching interests incorporate the use of images to teach advanced research skills. Recently, she completed the National Endowment for the Humanities Institute for Advanced Topics in the Digital Humanities: Textual Data and Digital Texts in the Undergraduate Classroom. Currently, Ms. Kennedy resides in Starkville, Mississippi, USA.

Greg Leach



Greg Leach is a lecturer, writer, and visual artist. As an arts-based photographer, he received numerous prestigious residencies and commissions, and his work was widely published and exhibited internationally. His focus then switched to creative writing: a published novel, *Hunting in the Dark*, received critical acclaim, and his short fiction has been recognised in competitions and with awards, including the Manchester Fiction Prize. His practice-based PhD research is a consolidation of these two pursuits combined with his long-term interest in critical writing. He has extensive experience as an undergraduate lecturer, contributing to many photography and arts courses in North West England and beyond.

Jaime Andrés Meza Saldaña



Investigador emergente nacido en la ciudad de Pasto, en el departamento de Nariño, Colombia. Sus estudios estuvieron fuertemente influidos por las corrientes de pensamiento indígena, al estar en contacto con la selva amazónica y con las comunidades negras ubicadas en el mar pacífico de su región. Ha contado con participación en eventos nacionales como el festival de la imagen de Manizales, el foro de investigación en las artes de la universidad de Nariño, entre otros. Actualmente se encuentra desarrollando una investigación alrededor del realismo mágico, como corriente pictórica y literaria que es característica de la cultura de su país, en especial de su región, Pasto, Nariño, Colombia.

Maciej Stasiowski



Maciej Stasiowski, PhD, is a graduate in film and media studies at the Institutue of AudioVisual Arts at the Jagiellonian University's Faculty of Management and Social Communication (Cracow, Poland). He is the author of the book, *Atlas of all Things Inconstant: Strategies, structures and metafictional devices in the works of Peter Greenaway* (Nomos, 2014), as well as of numerous academic articles on literary utopias, unbuildable architectural projects, and construction of filmic space. This research culminated in the dissertation, *The Mediatization of Speculative Architectural Projects*, dedicated to instances of experimental and visionary architecture, employing filmic discourse and cinematographic strategies to forward their critical perspective on space, with an emphasis put on the tradition of "paper architecture" and the increasing incorporation of cinematic representational techniques into new "unbuildable" architectures. He has led courses on animated film, new media art, and literature studies, and recently co-authored a film essay for the Late Polishness: Forms of national identity after 1989 exhibition in Warsaw. His primary research interests include: film and issues of filmic space, architectural representation, science fiction literature and cinema, new media, but also unbuildable architectural projects and unmade films.

Natalia Stengel



Nació en la Ciudad de México en 1989. Estudió sociología en la Universidad Autónoma de Querétaro y la maestría en arte moderno y contemporáneo en Casa Lamm. Actualmente se encuentra estudiando un doctorado en Estudios Españoles, Portugueses y Latinoamericanos en King's College London. Desde hace seis años es profesora de la Escuela de Diseño de la Universidad Anáhuac Querétaro. Coordinó un diagnóstico situacional sobre la Trata de Personas en Querétaro y una investigación sobre los obstáculos que enfrentan las mujeres rurales para empoderarse política y socialmente. Cuenta con distinciones académicas y literarias.



Thursday, 5 September	
08:30-09:00	Conference Registration Desk Open / Mesa de inscripción abierta
09:00-09:20	Conference Opening / Inauguración del Congreso—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
09:20-09:35	Welcome Remarks / Discurso de bienvenida—Dr. Jacqueline Butler, Head of Media, Manchester School of Art, Manchester Metropolitan University, Manchester, United Kingdom, and Conference Chair, Tenth International Conference on The Image; Dr. Cátia Rijo, Founder, DesignLab4U, Assistant Professor, Education School of Lisbon, Polytechnic Institute of Lisbon, Lisbon, Portugal, and Network Chair, The Image Research Network
09:35-10:10	Plenary Session / Sesión plenaria—Dr. Kate Pullinger, Professor, Creative Writing and Digital Media, and Director, Centre for Cultural and Creative Industries, Bath Spa University, Bath, UK
	<p>"Text On and Beyond the Screen: The Rise of Visual Storytelling"</p> <p>Kate Pullinger writes fiction. Her most recent work, a ghost story for the smartphone that personalizes itself to every reader, "Breathe," was a collaboration with Editions at Play and the Ambient Literature Research Project; it was shortlisted for the 2018 New Media Writing Prize. Jellybone, a media-rich novel for smartphones, and was published in autumn 2017 (Oolipo). Her novel, "Landing Gear" (2014), expands and augments the story of her digital work, "Flight Paths." The novel, "The Mistress of Nothing," won the Canada's Governor General's Award for Fiction in 2009. At Bath Spa University, Kate Pullinger is professor of creative writing and digital media as well as director of the Centre for Cultural and Creative Industries (CCCI). Kate Pullinger is co-investigator on the South West Creative Technology Network, a 3 year, £6.5m project (2018-2021) funded by Research England, and she is also co-investigator on the Bristol + Bath Creative R&D Partnership, a 4.5 year, £9m AHRC-funded creative industries cluster project (2018-2023).</p>
10:10-10:40	Garden Conversation / Charlas de jardín
	<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>
10:40-11:25	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 - BZ 103: The Form of the Image Room 2 - BZ 106: Image Work Room 3 - BZ 303: The Image in Society Room 4 - BZ 308: 2019 Special Focus - Techno-storytelling: Past, Present, Future Room 5 - BZ 309: Tema destacado 2019 - Narración Digital: Pasado, Presente, Futuro</p>
11:25-11:30	Transition Break / Pausa
11:30-12:45	PARALLEL SESSIONS



11:30-12:45	PARALLEL SESSIONS
Room 1 - BZ 103	<p>Imagen urbana e industrial</p> <p>Ruinas urbanas en la fotografía contemporánea: Revisión de casos en Latinoamérica entre 1990 y 2010 Pilar Suescum, Doctoranda, Universidad Nacional de Colombia, Bogotá, Colombia Durante el siglo XXI es posible reconocer un renovado interés por el sentir común y singular que se tiene de la ciudad. La propuesta se concentra en las ruinas y en aquellos artistas que las usan para hablar de la ciudad en cuanto a red de interrelaciones. Las ruinas aparecen como los restos de un objeto construido que tras procesos de decaimiento deviene en fragmentos que aluden a la construcción inicial de la que provienen y a sus aconteceres. Se propone establecer la relación entre el concepto de ruina y algunos casos de la fotografía latinoamericana entre 1990 y 2010. La ruina será entendida conceptualmente teniendo en cuenta tres aspectos: Como un vestigio del pasado en el presente, como evidencia de la transitoriedad de las construcciones urbanas y como forma de problematizar la idea de progreso. Los casos de estudio son: Jardín cubano (1997) y La maravilla. (La conversación) (1996) de Carlos Garaicoa (La Habana, Cuba.1967), Díptico 71. De la obra Cinema insostenible (2007-2009) del Colectivo Maski (Bogotá, Colombia, 2005), Costa de esqueletos (2005) de Alexander Apóstol (Barquisimeto, Venezuela, 1969), Demoliciones (1990) de Fernell Franco (Versalles, Colombia, 1942 - Cali, Colombia, 2006), No arquitectura (2005) del Colectivo Trailer (Bogotá, Colombia, 2005) y Matadero Carhue (2001) de la serie Salomone (1998-2002) de Esteban Pastorino (Buenos Aires, Argentina, 1972).</p> <p><i>La imagen en contexto</i></p> <p>Gestión y valoración del patrimonio gráfico y fotográfico en Lima (Perú): Caso del Archivo Histórico Riva-Agüero Rita Segovia, Investigadora, Pontificia Universidad Católica del Perú, Lima, Perú La relación de la imagen (tanto gráfica como fotográfica) y el desarrollo de un discurso a nivel histórico en Perú no siempre han logrado concretarse satisfactoriamente. Sin embargo, desde hace varios años, en otros países de América Latina como México, Uruguay y Colombia, se está trabajando la incorporación de las fotografías como fuentes primarias de investigación. En Lima, Perú, el Instituto Riva-Agüero (IRA), escuela de altos estudios en Humanidades de la Pontificia Universidad Católica del Perú (PUCP), es el encargado de acoger la formación de grupos de investigación, en los que se gestionan proyectos que toman a la imagen como fuente para contextualizar hechos o acontecimientos a nivel de historia local o universal. Es a partir de la investigación de los miembros de los grupos, en especial del grupo de investigación "Fotografía Histórica", adscrito además al Archivo Histórico Riva-Agüero del IRA-PUCP, que se desarrollan metodologías para entender a la imagen ubicada en los contextos históricos locales y mundiales. Surge además la pregunta sobre qué nos dicen las fotografías del pasado, qué nos relatan las imágenes o si detallan o caricaturizan algún hecho trascendental en nuestra historia. Se presentarán como referentes, algunos ejemplos concretos de investigación histórica, que han realizado los miembros del grupo, con archivos gráficos y fotografías de 4 colecciones.</p> <p><i>La imagen en contexto</i></p> <p>El hombre y la máquina: Imágenes de la relación sujeto-industria en las revistas técnicas en Chile durante la década de los años treinta Rodrigo Vera Manríquez, Profesor, Universidad de Chile, Santiago, Chile El estudio de las revistas técnico-industriales en Chile durante la década de los años treinta, permite desarrollar una serie de análisis relativos a la relación del binomio conceptual arte-técnica. Entre ellas, la aparición de un gran número de imágenes referidas a la relación entre el hombre y la máquina, que ya sea mediante ilustraciones o fotografías, instalan un imaginario industrial, previo a la creación de una serie de instituciones públicas que fomentaron un proceso fabril a gran escala como política de estado. Esto quiere decir que estas imágenes, en su mayoría extranjeras, por la época en que aparecieron publicadas, anticiparon un futuro industrial en la relación entre el hombre y la máquina en representaciones que mostraban una intimidad que tenía principalmente como escenario el interior del espacio de la fábrica. La propuesta pretende poner en contexto a estas imágenes, categorizarlas y analizarlas con la utilización del método iconográfico y con recurso a la semiología. Como resultados, se espera relevar la importancia de estas imágenes en la difusión de una imaginario industrial en Chile, al mismo tiempo que validar a las publicaciones técnicas como documentos que permitan establecer una relación entre técnica e iconografía, aportando a la investigación visual de la década de los años treinta desde este archivo poco estudiado, examinando un caso local de relevancia global, comprendiendo el contexto histórico de la época en cuanto a la representación de la máquina como símbolo de progreso.</p> <p><i>La forma de la imagen</i></p>



Thursday, 5 September

11:30-12:45	PARALLEL SESSIONS
Room 2 - BZ 106	Reflecting Architecture The Modern Ruin as Icon: A Phenomenological and Aesthetic Approach to the Peripheries Rafela Nicolau, PhD Student, Fine Arts, Art History, Universidad Nacional de Educación a Distancia, Madrid, Spain This study aims to be an aesthetic reflection around a category of ruin it will be presented by the name of "residue." We will approach the epistemological and ontological conditions that construct these kinds of objects belonging to modernity geographies. The investigation will focus on the defensive ruins from aesthetic experience along the European military landscapes of the 20th Century. By the tools of the phenomenology (M. Heidegger), this contribution will try to help to develop a theoretical framework around a type of architectonic ruins that generates an alteration on its condition of image, as well as an alteration on the landscape that derives. For these reasons, we will try to unfold the aesthetic result of the broken relation between the entity and its surroundings, between the noumena and phenomena, understood as objects without world. <i>The Form of the Image</i>
	What Pictures Know that Virtual Reality Does Not Andreas Schelske, Professor, Jade University of Applied Sciences, Wilhelmshaven, Niedersachsen, Germany Societies construct explicit forms of knowledge through images and through virtual realities (VR) in head mounted displays (HMD). Both forms of knowledge must be recognized and stabilized in societies within communication as being "true." The lecture shows how the knowledge of images differs from the knowledge of virtual reality. A significant difference is that images show their knowledge as a medium of communication, whereas virtual realities communicate their knowledge multi-modally as a medium of interaction. The VR in the HMD explicates knowledge of how to deal with something - for example, how to control a helicopter in the virtual helicopter simulator. As in architecture, the story telling of the VR consists of staging a dramaturgy of the path. In a movie, viewers see the pictures approaching. In virtual "architecture," the observer moves towards the "spaces." In interaction media, the dramaturgy therefore develops through the virtual "resistance" of the signs, which provide a path through virtual "spaces". Because of this dramaturgy of the path, the VR produces a surplus of possible views, whose information should occupy a recipient. The information of an image exists in the surplus of possible interpretations. This informational content distinguishes the knowledge of the VR as an interaction medium from the knowledge of images as a communication medium. Neither the image nor virtual reality have grammar. Consequently, images and virtual realities present a knowledge without logic and without negation in positive presence. <i>The Image in Society</i>
	A Fallen Line of Marble Drums: Photographic Re-imaginings of an Historical Moment David Penny, Senior Lecturer Photography, Media, Manchester Metropolitan University, Manchester, United Kingdom The site of the Temple of Olympian Zeus in Athens is dominated by the remaining sixteen monumental marble columns of the original temple. One of these lies on the ground with its drums stacked upon one another like a line of dominoes. They appear as though they have been gathered and neatly re-organised, too ordered to have fallen in such a way, as though the aesthetic of ruin is constructed as spectacle. I have become fascinated with this column and the fragmented history of the site. The column was damaged in a storm on the 26th October 1852. I try to imagine the event of the storm and witnessing this ancient structure fall. I think of the strength of the wind and the sound as each 2-metre block of carved stone crashed to the ground. The impossibility of documenting the event of column's falling is at the origin of this project. Working with 3D modeling software photogrammetry, Victorian architectural drawings and a creative interpretation of the site itself, the column is being rebuilt as a method to re-imagine the night of its destruction. <i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i>



Thursday, 5 September

11:30-12:45	PARALLEL SESSIONS
Room 3 - BZ 303	Immersive Experiences The 18th and 19th Century Japanese Occulus Mark Donoghue, Independent Scholar, Denny, United Kingdom This paper explores the notion of an image and its relation to lived perception by examining Japanese 18th and 19th century perspective prints intended to be used in a peepboxes and zograscopes. This study also refers to current psychological research to explain the effect of these prints. In Japan in the mid 18th century a ban on foreign books and images was relaxed allowing the importation of Western prints and painting treatises. Artists were able to utilize this material to create linear perspective images. Accompanying a growth in Western studies in general, Western lenticular devices like telescopes and microscopes were being imported. These prints and optical devices promoted a change in the regime of visuality. These new compositional techniques and viewing devices came together in the development of uki-e (lit. floating picture) prints that utilized linear perspective as their primary appeal and were often used in conjunction with peepboxes or zograscopic viewing glasses. In comparison to the traditional Asian painting formats of scrolls or screens where space is composed so the eye can drift over the surface, linear perspective prints assumed a single viewpoint that was restricted further through these viewing devices. How such prints produce their effect can be understood by appealing to theories of perception that conceive of the visual cognition as consisting of two interconnected systems. In short, the perception of pictures is conditioned by these two systems, and because such devices inhibit surface cues, it decouples these systems and enhances the effect of depth. <i>The Form of the Image</i> Narrative Progression and Framework of Video Archives in Rural Northeast China Cicely Chen, Postgraduate Student, Dalian University of Technology, Dalian, China Yang Geng, Associate Professor, School of Architecture & Fine Art, Dalian University of Technology, Dalian, China Northeast China is a region of China whose territory has undergone many changes. It was not until the surrender of Japan in World War II that its frontier finally stabilized. In 1930, in the historical process of transition from the traditional agricultural economy to a modern industrial economy, China, as a developing country, appeared as the "urban-rural dual structure." Around 2000, China was in the throes of transition. Under the guideline of vigorously developing the economy, China's urbanization process is accelerating, and the population problem in northeast China is severe. We collected and sorted out video materials related to documentaries, films, and television programs related to the theme of "northeast countryside" from 1840 to the present. On this basis, we also set up a digital archive for the video of northeast villages. The creators of the rural video archives in northeast China return the marginal rural culture to human group life, and present and discuss the conflicts and reconciliation among different orientations of the rural video archives in northeast China based on emotional maintenance. We try to support the cultural confidence of northeast China in these ways. <i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i>



Thursday, 5 September

11:30-12:45	PARALLEL SESSIONS
Room 4 - BZ 308	<p>The Digital Capture</p> <p>The Fraudulent Image: Deepfake Technology and the Danger of the New Image Lanette Gonzalez, Program Chair, Humanities and General Studies, Liberal Arts and Sciences and Education, Ivy Tech Community College, Valparaiso, IN, United States The innovation of deepfake technology drastically changes the possibilities of the reliable image. The deepfake, the use of artificial intelligence, specifically a deep simulated neural network, has centered on the manipulation of the video image to such an extent, that they have become indistinguishable from the real image/video. Therefore, implications of using this technology brings forth dangerous possibilities in political and international arenas. The new technology of deepfake/deep learning brings forth the question: if the only image we have of any aspect of visual reality can be manipulated in such a dramatic fashion, are we then able to change real knowledge of that reality. The development of new inexpensive and user friendly artificial intelligence for the manipulation of the image forces us into a paradigm shift; from this point forward, we can no longer really know what is reality as identified through an image.</p> <p><i>The Form of the Image</i></p> <p>Digital Witnessing: What to Tell Anna Macdonald, Senior Lecturer in Contemporary Performance, Department of Art, Manchester Metropolitan University, Manchester, United Kingdom This paper focuses on a practice-based research project, which used somatic research methods to explore the relationship between digital practices and embodied affect. Processes of tracking or witnessing are commonly used in somatic research as a way of increasing the "felt sense" (after Gendlin, 1977) of the body. Through tracking the narrative of the body, somatic research generates layers of understanding that rest on embodied experience. This paper considers VR, AR and Mocap as forms of digital witnessing (or tracking) that amplify embodied affect and, drawing on Susan Kozel's work on the poetics of responsivity (2007), considers some of the complexities and limitations of this interactive cycle of movement and trace. The discussion focuses on questions that arose from the process of making a pilot for a digital artwork, commissioned by Keele University, for an AHRC training event focusing on digital creativity and embodied research. The work, made in collaboration with the digital development team at Keele University, explores the act of tracking, of being seen and asked questions such as: what tracking threshold makes movement visible to the mover? What level of digitally registered movement is registered as stillness in the body and, what do we choose to track if we can't track everything?</p> <p><i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p> <p>Properties and Effects: Getting Clear about Resemblances Jim Hamlyn, Established Member, IDEAS Research Institute, United Kingdom Things can resemble one another because they share the same or similar properties. They can also resemble one another due to various effects. A 3D effect is obviously not a 3D property and a shading effect is not a shadow. Ordinary language enables us to distinguish between properties and effects with remarkable subtlety and sophistication. In much philosophy however, this distinction is widely overlooked, often with muddled or misleading consequences. This paper examines a variety of these consequences. Do we need to construct any theories of resemblance in order to get clear about the ways that images work? The above distinction is not a theory but merely an observation about the ways that we discuss resemblances. If pictorial effects can be used to produce illusions, as numerous tricks and psychology experiments show, then these effects must play a part in our perception of many pictures, sometimes leading us to remark that pictures bear a strong resemblance to the things they represent. This is surely why we prefer to view pictures perpendicular to our line of sight: to maximize the effect. There is no mystery here, so long as we are clear about the differences between properties and effects.</p> <p><i>The Form of the Image</i></p>



Thursday, 5 September

11:30-12:45	PARALLEL SESSIONS
Room 5 - BZ 309	Picture This Picturing Progress and Decline: Photography and the Interpretation of Industrial Landscapes James Dickinson, Rider University, Lawrenceville, NJ, United States In this paper, I explore ways photography depicts and interprets the industrial-urban landscape in two eras of development: "whirlpool" capitalist and socialist industrialization (modernity); and a "late" capitalist stage of globalized and decentralized development (post-modernity). To begin, I review the literature on cultural construction and interpretation of landscape. I then explore how selected photographers depict the evolving industrial-urban landscape, comparing and contrasting their work with respect to: subject matter depicted; techniques used to compose and organize images; and the character of the visual narrative advanced. I distinguish between modernist interpretations such as those advanced by Albert Renger-Patzsch, Soviet pioneers Aleksandr Rodchenko and Boris Ignatovich, and the precisionist, Charles Sheeler, which variously present industrial landscapes as expressions of national power, the dignity of labor, or the virtues of technological progress; and postmodern interpretations associated with the work of Bernd and Hilla Becher, Robert Smithson, Lewis Baltz and other contemporary photographers who treat now ruined and exhausted landscapes as expressions of the failure of technology, the limits of economic growth, and the destructive effects of human activity on the environment. My conclusion is that photography is a fluid and dynamic art form which consistently supplies varied and interesting commentaries on powerful economic, social and cultural forces shaping and transforming the human-made landscape. <i>The Image in Society</i>
12:45-13:45	Lunch / Almuerzo
	Common Ground Research Networks and the Tenth International Conference on The Image is pleased to offer complimentary lunch to all registered conference delegates. Please join your colleagues for this break between sessions. Common Ground Research Networks y el X Congreso Internacional sobre la Imagen se complace en ofrecer gratuitamente el almuerzo, cada día del Congreso, para todos los delegados inscritos. Únase al resto de participantes para disfrutar de este descanso entre sesiones.
13:45-15:25	PARALLEL SESSIONS



Thursday, 5 September

13:45-15:25	PARALLEL SESSIONS
Room 1 - BZ 103	<p>Mirada crítica</p> <p>Dispositivos visuales de la(s) memoria(s) de víctimas de desaparición forzada Melina Jean Jean, Doctoranda, Universidad Nacional de La Plata, Ensenada, Argentina La Historia Reciente como disciplina se ha consolidado en América Latina desde finales del siglo XX incorporando en su desarrollo el campo de los estudios de Memoria, un aporte óptimo por su particular enfoque teórico-metodológico y perspectiva de análisis para comprender y explicar los sentidos de nuestros pasados desde el presente. Sin duda, las dictaduras, los terrorismos de Estado, las violencias políticas y las violaciones a los derechos humanos también en democracia han sido las experiencias necesariamente más abordadas. En este contexto surge la preocupación por estudiar las diversas formas, procedimientos y usos que adoptan las memorias de las víctimas de desaparición forzada que se afirman en la búsqueda de verdad, justicia y memoria frente a la impunidad y el olvido. Particularmente, aquellas que asumen su materialización a través de la creación de dispositivos visuales que emergen en espacios públicos de Argentina, Chile y México. Para ello, este estudio requiere una metodología de corte cualitativo e interdisciplinar que retoma los aportes de la historia oral, los estudios de memoria, la etnografía, la cultura visual y la iconografía. En este sentido, desde una perspectiva teórico-metodológica relacional, se tendrán en cuenta, además de las cualidades materiales de los dispositivos y su funcionamiento, el entorno textual que los define y que está en relación no sólo con lo sostenido por los actores involucrados, sino por la trama sociohistórica en la que emergen.</p> <p><i>La forma de la imagen</i></p> <p>Utilización de carteles para motivar el desarrollo sostenible de mujeres: Creación de carteles sobre los Objetivos de Desarrollo Sostenible para motivar la agencia de las mujeres Natalia Stengel, Profesora, Universidad Anáhuac, Naucalpan de Juárez, México A lo largo de tres años, en la Universidad Anáhuac Querétaro, las alumnas y los alumnos han diseñado carteles que resumen gran cantidad de información sobre los Objetivos de Desarrollo Sostenible con el objetivo de dar a conocer de forma sintética temas sobre el desarrollo sostenible. El efecto buscado ha sido que la sociedad misma, en especial las mujeres, hagan suya esta información y convengan soluciones a los principales obstáculos que enfrentan e identifican para lograr el desarrollo sostenible. Entre los principales retos que enfrentan las mujeres de México para empoderarse y desarrollarse, la violencia que viven en sus comunidades es el mayor obstáculo, ya que independientemente de las acciones que el gobierno emprende, la realidad sigue siendo adversa para ellas. Por esto, se propone que el diálogo y las soluciones deben provenir internamente. Este es el motivo por el que, en lugar de buscar un foro político para los carteles, se ha buscado su exhibición en espacios abiertos y públicos. Esta investigación analiza los carteles dentro del contexto adverso que viven las mujeres en México.</p> <p><i>Imagen y sociedad</i></p>



Thursday, 5 September

13:45-15:25	PARALLEL SESSIONS
Room 2 - BZ 106	The Changing Photograph
	Mirrors and Patterns: Reflections on Creative Practice Kurt Espersen Peters, Assistant Professor, Interior Design, University of Manitoba, Winnipeg, Canada This paper reflects upon the subject-object relation of visual art from the perspective of producing and experiencing visual compositions. By eschewing socio-historical statements or specific messages on behalf of the artist, this investigation explores how visual aesthetics can structure and guide interpretation. This premise emerged from an examination of the author's creative and reflective process in making and presenting a series of photographic compositions. The surprising results of audience interpretation lead to a reexamination of the creative process and how viewers read and decode visual information contained in the visual artifact. The paper explores these themes in two stages. The first examines the production of visual compositions including original intentions and reflective adjustments. The second investigates the imaginative interpretations of the compositions by the viewer. The paper concludes by examining the agency of the artist in the production and presentation process and the cross-dialogue that emerges with the viewer's subjective interpretation of the compositions based on the visual elements presented in the artwork. The paper concludes with recommendations about how this approach could inform interpretations of other visual media and mediums, such as the built environment. <i>The Form of the Image</i>
	Still Photography a Distant Memory David Cubby, Adjunct Fellow, Western Sydney University, Sydney, Australia Whilst it is true that analog and digital systems capture and hold a definite range of the electromagnetic spectrum in different ways and, for the most part, the outcome is comparable, there are inevitably useful characteristics of electronic capture that have already altered and extended or even shifted photography's vernacular into new trajectories. Some of these changes are in terms of exposure, extended dynamic range, color fidelity, resolution and/or still images culled from HD video. Even so, it may be seen that the digital/analog divide over claims to veracity may close in short order as non-sequitur as digital photography proceeds at the least as a powerful parody of the analog or persists with arguments that the latent image exists electronically, resulting in a parodically similar camera obscura/lenticular apparatus and single point perspective, for the time being. Yet, as we attend to new media technology within its discrete, objective liminalities and possibilities, amongst these novel forms and paradigms, again and again, the question needs to be asked and shall be asked with increasing frequency: do we desire or need to continue to produce and consume still images? <i>The Form of the Image</i>
	Writing about Selves: Autobiographically, Photographically, and Digitally Aayushi Gupta, University of Edinburgh, Edinburgh, United Kingdom The self has been the site of exploration for practitioners across all disciplines. If the philosopher has questioned the ontological value of the self, the artist has deconstructed the self, and the author has written about it in retrospection. We seek for our reflections in the cultural objects of today, but are these not taking us further away from defining ourselves? The advent of photography provided nineteenth century writers with a new set of vocabulary to describe themselves; the language of literature transformed from being imaginative to photographic. Seeing that the Internet has been the next big thing since photography, what kind of transformation will literary forms have to go through, or have they already gone through, to keep up with the digital age? While comparing the self-portrait in photography with that in autobiography, and discussing how both overlap in the genre of photobiography; this paper aims to explore the ways in which technology --since the advent of photography and other media based production and reproduction technologies- has led to an evolution of the literary vocabulary. I intend on further questioning how the unstoppable progress of digitization (or technological advancements) has, continues to, and will continue influencing this literary evolution. From photographic memories to digital archives; the image that once promised reality is now not only photographic, but also digital which opens access to a hyper-reality. Instead of writing about ourselves with photographic detail, are we now thinking digitally? <i>The Image in Society</i>



Thursday, 5 September

13:45-15:25	PARALLEL SESSIONS
Room 3 - BZ 303	<p>Implications of Portrayal</p> <p>The Forgotten Images of Immigrants Using the Public Library During the Early 20th Century Carl Antonucci, Director of Library Services, Central Connecticut State University, CT, United States During the early 20th century, the typical printed images and photographs of immigrants portrayed a poor group living in crowded tenements that were located in the ethnic ghettos of the urban cities of the United States. The images in popular magazines of this era also portrayed poorly dressed immigrants working as laborers with picks and shovels or in factories. A forgotten aspect of the immigrant experience of the early 20th century was their use of the public library as a shelter from the harsh realities of working life or a place to borrow books that would assist them in learning the English language. Many immigrant writers, such as Pascal D'Angelo, used the public library to learn the English language to eventually write poetry and books about their immigrant experiences. Lewis W. Hine did take some photographs of immigrants using the public library, but they are largely forgotten. These photographs are not the images that are associated with the immigrant experience in the early 20th century. This paper tells the forgotten story and show the forgotten images of the immigrant and the use of the public library during this era.</p> <p><i>The Image in Society</i></p> <p>Artists' Books: Material, Aesthetic, Structural Forms Conveying Narrative Content in Image-texts Marion Arnold, Lecturer, Loughborough University, Loughborough, United Kingdom Twentieth-century artists and writers used the book format to present text and image in creative dialogues in <i>livres d'artiste</i>. The genre defies neat definition but words and images manifest aesthetic materiality and verbal-visual information for viewer/reader interpretation. The "art books" negotiated with artists and writers by publishers are printed as "art" publications. The artist's book acquired significance in the late 20th century when it diverged from the <i>livre d'artiste</i>. Originated by visual artists and conceived as sculptural forms with text and images, artists' books were usually created as unique artefacts or handprinted in limited editions. This illustrated paper explores handmade, handprinted artists' books and analyses the synergies between a book form and meanings inherent in image-text relationships. I discuss artists' books published by The Caversham Press in KwaZulu-Natal, South Africa to reveal the versatility of the sculptural book form as purveyor of story-telling in South Africa's complex, multi-ethnic apartheid society. Selecting Exile (2001), an artist's book by novelist-artist Ingrid Winterbach for detailed analysis, I argue that the visual, tactile form of this book develops a postmodern narrative. Winterbach consults South African history to empower Saartjie (Sarah) Baartman (1789-1815), a Khoisan woman who was taken to Europe to be exhibited as an exotic African curiosity, to tell her story. The accordion paper pull-out and bound pages of Exile enable different interactive sequences and palimpsests of printed pages, handwritten script and drawings to be handled, seen and read as composite 'imagetext' objects (T.J.W. Mitchell's term), and image-texts with variable relationships.</p> <p><i>The Form of the Image</i></p> <p>Speculative Engastration: The Business of Eating and Being Eaten in Infinite Space Brent Everett Dickinson, Associate Professor, Art, Azusa Pacific University, CA, United States This study of words and images tells a strange story that cuts between fact and fiction, utilizing the form of an academic conference lecture. This paper is technostorytelling in its free and proliferated use of the nonlocalized, hierarchically flat, ahistorically organized Google Images. This work juxtaposes dubiously sourced images with dubiously sourced words and concepts, culminating in a narrativized, speculative journey into the nonlocalized, hierarchically flat, ahistorical technology that is the Inverted Turducken. Unlike a regular turducken, an inverted turducken impossibly gets bigger (larger birds stuffed inside smaller birds) as one eats their way inward, finally finding themselves standing inside a body cavity that is as infinite as it is aromatic. In this place at the center of this turducken, a speculative engastronomer finds themselves eating while being eaten, losing their object edges in an infinite body cavity that is both absolutely full and utterly empty. This study is contextually situated within the master project Marcel Maus Hermeneutical Think Tank. The MMHTT is a crypto-fictional arts organization created and operated anonymously by Brent Everett Dickinson for the purposes of self-deterritorialization as well as instigating discourse on philosophical concepts such as power, authorship, immanence and materialism. The mode of this instigation is a weird one however, for it is framed by a precise misconstrual of those very philosophical concepts resulting in the atmospherics of dark and deconstructive comedy. The MMHTT project is based on the production, organization and distribution of art-i-facts embodied in what the MMHTT calls goods and services.</p> <p><i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p>



Thursday, 5 September

13:45-15:25	PARALLEL SESSIONS
Room 4 - BZ 308	<p>Aspects of Vision</p> <p>Symmetry and Power: Visualization of Power Dynamics in Cinema Suki Kwon, Associate Professor, Art and Design, University of Dayton, Dayton, OH, United States I analyze visualization of power dynamics focusing on symmetrical versus asymmetrical frame works in film. When an organization/person is yearning for power or are in power, they are framed in symmetrical composition, and the structure of hardware where they are situated such as buildings, interior design, clothing etc. tends to be symmetrical. An organization/person careless about gaining any type of power tends to be in an asymmetrical structure or in asymmetrically framed composition. Through this paper, I focus on compositional elements in films and analyze various architectural and plastic forms appearing in cinema, and then drew connections to how power dynamics are visually iterated between and among characters and entities in films. I pulled many visual examples from Wes Anderson, an American film director's films, and Hirokazu Kore-eda, a Japanese film director's films.</p> <p><i>The Image in Society</i></p> <p>Film and Nostalgia: Techniques of Representation in Contemporary European Cinema Tasos Giapoutzis, PhD Candidate/Graduate Teaching Assistant, Theatre, Film, Television and Interactive Media, University of York, York, United Kingdom Contemporary European culture is characterized by mass movements of populations. A consequence of this increasing human mobility is the manifestation of the nostalgic condition, experienced either by those who have left their homeland or by those who decided to stay behind. Extensive research on nostalgia shows the significant impact it has on the formation and evolution of identity, especially in the case of a displaced human. As a cultural response to such developments, film's preoccupation with the dialectics of displacement, emplacement, and thereafter of nostalgia, has significantly increased. Nostalgia and film are both spatiotemporal configurations. Hence, the examination of the film-making techniques used to represent the nostalgic feeling provides invaluable information on further understanding the multi-faceted nature of the nostalgic condition as well as the development of modern film aesthetics. In this paper, I will discuss the creative techniques through which nostalgia is expressed in Fatih Akin's <i>The Edge of Heaven</i> (2007) and in Salome Lamas' <i>Extinction</i> (2018). Akin's film is a large-scale European co-production that follows the traditions of a fictional cinema. Its screenplay and narrative structure underpin the impact of classic forms of nostalgia in contemporary multi-directional and multi-reasoned migration. Salome Lamas' experimental documentary, on the other hand, is a small-crew artisanal production in which nostalgia manifests, probably unexpectedly, and in an unconventional manner. Therefore, the two examples reflect on the ample possibilities the nostalgic condition processes in modern European societies as well as cultural production.</p> <p><i>The Form of the Image</i></p> <p>Ways of Wondering: Storytelling in a Double 360 ° Degree Context Sofie Gielis, UHasselt Belgium, Belgium Patrick Ceyssens, Docent, Arts & Architecture, UHasselt Belgium, Belgium Classic film provides the viewer with a straightforward view, an ideal viewing position connected to an ideal viewing experience. The newest image technologies do not only provide the possibility of a different position of the maker, but also (and this is revolutionary) for the viewer. This shift is comparable to what happened to narrative film footage due to the portable camera. Suddenly a whole different array of images and angles became possible. Now, with technologies such as 360° camera's and projections, the viewer has the possibility to choose his or her own point of view. This paper analyses a case of 360° projection in an interactive installation: Round a Roundabout #2. Because of the 360° constellation and the use of a dual, translucent screen, there is no single angle from where a viewer can overlook the whole image. There are always elements escaping your view. Thus, there is no single narrative. Each viewer has to actively participate, rebuild the story from scratch. Which elements from classical image and film theory are still applicable to these new developments and which new focal points arise?</p> <p><i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p> <p>Remediating Van Gogh: A Study of the Film "Loving Vincent" Colin Rosewell, Adjunct Lecturer, Arts and Humanities, Avondale College Australia, Morisset, Australia The historical relationship between painting and film is inextricable and ongoing. From the invention of pigment suspended in a medium to the development of perspective and the camera obscura, "traditional" mediums such as painting are continuously evolving. Just as painting's historical trajectory was forever transformed by the nineteenth century invention of photography, and then by film and digital reproductive technologies during the twentieth century, it continued in defiance of continued declarations of its alleged "death," the expanded creative and historical problem field of painting continues to mutate into the twenty-first century. A good example of painting's expanded potential can be found in "Loving Vincent" (2017) - an experimental animated biographical drama film about the life of celebrated Dutch Post-impressionist painter Vincent Van Gogh. With a duration of 1 hour 35 minutes "Loving Vincent" is the world's first fully oil-painted feature film. Produced for the relatively modest sum of 5.5 million dollars, the film took six years to complete and employed a team of 125 internationally recognized painters. Working collaboratively from different locations around the world, the painters adopted and utilized the same painting techniques developed and used by Van Gogh to create each of the film's 66,960 frames, each frame being a purpose-created oil painting on canvas. This paper discusses 'Loving Vincent' with a particular emphasis on the theory of remediation (Bolter and Grusin), the formal logic by which new media technologies refashion and re-contextualize prior media forms, and new "poetic" potentialities in the practice of painting.</p> <p><i>The Form of the Image</i></p>



Thursday, 5 September

13:45-15:25	PARALLEL SESSIONS
Room 5 - BZ 309	<p>Innovation Showcase Researchers and innovators present products or research and development. All presentations should be grounded in the presenter's research experience. Promotional conversations are permissible, however, products or services may not be sold at the conference venue.</p> <p>How Comedy Interacts with Technology to Enhance Immersion in Story-worlds: How Can New Technologies Offer More Scope for Storytelling? Rachel Genn, Senior Lecturer, Manchester Metropolitan University, Manchester, United Kingdom I describe how different technologies and incarnations of the image have contributed to my work on the role of regret in addiction which began in Neuroscience. From a gallery installation off the National Facility for the Regulation of Regret (2015 and accompanying 360 tours) to the Aesthetica Short Film Festival (ASSF) selected film (2016) and virtual reality (VR) experience associated with the quasi-facility, I have exploited technologies appropriate to the rich storytelling seams that regret opens up. The Regret-o-Tron (2016) was a reinvention of digital psychological testing for Festival of the Mind, ostensibly uncovering individuals' propensity to regret. I have also recently proposed telling the story of lives lived with compulsions in an embodied VR experience. My latest project, "Bouquet" is an audio documentary of my family's understandings of their own and each other's various addictions. Using photographic and video examples, I focus particularly on how comedy can enhance meaningful interface with technology and heighten rather than diminish immersion in story-worlds. <i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p> <p>America the Borderland: Transdisciplinary Photography Education in Action Glenna Jennings, Associate Professor, Art and Design, University of Dayton, Dayton, OH, United States Leora Kahn, Executive Director, Media for Social Justice, University of Dayton, Dayton, OH, United States "America the Borderland, a Moral Courage Project" is a trans-disciplinary, educational, research-based project that took place along the US-Mexico border between El Paso and Ciudad Juarez from 2017-19. A team of educators and students from the University of Dayton, Ohio teamed up with the New York-based non-profit PROOF: Media for Social Justice to tell the stories of citizens and upstanders facing issues directly related to the border, with a focus on the political, social and cultural narratives that are the current focus of international media and government attention. Glenna Jennings (Associate Professor, Photography) and Leora Kahn (Executive Director, PROOF) worked alongside their students and colleagues from Political Science, Sociology, English, Human Rights Studies and Art and Design to create photographs and conduct interviews with participants including deported US war veterans, immigration attorneys, civil rights activists and visual artists. Employing methods that privilege story-telling within a Human Rights framework, they worked with dozens of individuals and a number of organizations to produce an exhibition, pod-cast, and zine. Jennings and Kahn present documentation of the project alongside excerpts from the podcast, and other published materials in order to discuss the role social documentary photography can play in cross-disciplinary endeavors. They share the visual stories of individuals who are playing key roles in the current US - Mexico "border crisis" to protect immigrant and refugee rights, secure civil rights, and celebrate the unique Fronteriza culture that enriches and defines the southern US borderland. <i>The Image in Society</i></p>
15:25-15:40	Coffee Break / Pausa para el café
15:40-17:20	PARALLEL SESSIONS



15:40-17:20	PARALLEL SESSIONS
Room 1 - BZ 103	<p>Creación, arte y literatura</p> <p>El arte de mirar: Fotografía y desnudo femenino en "La sed del ojo" de Pablo Montoya Alina Maria Ilascu, Doctoranda, Universidad Complutense de Madrid, Madrid, España A través de tres miradas distintas (un policía, un médico y el fotógrafo Belloc), Pablo Montoya en la novela "La sed del ojo" plantea la dialéctica entre la fotografía y la pintura alrededor de un eje común, el desnudo femenino. Desde la ficción narrativa se indaga sobre lo que representa la fotografía erótica en el París de mediados de siglo XIX, cuáles son sus funciones en la sociedad y qué políticas sociales determina. Las disquisiciones de los tres personajes, expuestas bajo la forma de diarios intercalados, desvelan inquietudes profundas, propias de un artista, un histórico del arte, de un sociólogo o de un moralista desubicado del marco ético fijado por la tradición. La opción maniqueista de exponer lo que simboliza la imagen para el hombre revela las variables de la visión sobre la estética, la interpretación y la utilidad de la imagen misma. <i>Imagen y sociedad</i></p> <p>La relevancia semiótica de la imagen en el "neobarroco literario" latinoamericano Horacio Simunovich Díaz, Profesor Asistente, Universidad de La Serena, La Serena, Chile En los años 40, José Lezama Lima da inicio a una reflexión sobre las formas de discursividad latinoamericana, que tendrá en los 60 y 70 una continuación exitosa con Sarduy y Carpentier, entre otros (García, 2011). El término "barroco", y más tarde "neobarroco", dan expresión a la idea de que existen ciertas regularidades culturales propias de "lo latinoamericano". Esta corriente de pensamiento y sensibilidad estéticas tienen manifestación contemporánea tanto ensayística como literaria, y reinstala el "barroquismo" como matriz cultural y discursiva trascendente a la época histórica a la que se atribuye tal denominación. Por lo tanto, no se trata del barroco español o europeo, ni su epílogo americano o de Indias, sino de la supuesta característica central de la discursividad latinoamericana en su sincrétismo cultural intrínseco. La ponencia siguiente explora la función de relevancia semiótica de la imagen en la construcción del discurso barroco y su reconstrucción por parte del lector/pectador. Para ello, se analizan obras del barroco literario español, del barroco de Indias y del llamado "neobarroco latinoamericano". Se utilizan en el análisis herramientas clásicas de los estudios literarios estructurales (Barthes, 1984) como aspectos de la llamada Teoría de la Relevancia (Sperber y Wilson, 1986) y elementos analíticos del Modelo Socio-Semiotico (Hodge y Kress, 1988; Kress y van Leeuwen, 1996). <i>Imagen y sociedad</i></p>



Thursday, 5 September

15:40-17:20	PARALLEL SESSIONS
Room 2 - BZ 106	<p>Storytelling Images</p> <p>Cillini: The Art of Drone Documentary Storytelling Joseph Duffy, Artist, Moving Image, Manchester Metropolitan University, Manchester, United Kingdom The Cillini spreads across rural Ireland, dotted along margins, the corner of fields and the interiors of circular fairy forts, each of its rocks a marker, each stone a grave. Iron age circles as liminal spaces, betwixt and between worlds embedded with mythology and folklore, fairy tradition, taboo and curses. The Cillini take up root as traumatic sites of oppressive religious practices, they are the sites of unconsecrated burials, of suicides, of unchurched mothers who died in childbirth but mainly of unbaptised infants. Within this paper, I discuss the use of drones and 360 degree cameras as a form of practice to reveal stories embedded within the landscape. The harrowing spaces of the Cillini are explored using drones to create an emotive sense of place, an eerie encounter between worlds, the contemporary and the ancient, the world of the living and the world of limbo, of fairy lore and tragedy in a landscape embedded with sorrow. 360 degree cameras in my work allow viewers to experience the interior of these sites and begin to engage with the storytelling opportunities they encounter. Whilst these sites refer to exclusion, trauma and of being forgotten, my work is to aid in the remembrance of these sites, to evoke a memory space and provide an opportunity for communities to grieve. The use of technologies in order to tell the stories of these sites aids access to spaces that are hidden from sight and enables the creative potential of technology to the documentary storytelling process.</p> <p><i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p> <p>Documentary as Performance: Reframing the Observed for an Immersive Environment Mark Thomas, Lecturer, Media, Manchester Metropolitan University, Manchester, United Kingdom Focussing on two works created for and with American artist Suzanne Lacy - Shapes of Water - Sounds of Hope (2015) and The Yellow Line (2018), I discuss the use of multi-screen immersive environments to reframe documentary-based content. Through navigating (and embracing) the inherent contrasts and contradictions between the natural, observed source material and the staged, performative output, I aim to explore how the immersive can enhance the tactile, the aesthetic and the emotional engagement of a documentary-led narrative or experience. Within this paper, I address the balance between authenticity of character and narrative subtlety with the sense of spectacle offered by utilising immersive, projection-based environments. Drawing on examples from my own practice and across the field, I outline some of the strategies, technological means and future considerations of this output, and how this seemingly incongruous pairing provides grounds for an emerging aesthetic across gallery, museum and live audio-visual (AV) environments.</p> <p><i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p> <p>Panorama of Virtual Reality and Embodied Spatial Phenomenon Yang Geng, Associate Professor, School of Architecture & Fine Art, Dalian University of Technology, Dalian, China Cicely Chen, Postgraduate Student, Dalian University of Technology, Dalian, China Virtual reality reintegrates into the perspective of natural viewing from a technical point of view, which makes the panoramic image of virtual reality a new visual expression with its own new way and logic. With the help of Merleau-Ponty's phenomenology of perception, this paper interprets the concept of body schemata, and sets out the three dimensions of body perception, including the space of body perception, the body nature of whole space, and the expression of body space as three dimensions of complex network, to re-examine the various ways of creating virtual reality panoramic image and its inner logic.</p> <p><i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p>



Thursday, 5 September

15:40-17:20	PARALLEL SESSIONS
Room 3 - BZ 303	<p>Human Connections</p> <p>360 Degree Participation: Learning Creative Collaboration and Community Engagement through Virtual Reality</p> <p>Liani Maasdorp, Senior Lecturer, Centre for Film and Media Studies, University of Cape Town, Cape Town, South Africa</p> <p>Participatory video, formalized through the National Film Board of Canada (NFB)'s Challenge for Change project in the late 1960s, has been taught as part of documentary and journalism courses for a year in South Africa. At the University of Cape Town, documentary production students are challenged to produce a short video in collaboration with a partner from an under-resourced community in order to learn, through practice, about creative collaboration and community engagement. In the process, they are challenged to critically view their positionality and privilege in relation to their co-author. In 2019, they had the opportunity to conceptualize and co-author this video assignment using 360 degree cameras for the first time. This paper contains analyses of the videos, student reflection on the process and experience, staff reflection on the use of collaborative learning and assessment-guided learning as pedagogies, and it frames the exercise against "use value," a notion that underlies participatory video.</p> <p><i>The Image in Society</i></p>



Thursday, 5 September

15:40-17:20	PARALLEL SESSIONS
Room 4 - BZ 308	<p>Constructing Gender</p> <p>When a Man Holds a Baby: Exploring the Pictorial Relationship of Men Cradling Infants in Iconography and Film</p> <p>Kenneth DiMaggio, Professor of Humanities, Humanities, Capital Community College, Hartford, CT, United States</p> <p>The image of a woman holding a newborn is ubiquitous across many cultures, ranging from the Eastern Orthodox icons depicting Mary holding an infant Jesus to Inuit soapstone carvings of mothers holding swaddled newborns. Such an image has also become a fully secularized icon, such as Dorothea Lange's famous Depression era photo "Migrant Mother." What is given lesser iconographic depiction, however, are men holding babies. In an era when more men are undertaking deeper roles in raising children, images celebrating such activity have yet to catch up. Though not as widely depicted as the image of the mother holding a child, there is strong historical iconic precedent of men holding infants, such as the religious figures Simeon and St. Anthony holding the Christ Child. The image of a man holding a baby has also recently gotten a secular, popular-culture depiction in the 2005 film, <i>Tsotsi</i> (where the man holding the infant happens to be a young criminal who has inadvertently kidnapped this newborn). Whether saints or sinners, men have been holding babies for a long time, and how they are depicted can also reveal the lesser known gender relationship men have with infants, a role that is becoming culturally acceptable today.</p> <p><i>The Image in Society</i></p> <p>The Girl Who Goes to College: Gender and Education in the Ladies' Home Journal</p> <p>Cheyanne Cortez, Adjunct Instructor, Art History, Los Altos Hills, CA, United States</p> <p>During the turn-of-the-last-century, the American Girl archetype permeated American mass culture as an icon of modern female sexuality and a tool of manipulation, redefining and reinforcing male-dominant gender roles. The American Girl was a mass-produced phenomenon utilized most effectively in the pages of the Ladies' Home Journal, the unpretentious and affordable magazine that appealed to American middle-class. My examination of the Journal, between the years of 1889 and 1917 – the tenure of its most influential editor, Edward W. Bok – is an investigation into the development and distribution of American women's identities through the mass print media at the turn of the last century. My study is a consideration of the American Girl who goes to college: the College Girl. These young women, who pursue higher education, are presented in mass-media as commodities for consumption by an interested public. My paper argues that, displayed on the covers and within the pages of the Ladies' Home Journal, the use of the College Girl was as a benign character whose purpose is to assuage rising anxieties of gender roles that were being blurred because of women's increased activity in the public sphere, the call for women's suffrage, and their desire for higher education (whether they finish college was irrelevant).</p> <p><i>The Image in Society</i></p> <p>How Louise Won the Fight Before the First Punch Was Thrown: Contesting Representations of Violence, Gender and Military Combat through a Deconstructivist Film Making Practice</p> <p>Kirsten Anna Adkins, PhD Candidate, Faculty of Arts, University of Wolverhampton, Birmingham, West Midlands, United Kingdom</p> <p>In a 2019 reality show, Special Air Service (SAS) recruit Louise challenged Nathan to a fight. Nathan punched Louise in the head. The task was described as an exercise in equality. "Nowhere is the notion of war as a man's game more entrenched than in state militaries" (Basham 2016). "Simply put the infantry will be more effective in war if we include the best talent our country can breed - male and female" (MOD 2018). In 2016, women were invited to take up "close with and kill the enemy" fighting roles in the British military. The Ministry of Defense said these changes demonstrated equal opportunities. In the same year, the cultural theorist Victoria Basham wrote, "the relationship between armed forces and masculinities is possibly the most salient and cross-culturally stable aspect of gendered politics." But are these representations either stable or entrenched? This paper focuses on a deconstructivist methodology through which I explore instabilities associated with the gender construction of military warriors on British television. In some of the original films that I deconstruct, masculinities are conveyed through comforting motifs of tea and belonging. In others, female soldiers perform hand to hand combat and physical endurance roles. This paper outlines an interdisciplinary inquiry, using art and film making practice, that critiques the ways in which themes of equality and inclusion are adopted for the promotion of military force.</p> <p><i>The Form of the Image</i></p>



Thursday, 5 September

17:20-18:50	Welcome Reception and Pop-Up Exhibition / Exposición Pop-Up y cóctel de bienvenida 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 - Techno-storytelling: Past, Present, Future. The reception will be held directly following the last parallel session of the first day, Thursday, 5 September. Join other conference delegates and plenary speakers for drinks, light hors d'oeuvres, and a chance to converse. Common Ground Research Networks y el Congreso Internacional sobre la Imagen celebrarán una recepción de bienvenida, junto con una exposición donde se mostrarán aquellos trabajos cuya temática se corresponda con: "Narración Digital: Pasado, Presente, Futuro". La recepción tendrá lugar tras finalizar la última sesión paralela del primer día, jueves 5 de septiembre. Únase a los demás participantes para disfrutar de un refrigerio y de la ocasión que brinda para dialogar. Participating Artists / Artistas participantes: "boattr – living on the cut" Adnan Hadzi, University of Malta, Malta "Connection Lost" Lisa Winstanley, Nanyang Technological University, Singapore "Craftowne: a visual novel" Billy Simms, Miami University, United States "Fictional Internal Landscapes" Susan Leigh Moore, Indiana University, United States "I did, did I?" Patrick Ceyssens, UHasselt Belgium, Belgium Sofie Gielis, Vrije Universiteit Brussel, Belgium "Little Phantoms" Jacqueline Butler, Manchester School of Art, United Kingdom "Meta" Rebecca Howard, Manchester Metropolitan University, United Kingdom "Pattern II" Ann Pegelow Kaplan, Appalachian State University, United States "Points of Presence" Adam Fish, Lancaster University, United Kingdom "Stand Up and Get Down" Kirsten Adkins, University of Wolverhampton, United Kingdom Exhibition Curated by Tamsyn Gilbert, The New School for Social Research, United States
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Friday, 6 September	
08:30-09:00	Conference Registration Desk Open / Mesa de inscripción abierta
09:00-09:10	Daily Update / Noticias del día—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
09:10-09:45	<p>Plenary Session / Sesión plenaria—Gaëlle Mourre, Director and Screenwriter, London, United Kingdom</p> <p>"Immersion beyond Technology: The Power of a Good Story"</p> <p>Gaëlle Mourre is a director and screenwriter based in London. Having lived in Asia, the US, and Europe, Gaëlle brings her cultural experiences into the worlds that she creates in her films.</p> <p>Her fiction projects include "Awakening" ("Best Drama" NY International Short Film Festival) and "The Feast" ("Best Production Design" at Underwire Film Festival), which both screened at various Oscar, BAFTA, BIFA as well Méliès award qualifying festivals. She also produced and directed a commercial for the Institut Français du Royaume-Uni starring Lambert Wilson.</p> <p>Her latest project, "Mechanical Souls," premiered at the 2019 Sundance Film Festival and at SXSW. Mechanical Souls was selected as part of Google Jumpstart's 2018 program, as well as the 75th Venice Biennale Production Bridge and was a part of the Kaohsiung Film Festival VR Lab.</p> <p>She is currently working on the development of the Mechanical Souls series as well as her upcoming feature film scripts. Exploring questions on ethics within surreal settings is a recurring theme that ties her stories together. Gaëlle trained as a director at the London Film School and holds an MA in Filmmaking and a BA in Art History and Spanish Literature. She also produces branded content as well as fiction content. Gaëlle is a classical 2D Filmmaker as well as a VR Director. Bilingual in French and English, she works in both languages and is always up for a new challenge, travelling internationally for her projects.</p>
09:45-10:15	<p>Garden Conversation / Charlas de jardín</p> <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>
10:15-11:30	PARALLEL SESSIONS



Friday, 6 September

10:15-11:30	PARALLEL SESSIONS
Room 1 - BZ 103	<p>Reflexión sobre la producción de la imagen</p> <p>La claridad del mensaje, del público meta y del impacto buscado para la eficaz producción de imágenes: Aplicaciones para la comunicación científica, periodística y técnica de proyectos institucionales</p> <p>Cristina Díaz Pérez, Centro Universitario de los Valles, Universidad de Guadalajara, Guadalajara, México</p> <p>El contexto actual de la información y la comunicación afronta la propensión a prestar una mínima atención a todo, a menos que los primeros estímulos de la pieza informativa nos enganchen lo suficiente. Generalmente, encontrar dificultades para entender lo que se informa, deriva en la pérdida de interés y en la búsqueda de otras opciones. La especialidad del lenguaje en la comunicación científica, técnica, o incluso periodística, así como el hecho de que el promedio de atención que se presta actualmente a cualquier nuevo estímulo es menor a los ocho segundos, hacen de la imagen de impacto —estática o en movimiento, única o seriada, y visible físicamente o eludida en la mente del lector u oyente—, uno de los elementos principales para garantizar que la información llegue, sin rebotar en las barreras de atención ni pasar desapercibida. Las infografías didácticas, las fotografías de impacto y las piezas multimedia como animaciones y videos breves pueden ser de gran utilidad para enganchar al público; sin embargo, su elaboración requiere un enfoque permanente al público al que van dirigidos y un equilibrio entre lo impactante y lo complejo, sin provocar aversión por la complejidad, ni aburrimiento por la obviedad. El factor innovación juega un papel importante, lo mismo que la sencillez para que la comprensión sea inmediata, y el apoyo de la información textual, usada con moderación, inteligencia y creatividad, que en muchos casos es la clave para entender el todo de lo que las imágenes buscan comunicar.</p> <p><i>Imagen y sociedad</i></p> <p>Pulsión Ornamentada: Técnicas artesanales aplicadas a la producción de obra contemporánea</p> <p>Paloma de la Cruz, Bilbao, España</p> <p>El objeto del estudio propuesto está en correspondencia con la profundización en la cuestión del uso de medios tradicionales escultóricos aplicados a la producción artística contemporánea, abordando procesos de generación y reproducción de ideología y construcciones de identidad. Se plantea como hipótesis de trabajo la recuperación de ciertas técnicas artesanales dentro del sistema de producción en el arte del s.XXI. Todo ello genera nuevos usos y modos de comprensión en la disciplina de la escultura e instalación, principalmente en lo que se refiere a lo sensorial en la percepción plástica y estética de la obra. Estos nuevos usos implican un análisis de cómo se ha trasformado el uso de estas técnicas a lo largo de los últimos años. Entendemos que esta línea de investigación puede ser especialmente reveladora si se trata desde la tradición ya asentada que proviene de los campos de la alfarería. Este lenguaje tiene la capacidad de producir y generar un proyecto híbrido entre el objeto comercial y el artístico. Además, estas herramientas proporcionadas por este campo de trabajo y conocimiento son las más extendidas fuera de la expresión artística. Se trataría pues de generar nuevas narraciones en lo referente al contexto de arte contemporáneo. Esta investigación analiza la confluencia de la disciplina expuestas, prestando atención a cuestiones que van desde el mero acondicionamiento técnico del medio artesanal a motivaciones de tipo temático o posicionamientos teóricos y estéticos. Esta búsqueda también contempla la producción de obra, lo que supone un intercambio constante de ideas y conceptos.</p>



Friday, 6 September

10:15-11:30	PARALLEL SESSIONS
Room 2 - BZ 106	<p>The Image in Retrospect</p> <p>The Claude Glass: Dark Visions in a New Light Carl Warner, PhD Candidate, Queensland College of Art, Griffith University, Toowong, Queensland, Australia There has been limited research into the 18th century dark landscape mirror commonly known as the Claude Glass. What study there is places differing importance on its use and influence in the history of optical devices. Jonathon Crary (1990) describes the glass as a mere implement working in metaphoric relation to the innate powers of the human subject, whereas, Geoffrey Batchen (1991) places it in a mosaic of influences that generated the desire for photography. The glass shares some physical similarities with modern hand-held image making devices, and has some of the structural qualities that Vilem Flusser (2011) describes as imaginary, magical and mythical. This paper explores those qualities to determine what the historical use of the Claude Glass can tell us of the contemporary form of the image mediated via the lens, both in relation to that history and as considered through my own photography. <i>The Form of the Image</i></p> <p>Creation Process Theory as an Alternative Approach towards the Image of Art Cecilia Salles, Professor, Communication and Semiotics, Pontifical Catholic University of São Paulo, São Paulo, Brazil Paula Martinelli, PhD Student, Pontifical Catholic University of São Paulo, São Paulo, Brazil The image of art remains at the centre of philosophical discussions. From Plato, Kant, Hegel, and Warburg to the present day, thinkers dedicate themselves to the enigmas contained in these images by searching links between them and different periods of production. This paper aims to contribute to the debate that has been developed currently as well as internationally, placing the image as a phenomenon of encounter, rather than an exclusive domain of visuality; therefore, immersed in political and historical circumstances as a mediating interface of exchange between subjects. Thus, we take distance from the aesthetic readings in favor of a logic that recognizes the acts of authors and observers before the image and, above all, the processes that contextualize the production and originate these works of art. The importance of the studies on the processes of artistic creation is presented, which also remarks upon other academic approaches on History of Art as a science. Contemporary theorists place the image of art into a philosophical perspective that refutes the conventionally accepted categories, and by doing so approach themselves towards the study of creation processes. In order to investigate this matter in a different perspective, we look further into these processes and the creative networks in which they are developed. So, the paper introduces a creation processes theory that constitutes a strong academic basis towards the image of art, establishing dialogue between these theorists – Georges Didi-Huberman and Jacques Rancière among them – and the artistic processes critics. <i>The Form of the Image</i></p> <p>Visual Framing of the European Migration Crisis in the Czech Daily Magazine Reportér: 2015 to 2018 Master Katerina Bartova, PhD Student, Media Studies, Institute of Communication Studies and Journalism, Charles University in Prague, Prague, Czech Republic The vast influx of people coming to Europe from the Middle East and Africa led to a so-called “migration/refugee crisis” in 2015. Media played a crucial role in framing the situation as “the crisis.” Czech media caused panic by referring to migrants as a threat, despite the fact that the main migration routes avoided the country. Many surveys focused on textual analysis, so there is still a lack of studies aimed at visual frames. This project seeks to explore ways visual frames of the European migration crisis have been created and established in the most read Czech daily newspaper, and the monthly magazine, “Reportér”. Through a combination of quantitative and qualitative methods, this paper investigates visual frames as they have been appearing within the photojournalistic news coverage of European migration crisis from 2015 to 2018, and examines their transformation throughout the years in the selected Czech print media. Drawing on the principles of visual framing analysis, the project scrutinizes the European migration crisis through visual communication and journalists’ ability to frame the events. The analysis adopts proven methods and test picture frames, which have already been described and used in other researches, but it also defines new visual frames that are related to Czech cultural environment, and will point out repetitive, deep-rooted motives that are socially understandable. The methodological toolkit is based on Erving Goffman’s theory of framing, with particular emphasis on the work of Robert M. Entman, Ilija Tomani Trivundža and Katy Parry. <i>The Image in Society</i></p>



Friday, 6 September

10:15-11:30	PARALLEL SESSIONS
Room 3 - BZ 303	<p>Creating and Capturing</p> <p>Story-chasing: The Changing Role of Audiences in the Creation Immersive Narrative Prototypes David Jackson, Researcher, Media, Manchester Metropolitan University, Manchester, United Kingdom Rachel Genn, Senior Lecturer, Manchester Metropolitan University, Manchester, United Kingdom Toby Heys, Reader in Digital Media, Manchester Metropolitan University, Manchester, United Kingdom</p> <p>As design thinking is increasingly applied to the production of new narrative experiences, the role of the audience is shifting from media consumer to co-producer. Audiences are involved in prototyping and concept testing from an early stage in the development of all aspects of narrative (plot, aesthetic, interactive dynamics). An example of this approach can be seen in the workshops and approaches used by Columbia University's Digital Storytelling Labs. The use of artificial intelligence technologies in these experiences is also blurring the line between maker and audience. Technologies, such as natural language processing, learn in response to the actions and utterances of users. Meeting the requirements of these systems requires new methods of co-design that are partly in preparation for a later narrative and partly a form of the emerging narrative itself. This paper briefly outlines the context for this new approach before engaging audience members in a narrative co-design experience demonstrating the methodology, benefits and issues inherent in this process. This experimental approach has been developed during an earlier iteration of the prototype at Doc/Fest international documentary festival (UK).</p> <p><i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p> <p>Show, Don't Tell: New Methods of Digital Storytelling and Game-Based Learning in Rime Holly Blockley, Postgraduate Student, Film Studies, Oxford Brookes University, Oxford, United Kingdom</p> <p>This paper is a case study into the narrative and cinematographic techniques influenced by the visual arts of television and cinema onto the digital games, Rime and Journey. Though both styles of gameplay feature structural components commonly found in open-world and puzzle games, the distinct lack of any verbal communication (whether spoken or written) is a very unusual trait in narrative-driven games. Puzzle games are often bereft of substantial plot, and adventure games use language to explain the intricacies of their narratives. Rime in particular circumvents both these traditions by telling a complex story of grief using cinematic cut scenes, suggestive camerawork and instrumental music. This paper therefore adopts the following structure: I begin by discussing Rime and Journey in relation to the generic conventions of adventure, puzzle and walking simulator games. They will then be examined in relation to Chekhov's notion of "show, don't tell" narratives, and I analyse the cinematic techniques the games adopt to convey narratives with characters and plots without using any verbal language. Overall, I aim to establish the technological ways contemporary games can replace language with alternative methods to successfully sell an immersive narrative experience to the players.</p> <p><i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p>



10:15-11:30	PARALLEL SESSIONS
Room 4 - BZ 308	<p>The Economy of Appearance</p> <p>City of the Spectacle and Urban Détournement: The Image as a Contested Site within Capitalist-Urbanism Amy Melia, PhD Researcher, Liverpool School of Art and Design, Liverpool John Moores University, Liverpool, United Kingdom The city is no longer the politico-industrial zone of production. Rather, the post-industrial city is principally, a crucial locus of late capitalist spectacle. It is a spatial extension of the spectacular "image-commodity" – a veritable "empire of signs" (Baudrillard, 1976). In the late capitalist city, corporate imagery and its compelling "sign-values" proliferate every available space and mediate social relations. In the context of this shift in the city model, this paper examines instances of contemporary art, which operate within the city's ubiquitous visual realm, counteracting its "economy of appearances" (Debord, 1967). This paper's overarching aim is to demonstrate how Situationist concepts of "spectacle" and "détournement" may be repurposed to critically analyse visual contemporary art whose production has been shaped by the conditions of the "urban spectacle" (the spatial manifestation of a capitalist economy in which social relations are no longer primarily mediated by commodities, but by images). This study demonstrates how the image is a contested site within the West's capitalist-urbanism nexus. The image acquires a dialectical status – it is a locus of capitalist spectacle, but also a conduit for contemporary art's urban post-Marxist critiques. This paper's objective is to challenge contemporary art's presumption that visuality must be rejected in favour of an "aesthetics of action" in order to prevent reiterating capitalism's "economy of appearances." The research presented argues that, in the Western capitalist city, visual contemporary art does not have to reinstate the spectacle, but can arguably function as an effective method to counteract it.</p> <p><i>The Image in Society</i></p> <p>Over the Image: Own, Steal and Repeat in Contemporary Painting Domingos Loureiro, Institute for Research on Art, Design & Society, Portugal Sofia Torres, Assistant Professor, University of Porto, Portugal Gerhard Richter and Luc Tuymans resort to the appropriation of images from different sources as the basis for their paintings, promoting a discussion of the concept of figuration and representation. However, some artists, such as Sandra Gamarra, Martinho Costa, Richard Prince, focus their practice on processes of appropriation not only of images, but of images of other artists' works. In this situation, it is not a process of reflection on the concept of representation, but on the concept of authorship, where nothing that seems to be in reality. So how do we proceed to understand these new images as an image-another, with its condition of legitimacy and authenticity? This communication intends to analyze how the appropriation processes become images-others when compared with their referents. In this way, the images and their authors, or usurpers, become a new concept, legitimating in action and artistic content, something that, at first, would be derogatory.</p> <p><i>The Form of the Image</i></p>



Friday, 6 September

10:15-11:30	PARALLEL SESSIONS
Room 5 - BZ 309	<p>Critical Perspectives</p> <p>The Visual Representation of the Holocaust in Israeli Schoolbooks Nurit Elhanan-Peled, Professor, Hebrew University of Jerusalem, Jerusalem, Israel The paper discusses the visual representation of the Holocaust in Israeli textbooks for different ages, especially the use of images: photographs and paintings or drawings. It considers the choice of Holocaust images, their importance as testimony but also the thin line between images as testimony and the "pornography of evil," and its possible effects. Questions of ethics, respect for the dead and the vulgarization of brutality are considered as well. The study adopts Social Semiotic mode of inquiry, treating every sign as "motivated" by interest, and applies a multimodal analysis. It draws on Holocaust scholars such as Friedlander, LaCapra, Rothberg and Yablonka, and on semioticians such as Barthes, Kress, Van Leeuwen and Geogre Didi Huberman, to name but a few. The findings from five Holocaust textbooks and five History textbooks published since 2000, show that in Holocaust textbooks verbal and visual chunks complement each other. The Shoa is represented verbally through descriptions of cruel scenes of sadism, while visually it depicts Jewish suffering in graphic, shocking images. However, the images and page layouts differ from one age to another: in books for the young they create myths of heroism, accompanied usually by songs or poems, showing the suffering and the bravery of children. The images become more realistic and disturbing as students approach their military service. This paper argues that Israeli textbooks have a common Holocaust Rhetoric that "act out" the Shoa and do not offer ways to "work through" the traumatic memories.</p> <p><i>The Image in Society</i></p> <p>Aesthetics, Performativity and Intertextuality in the Creation of a Digital Publication: Gender and Diversity for Early Childhood Débora Gonzales, University of Los Andes, Bogotá, Colombia This article explores through an interactive publication in digital media the uses of the concepts of intertextuality and performativity as tools to break gender stereotypes transmitted during early childhood. In this way, the construction of gender is assumed as a gradual process that, through education and other cultural mechanisms, results in social construction. This process is questioned through the work of post-structuralist philosophers and from examples taken from pre-Hispanic cultures, specifically Mesoamerican that at the time raised the notion of non-binary gender. The game is a starting point as an everyday activity that adds more nuances to the definition of gender roles. The performative and the intertextual are proposed as tools that critical theory offers to design to help it face stereotypical constructions of gender. This involves questioning the role of design as an agent of capitalism and its effectiveness in silently but effectively prolonging stereotypical conceptions of gender through products for children. Intertextuality is proposed as a tool to break gender stereotypes which are exemplified through the publication "Primer día de clase" that through poetry, seeks to subvert the construction of gender in early childhood, towards a more egalitarian and wider notion of gender.</p> <p><i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p> <p>A Story for Tamir: A Techno Photo Essay of a Black Life Rasul Mowatt, Professor, Departments of American Studies & Recreation, Park, and Tourism Studies, Indiana University, Bloomington, IN, United States Tamir Rice, a 12-year-old boy was shot by police and subsequently died of his wounds in Cleveland, OH on November 22, 2014. For protestors, an affirmation of Black Lives Matter. For policy-makers, a discussion on gun control. For others, a judgment on urban youth. What does Black Lives Matter truly mean? Why should a Black life truly matter? Gillian Rose in Visual Methodologies (2001) posits when looking at and interpreting images that truth is not being sought, but is simply a justification for the interpretation that is being attempted. What can we glean from the images associated with the life and death of Tamir? The aim of this photo essay is to create a retelling of Tamir's life and death based on an analysis of the Cuyahoga County Prosecutor and Sheriff's Office 224-page investigative report of the City of Cleveland. It presents the implications of his death and how it ought to inform us of the (mis)representation of his life. The location of his death was in a public park he frequented, a place of play and childhood. However, further analysis of the report reveals a relevance for researchers who use visual materials as artifacts. This retelling conjures a necessary discussion on his legacy, and who gets to be a child, gets to play, and gets to live. As we maintain that quality of life as key tenets in the social sciences and humanities, it is important that we truly embrace that lives matter, especially Black ones, even in death.</p> <p><i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p>
11:30-11:35	Transition Break / Pausa
11:35-12:50	PARALLEL SESSIONS



11:35-12:50	PARALLEL SESSIONS
Room 1 - BZ 103	<p>La imagen y su incidencia en lo Real Entornos de realidad virtual en el arte María Gárgoles, Doctoranda, Universidad Complutense de Madrid, Madrid, España La realidad virtual es una tecnología en auge que ha entrado con fuerza en el campo artístico. Esta tecnología resulta de especial relevancia a la hora generar y transmitir experiencias que no sería posible transmitir de otro modo. Se trata de una herramienta con un gran potencial para narrar entornos 360° y que, por tanto, deja al usuario la elección del plano y el punto de vista. Este trabajo hace un recorrido por varios entornos artísticos actuales partiendo de la experiencia. Es posible experimentar otras formas de sentir desde el conocimiento enactivo (Varela et. al, 2017). Con las características de la imagen de realidad virtual, se generan miles de imágenes que modifican nuestra experiencia y nos conducen por ella. Por todo lo anterior, la investigación propone esta tecnología desde el plano artístico, donde se generan nuevas formas de interacción y relación. <i>Tema destacado 2019: Narración Digital: Pasado, Presente, Futuro</i></p> <p>Cuerpo e Imagen: Un acercamiento al magnetismo escénico Sofía Arévalo Reyes, Doctoranda, Universidad de Chile, Santiago, Chile Esta ponencia tiene el propósito de analizar el magnetismo o energía que emana del vínculo producido entre el cuerpo y la imagen en las obras que unen y confunden las estéticas del cine y del teatro. Cuerpos e imágenes capaces de producir intensos afectos y efectos dramáticos, producto de las intermitencias producidas entre la presencia y la ausencia de los elementos escénicos. En este escenario, los cuerpos o cualquier atisbo de ellos, se encontrarían en una zona de intermitencia, potenciando la superposición y prolongación de sus superficies. Esto permitiría el establecimiento de un juego de percepciones, en el cual la difuminación del cuerpo escénico produciría la emanación de una energía magnética aplicada a la escena. Estos aspectos serán analizados en las obras de la compañía de Teatro Cinema (Historia de Amor y La Contadora de Películas), cuya propuesta artística articula técnicas del cine, del teatro y del cómic. <i>La forma de la imagen</i></p> <p>Ficciones y realidades en la imagen Amaia Salazar, Doctoranda, Universidad Complutense de Madrid, Madrid, España Introduciéndonos en la fotografía del siglo XIX y la fotografía del siglo XX, podemos llegar a creer que hay grandes diferencias en cuanto a la ficción y a la realidad se refieren, diferenciándose de las nuevas tecnologías que amparan la nueva época fotográfica digital. Sin embargo, si pensamos de este modo, podríamos incurrir fácilmente en el error. Las fotografías del siglo XIX no representaban únicamente la verdad como un registro de ésta, aunque muchos historiadores se refieren a las fotografías documentales como un instrumento de veracidad. Lo que en aquella época aparecía en una imagen, se volvía inmediatamente algo irrefutable como constatación y prueba de una realidad existente, siendo a veces una imagen ficticia de lo que conocemos por realidad. Estudiaremos y analizaremos distintas imágenes, como la fotografía espiritista, la imagen escenificada y la fotografía documental, que nos harán reflexionar sobre la recreación de representación y la alteración de la información, dando lugar a una estrategia de comunicación. <i>La forma de la imagen</i></p>



Friday, 6 September

11:35-12:50	PARALLEL SESSIONS
Room 2 - BZ 106	Dual Interactions Between Ekphrasis and Illustration: Word and Image Dependence in Black Metal Music Alicja Sulkowska, Student, Bauhaus-Universität Weimar, Weimar, Germany Although black metal gained its popularity among audience and mass media as a consequence of its expressive symbolism and directness of the performative discourse, the central part in this process may be without a doubt assigned to the visual level of the genre communication, both in image and in form of stage presence, which serve as a direct materialization of the abstract genre's ideology. Considering the ideological and metaphorical concept of genre's progression, the article investigates the logic behind the mechanisms of dual interactions between image and text, pointing out and defining the aesthetic and rhetoric trends structuring the genre's endo-medial transformation and evolution. Explaining such self-absorbed construction of black metal-scene with consideration of research of Goffman, or Fischer-Lichte, based on the description of image-text-dependences designated by Lessing, the text evaluates the communicative, performative, and medial dimension of the semantic image-text unification in genre and subculture. The article defines the manner in which the abstract ideological concept is being transformed by scene into the medium of word/image and which role does such re-worked topic play in the whole symbolic genre-constellation. On example of certain motifs, artworks or re-occurring symbols, the text offers an exemplary insight into the subcultural interpretation of genre's textual and visual manifestations. The study's aim is to develop a multi-dimensional network of connotations between performative/visual and narrative levels of the genre, analyzing black metal's mechanisms of graphic communication and the way the constant reworking of text-image scheme affects the genre's medial and subcultural presence. <i>The Form of the Image</i>
	Ekphrasis of the Formless: Writing in Response to Obscurity and Emptiness Patrick Wright, Associate Lecturer, FASS, The Open University, Manchester, United Kingdom This paper investigates the formal response, in terms of both poetry and critical writing, to the formless, most notably visual art which is, at first glance, characterised by obscurity or emptiness (such as Kazimir Malevich's Black Square). Writing poems about or alongside such images pushes, I suggest, most definitions of ekphrasis to breaking point, and any writing that emerges must in some way align itself with the formal properties of the artwork. I therefore look into framing and the rules which govern both the poem and the image, and how these correspond with or jar against each other. In addition, given that my poems which arise in response to formlessness are quite often dealing with issues of representation or aesthetics, they borrow the language of theory or critical discourse. Conversely, due to the nature of a PhD in Creative Writing, my critical writing will intersect with my poems, opening up the intriguing possibility of integrating literary devices within academic writing. I thus explore how visual, poetic and critical registers can blend or interweave through a book-length project. I am interested in how and under what circumstances each are defined and kept distinct, while allowing at the same time experiments in performative writing: a chance to test the limits of critical writing and what meets the basic criteria of scholarly work (e.g., are citations a prerequisite?). I end by proposing a series of possible formal responses to abstract or minimalist artworks. <i>Image Work</i>
	Image-ing the Emotive Power of the Poetic Word: Multi-Layered, Multi-Faceted Images as Pathways for Understanding Our Singular and Collective Lives Samantha Earley, Associate Professor of English, English, Indiana University Southeast, New Albany, IN, United States Nancy DeJoy, Associate Professor of Writing, Michigan State University, East Lansing, MI, United States Since August 2018, poet Nancy DeJoy and printmaker Samantha Earley have developed a collaborative project in which we explore ways to understand the singular and collective meaning of our lives through integrating poetry and lithography. In our endeavor, we concretize the emotive power of the poetic by connecting sensory words with images that are illustrative or abstract. Then, that poetic and visual artwork becomes a material artistic artifact. Our experiment thus moves poetry into the realm of the image/object and conversely makes the image/object an interpretive body that invites the viewer to experience the relationship between poetry and print in ways that make poetry an object of art and makes image a linguistic artifact. Our work invites viewers to read images and words as multi-faceted interpretations of both the mundane (renting an apartment, fixing a table, contemplating light reflected on a shirt) and the dramatic (birth, death, mass shootings). Our paper uses some of this work to illustrate the ways that this type of collaboration expands the empirical reach of the image and opens a space for accommodating multiple views of similar events across different lives. In this manner, we attempt to forge new paths for artists and viewers to understand our collective lives as individual experiences integrated within larger social communities and mores. <i>The Image in Society</i>



Friday, 6 September

11:35-12:50	PARALLEL SESSIONS
Room 3 - BZ 303	<p>Production and Consumption</p> <p>The Tridea Project: Leveraging Artificial Intelligence to Facilitate International, Collaborative, Image Production and Consumption</p> <p>Lisa Winstanley, Assistant Professor, School of Art Design and Media, Nanyang Technological University, Singapore</p> <p>Contemplating perspectives of the image through the lens of human values invites us to expand our current frame of reference and to more profoundly engage with the world through the eyes of others. Current literature acknowledges the demand for connections that respond to, or build upon, complex human needs as part of contemporary creative practice; however, society is in a continual state of flux, with creatives required to seek out new and innovative tools, resources and methodologies in order to effectively respond to the changing needs of our civilisation; in essence, requiring a response to the unknown. Therefore, in order to begin to understand this dimension of image production and consumption we must develop systems, whereby we are able to not only navigate the optimisation of user's needs but to also cultivate shared spaces within which to establish these socio-cultural needs, wants and desires. Accordingly, this paper introduces Tridea, a multifaceted creative project which provides a platform for international, collaborative practice as a means to promote inclusion and embrace diversity. The Tridea project calls artists and designers to participate in an online form of the Surrealist parlour game, the Exquisite Corpse. Tridea leverages Artificial Intelligence (AI) to assign virtual teams based on geographic and cultural diversity, and to then aggregate individual contributions into one collaborative artefact, subsequently displaying them in an online gallery; thus, coalescing creative communities, building bridges and providing a conduit for international collaboration to encourage design-with-purpose as a synergic means of image making.</p> <p><i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p> <p>Craftowne: Image and Text in the Gallery Setting</p> <p>Billy Simms, Adjunct, Art and The Western Program (Individualized Studies), Miami University, Oxford, OH, United States</p> <p>In this paper, I share Craftowne, a visual novel which is an interactive installation combining text and various media-printmaking, drawing, sculpture, crafts, found objects, and sound—to tell the narrative of a planned suburban community outside Washington, DC during the '70s and '80s. Craftowne exists as both a gallery installation and a limited-edition comic book. Craftowne is a comic book that the reader can walk into and participate in, a work situated at the intersection of visual art, literature, theatre, and storytelling. Craftowne is symbolic of America as a whole. It is loosely based on the actual town in Maryland where I grew up, and the impact that the town has had on me as a person and artist. The individual pieces in the Craftowne installation are interactive and require the viewer to actively engage with them either by reading text and/or physically manipulating the work. The goal of these pieces is to move the viewer from passive participant to active participant and to implicate the viewer in the work itself thus making the audience member a performer for other viewers in the gallery space. This paper discusses the use of the audience member as a performer in the gallery space, visual art as a forum to explore identity and place, text in gallery art, the traditional "white cube" of the gallery space as a book, hybrid works that exist in multiple forms, and written text as a form of drawing.</p> <p><i>The Image in Society</i></p> <p>Active Spectators: Towards Performative Modes of Image Consumption as Creative Practice</p> <p>Cristobal Cea, Asistant Professor, School of Art, Pontificia Universidad Católica de Chile, Chile</p> <p>This paper proposes the possibility of using computer vision, particularly the kind that is applied within the film and entertainment industry, not merely as a tool-set for content production, but as a habit that can contribute towards committed viewership from artists, implying that a context of image overexposure demands new habits of observation that may materialize in significant artistic project within the field of digital media. This thesis is presented alongside practice-based research developed during the past four years: projects such as "A Mother Grieves for Her Son," "Glorias," "Ghosts of Concordia," and "Followers of the Flood," which to a large extent embody and push forward the conceptual research that supports this paper. As a conclusion, the paper proposes possible relations between this mode of active observation as creative practice, with ancestral ways of recollecting and telling stories, such as the Navajo string games and the Inca Quipu, where image making and story telling are indeed acts of creative recollecting and not passive consumption. From this point, the paper suggests that the shift in content creation, particularly 3D graphics, towards real-time imaging, as seen in the entertainment industry and apps such as Apple's Animoji, might imply a shift towards the performative and therefore, towards new modes of image consumption and art making that aim to be radically active and present.</p> <p><i>The Image in Society</i></p>



Friday, 6 September

11:35-12:50	PARALLEL SESSIONS
Room 4 - BZ 308	<p>Tourism through the Visual</p> <p>Selfies from the Grand Tour: Futuristic Renditions of Built Heritage Discourse and Tourism Industry in Schuiten and Peeters's <i>Revoir Paris</i></p> <p>Maciej Stasiowski, Jagiellonian University, Cracow, Poland</p> <p>Speculative fiction has always been a narrative medium focused on interrogating alternatives through extrapolations of current spatial policies, including those in architecture and urban planning. In the graphic novel <i>Revoir Paris</i> (respectively – 2014, 2016), Francois Schuiten and Benoit Peeters trace the itinerary of mass tourism and hypothesize about its impact on the eponymous city's future infrastructure. The story revolves around two issues. First is the built heritage's role in luring tourists, and, in turn, tourism's disastrous impact on the same monuments through accelerated erosion. The second focal point is the gentrification of the city's historic centre, beautified as to match ancien régime's style, meeting touristic expectations, while forcing actual inhabitants to relocate outwards. Both, then, primarily dwell on illusion, imagination, and imagery. Not only in this fictional tale mass tourism poses a threat to communities dwelling in historical parts of the city, neglecting sustainable growth, in favour of an "axidermic" preservation of the metropolis's classicist core. What remains as genuine is a "touristic imaginary," turning cities into heritage parks of <i>Revoir Paris</i>. This paper addresses heritage discourse viewed as a social imaginary composed of both the historical site, and its media representations prefabricated for tourism, projecting a vision of the past onto commodified architectural objects, namely, built or preserved ruins. <i>Revoir Paris</i>'s "snow globe urbanism" poses significant questions, asking whether an aestheticization of the past does indeed cause contemporary cities' arrested development, the very opposite of Brusselization, along with its communities' dissolution.</p> <p><i>The Image in Society</i></p>
12:50-13:50	<p>Lunch / Almuerzo</p> <p>Common Ground Research Networks and the Tenth International Conference on The Image is pleased to offer complimentary lunch to all registered conference delegates. Please join your colleagues for this break between sessions.</p> <p>Common Ground Research Networks y el X Congreso Internacional sobre la Imagen se complace en ofrecer gratuitamente el almuerzo, cada día del Congreso, para todos los delegados inscritos. Únase al resto de participantes para disfrutar de este descanso entre sesiones.</p>
13:50-14:35	PARALLEL SESSIONS



Friday, 6 September

13:50-14:35	PARALLEL SESSIONS
Village Green	<p>Posters 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.</p> <p>Imaging Planet Air: How Atmospheric Images Make Air an Object Rebecca Jones, PhD Student, Anthropology, Davis, CA, United States What do we see when we try to picture air? Do we see clouds or storms? Do we picture it being drawn into our lungs as vital oxygen, carrying away carbon dioxide? Do we see complex, swirling systems of gases and pollutants traveling around the entire globe? Air can mean and be many different things, sometimes all at once. Its instantiation depends heavily on the media through which it is encountered and thought about. This project explores how the object and meaning of air is made through images; how the use of different visual media create air as a different object, be it a chemical composition, material environment or political object. Air, to the embodied senses, is often invisible, beyond the range of bodily sensibilities. When it becomes visible to the body it is always something more than simply air; it is wind, cloud, smog, etc. However, with the inclusion of technologies that extend the human senses, for instance remote sensing technologies, air is made visible as an object in itself; an object that is specifically material and political. This research looks at how the extension of senses and the data thereby produced are turned into images that not only change what air means, but what air is. Using examples, such as atmospheric models, maps, and statistical charts, I look at how the visualisation of air quality data feeds forward to change what counts as air. <i>The Image in Society</i></p> <p>Architecture of the Print Rebecca Howard, PhD Student, Arts and Humanities, Manchester, United Kingdom My practice as research considers the photographic print as a tool for re-imagining and transforming architectural space. I use sculptural methods, including folding to interrogate the spatial and material dynamics between architectural and photographic form, questioning the perceptual issues intrinsic to these mediums. I am currently developing a site-specific approach to the practice which places the photographic print in direct relation to built spaces. For this exhibit, I would like to create an installation of photographic prints, using the conference space as the subject for the work. In this sense, I hope to create a dialogue between the photographic print and the actual space. <i>The Form of the Image</i></p> <p>Fictional Internal Space: Truth and Fiction Imbedded in the Photographic Process Susan Leigh Moore, Professor, Fine Arts, Indiana University, South Bend, IN, United States The photographic image is both a form of fiction and a reference to the real. The camera image depicts a representation of the subject. Currently, in my studio practice, I am building that subject, architectural maquettes from paper mat board. I use artificial lighting to create space and depth in the models and then photograph using digital equipment. In these minimalist images of empty places, the quality of light becomes the visual grounding for the paper structures. A narrative emerges as light defines the physical characteristics of the space, and implies a metaphor for experience and life. The process of making and photographing models of spaces, real and imaginary is of particular relevance in contemporary culture where the veracity of images is continually in question. Throughout the history of photography, the artist has explored these issues. Alongside my creative practices, my scholarly work includes research into artists such as Lori Nix, Thomas Demand, and James Casebere. With this work, I will make a visual and aesthetic comparison grounded in the history of photography. <i>The Form of the Image</i></p>



13:50-14:35	PARALLEL SESSIONS
Room 1 - BZ 103	<p>Ponencias virtuales breves y pósteres virtuales (en español)</p> <p>Roma, la película que revoluciona al cine del siglo XXI y nos adentra en el relato humano Yenny Paola Bejarano Bejarano, Estudiante, Universidad Nacional de Rosario, Santa Fe, Argentina Durante años, directa o indirectamente, el cine ha representado audiovisualmente diversos y complejos problemas asociados con las relaciones entre las identidades culturales y los procesos históricos. Precisamente este es el caso de Roma, una película que muestra la vida de una empleada doméstica inmersa dentro de una familia de alto estrato que la acoge como una más de ellos. El director es el mexicano Alfonso Cuarón, quien a través de este film revivió su infancia de la década de los 70 mediante la poesía y los detalles significativos para contar la historia de su empleada, y a la vez narra los procesos históricos de esa nación. El artículo quiere dar a conocer la narrativa que utilizó el director mexicano, el análisis de la imagen, el blanco y negro, el registro y sus detalles. Sin embargo, el director es protagonista actual por la elección de que su película, aparte de estrenarse en salas de cine, esté mundialmente en una plataforma como Netflix. El director mexicano defendió esa postura con el siguiente mensaje: "Lo que yo te pregunto es, ¿cuántos cines crees que hubiesen estrenado una película mexicana en blanco y negro, en español y mixteco, dramática y sin estrellas si hubiese sido un estreno cinematográfico convencional? He tenido un estreno mucho mayor". <i>Imagen y sociedad</i></p> <p>La transversalidad del color y la percepción en las ilustraciones de las historias clásicas: Alicia en el País de las Maravillas y Blancanieves Jeice Hernández Contreras, Doctoranda, Universidad Politécnica de Valencia, Valencia, España César Oliveros Aya, Profesor, Universidad Militar Nueva Granada, Bogotá, Colombia Este artículo analiza el color en las ilustraciones de las historias clásicas de Alicia en el País de las Maravillas y Blancanieves, explicando el concepto de la transversalidad del color como una herramienta para comprender la narrativa de color en las ilustraciones de este tipo de literatura y propone un flujo de información de color a través de relaciones y conexiones cromáticas que afecta la forma en que percibimos la sociedad. En las últimas décadas, las lecturas visuales de estas historias se han transformado en nuevas versiones y adaptaciones de la historia original, manteniendo algunos mensajes de color que están relacionados con su significado connotativo y su significado denotativo. Estos significados cromáticos llegan a nosotros a través de las imágenes y pueden enfatizar o atenuar formas de ver y entender nuestra realidad, pudiendo alterar nuestra percepción de algunos de los pilares básicos de nuestra sociedad como los derechos humanos de igualdad o libertad, entre otros. Este documento ejemplifica cómo la cromatología de las ilustraciones de este tipo de historias tiene una narrativa propia que puede afectar nuestra visión de la sociedad. Por ello, se propone a partir del uso de la transversalidad del color, una reflexión sobre el contexto de la imagen y su impacto cromático en el siglo XXI. <i>Imagen y sociedad</i></p> <p>Mind Map: Cognitive Experience Henry Osorio, Profesor Asociado, Universidad de los Andes, Bogotá, Colombia Hoy los mapas se han convertido en un insumo del vivir cotidiano para todos los seres humanos. La ubicación sobre ejes geoespaciales X, Y, Z, dimensionan, divierten, orientan y ayudan a entender cualquier posición, ya sea física o conceptual de un problema, idea o emociones. Lo importante es poder plasmar en una superficie digital o analógica algo más allá del espacio tiempo y las fronteras disciplinares. Dibujar un paisaje de manera artística y sensible con sus formas geométricas naturales, no dista mucho del trazo que un arquitecto, o un médico desarrolla de manera digital para concebir sus proyectos, intervenir y co-crear. En ambas actividades de reproducción, la imagen cuenta una historia, un evento, transmite y genera emociones diversas, agudizando los sentidos y provocando nuevas situaciones de estudio. Los mapas pueden adoptar toda la información necesaria para ubicarse o dimensionar, para planificar o narrar una historia conectada y divertida. La belleza intrínseca del paisaje puede aflorar de manera consciente en todas sus dimensiones y enseñar nuevas rutas para apreciarlo e interpretarlo de forma objetiva y/o subjetiva. Tienen cabida, la ciencia el arte y la ficción, confluyendo en coordenadas y rutas simultáneas. Sobre un plano se simulan eventos espacio temporales, mágicamente para descubrir, re-interpretar y crear nuevas dimensiones que alberguen las distintas creaciones del ser humano sin fronteras disciplinarias, geográficas o culturales. <i>La imagen en contexto</i></p> <p>La atracción de lo no visible y lo distante: Imágenes del deseo Ximena Velásquez Sanchez, Profesor asistente, Pontificia Universidad Javeriana, Bogotá, Colombia La atracción de lo invisible y lo distante, se centra en el estudio de dos casos enmarcados en la segunda mitad del siglo XIX que buscan dar cuenta de una extraña fascinación sobre lo que el ojo no puede ver a simple vista o la distancia, pero que confiados en la ayuda tecnocientífica se arriesgan a pensar en la posibilidad de retratar el alma, los pensamientos o a alguien que está ausente. El caso número 1 es el del Dr. Hippolyte Baraduc, una prominencia de la escuela de Salpêtrière de París, que se dejó llevar por un azar fotográfico y se dirigió hacia el abismo del sinsentido del mundo de los espectros, o de la poética de las imágenes, perdiendo toda credibilidad en el campo de su competencia, al intentar representar fotográficamente la fuerza vital: el alma. El caso número 2 es una anécdota del reconocido fotógrafo Félix Nadar registrada en el libro "When I was a photographer" (1900), un relato en apariencia intrascendente en el que un joven inventor lo timó al convencerlo de desarrollar un invento con el cual realizar fotografías a distancia. A partir de estos dos casos se revisa la posibilidad creadora de la imagen guiada por el deseo y no necesariamente por la razón. <i>La forma de la imagen</i></p> <p>Retórica de la imagen fotográfica publicitaria: La fotografía publicitaria como género Adriana Egan, Docente, Universidad Nacional Autónoma de México, México La composición de la imagen define su discurso. La fotografía publicitaria es un género de la fotografía, no una herramienta menor de la publicidad. La fotografía de cualquier género es inherente a la visualidad del fotógrafo, entendida como el "sichtbarkeit". La fotografía publicitaria depende de esta visualidad y de la planeación, reproducción, producción y postproducción de la imagen, lo que desemboca en la evocación de quien la recibe, completando el proceso comunicativo mucho más allá del simple consumo. <i>La forma de la imagen</i></p>



13:50-14:35	PARALLEL SESSIONS
Room 1 - BZ 103	<p>Paisaje y memoria en el cine de animación: Narrativa telúrica y su influencia en la animación 3D</p> <p>Marcos García-Erguín, Profesor asociado, Universidad de Burgos, Burgos, España Sagrario Martín Rodríguez, Escuela Universitaria de Diseño, Innovación y Tecnología, Madrid, España</p> <p>La investigación cinematográfica ha desarrollado la aportación de los diferentes géneros a la técnica de animación. Así, este tipo de producciones no sólo ha desarrollado sus argumentos en torno al cartoon, sino que también ha incorporado los códigos propios de cada género cinematográfico para ofrecer un producto al margen de la caricatura. Sin embargo, la evolución de las CGI (Computer Generated Images) y los softwares 3D han propiciado la realización de imágenes digitales y, sobre todo, de paisajes en busca de una fotografía y un resultado mucho más próximos a la realidad. De este modo, la técnica de animación se ha distanciado de su naturaleza misma para intentar hacer pasar sus imágenes como veraces. Un hecho que permite que nos cuestionemos el tratamiento de los supuestos contextos y paisajes, su interpretación, y su sentido dentro de la narración cinematográfica.</p> <p>Tema destacado 2019: <i>Narración Digital: Pasado, Presente, Futuro</i></p> <p>La ilustración científica secuenciada y el potencial didáctico de la imagen anatómica 2D animada: Resultados del proyecto colaborativo en proceso ANATOMY-ADD</p> <p>Andrés Jesús Naranjo Macías, Investigador, Universidad de Sevilla, Sevilla, España</p> <p>En esta comunicación presentamos parte de los resultados de un proyecto cofinanciado por el VI Plan Propio de Investigación y Transferencia de la Universidad de Sevilla, cuyo objetivo principal es generar una herramienta didáctica basada en animaciones gráficas 2D sobre contenidos de anatomía macroscópica humana. Está dirigida a estudiantes tanto de Medicina como de Bellas Artes para complementar su estudio autónomo. Se expondrán las fases de trabajo en las que se organizó el proyecto, transmitiendo nuestra experiencia acerca del uso de técnicas de animación 2D para la ejecución de piezas videográficas sobre anatomía, como la Rotoscopia, la animación tradicional fotograma a fotograma o el Motion Graphic. También analizaremos la opinión que sobre medios y recursos para estudiar de forma autónoma tiene una muestra de nuestra población diana. Concretamente, se entrevistó a 200 individuos, entre alumnos del Georgetown University Medical Center y las Facultades de Medicina y Bellas Artes de la Universidad de Sevilla. Sabemos que los manuales de anatomía, donde predomina la ilustración científica —la imagen gráfica estática—, siguen muy presentes en las horas de estudio autónomo de nuestro alumnado, para visualizar y comprender los conceptos anatómicos requeridos durante su formación. Por otra parte, creemos que la animación gráfica 2D es un recurso factible en el panorama educativo-tecnológico en el que nos desenvolvemos y un excelente medio para asimilar contenidos complejos propios de la materia; sin embargo aún no se ha profundizado lo suficiente en su potencial didáctico.</p> <p><i>La forma de la imagen</i></p> <p>"Sobremesa Digital": Representación de objetos, de texto a dato en la novela de José Asunción Silva</p> <p>Clementina Grillo, Universidad de los Andes, Bogotá, Colombia</p> <p>Varios autores han escrito sobre lo tangible y lo simbólico de los objetos mencionados en la obra de José Asunción Silva. Estos demuestran un interés latente en la cultura material que rodeó la vida y obra de este autor modernista. "Sobremesa Digital" es un proyecto que aplica conceptos de Humanidades Digitales, y busca ampliar estas discusiones mediante la generación de representaciones visuales de los objetos presentes en el diario personal de José Fernández, el personaje principal de la novela póstuma de Silva "De Sobremesa". "Sobremesa Digital" es un proyecto basado en la recopilación de datos del texto original, en el que este diario se convierte en un espacio para la lectura convencional, la lectura distante (Moretti, 2013) y una herramienta para la visualización de analítica cultural (Manovich, 2009). En esta, el arte decorativo y los muebles, el vestuario, las joyas y múltiples instrumentos obtenidos del diario, son el resultado de un proceso de transducción que va desde el texto hasta lo visual. Este proyecto está disponible en línea, pero fue diseñado para ser exhibido como una instalación dentro de un espacio cultural dedicado a preservar el legado de José Asunción Silva, en el centro histórico de Bogotá. "Sobremesa Digital" pretende generar nuevas interpretaciones en torno a la obra de Silva y explorar los alcances de la literatura clásica en una cultura digital hiperconectada; asimismo, invita a reflexionar sobre las posibilidades de la representación visual por medio de la tecnología digital.</p> <p><i>La imagen en contexto</i></p> <p>Del sexo y la comida a la imagen: De la evolución a la selección</p> <p>Linda Valentina Barrera Diaz, Directora del programa de radio "Building Memory"</p> <p>En la creación de la imagen, ya sea artística o de diseño, existe un componente evolutivo de supervivencia que ha sido factor importante en el desarrollo de nuestro cerebro. Se trata de la activación y desactivación de regiones cerebrales que van paralelas a nuestras necesidades fisiológicas primitivas, pero que aún siguen estando vigentes en el ser humano para la creación y la contemplación de una imagen. Todo esto acontece de la mano del proceso cognitivo, que nos ayuda a interactuar reconocer, aprender, percibir y razonar de una determinada manera, basado en los procesamientos de construcciones mentales que nosotros como individuos hemos creado en el transcurso de nuestras vidas para la interacción con nuestro alrededor. Tampoco hay que olvidar el componente social o cultural, importante en la construcción y contemplación de las imágenes artísticas y de diseño al generar patrones culturales que estimulan la creación de una tendencia o estilo artístico.</p> <p><i>La forma de la imagen</i></p> <p>La imagen popular en el cartel de fiestas de Málaga (España) desde la segunda mitad del siglo XX</p> <p>Sonia Ríos Moyano, Profesora Titular, Universidad de Málaga, Málaga, España</p> <p>Con esta comunicación se quiere poner de manifiesto las relaciones, influencias y adaptaciones que la evolución de la cartelería de la fiesta popular ha generado a lo largo del siglo XX. Por fiesta popular aludimos a los tres acontecimientos sociales más influyentes en la ciudad: la feria, la Semana Santa y el carnaval. Nos centraremos en la imagen que de ella se quiere exportar y difundir, a través de una creación gráfica, una imagen que reitera los tipos y estereotipos más sencillos, a la vez que introduce algunos elementos propios de la evolución gráfica y social. Se pone en relación la fiesta con el contexto nacional (España), autonómico (Andalucía), y local (Málaga), para enfatizar las señas de identidad locales y en el caso concreto de la ciudad de Málaga, desde la segunda mitad del siglo XX hasta la actualidad. Hablaremos de cómo las modas e influencias nacionales e internacionales surgidas a partir de las décadas sesenta y setenta se dejaron notar en la cartelería, y no sólo fue una hibridación con la imagen popular y tradicional, sino que también se produjo esa adaptación a la gráfica publicitaria digital. Analizaremos, por tanto, todo lo acontecido durante ocho décadas aproximadamente, para identificar las principales señas de identidad, las cuales en las últimas décadas han llegado a dejar ver alguna influencia de la estética del principal genio local —Picasso— utilizado en alguna ocasión para modernizar la cartelería local.</p> <p><i>Imagen y sociedad</i></p>



Friday, 6 September

13:50-14:35	PARALLEL SESSIONS
Room 2 - BZ 106	<p>Focused Discussions</p> <p>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. Summaries of the author's key ideas, or points of discussion, are used to stimulate and guide the discourse.</p> <p>Convincing the Client: Helping Students Navigate the Work and the Personalities</p> <p>Dan Paulus, Associate Professor, Art, University of Wisconsin River Falls, River Falls, WI, United States</p> <p>Some of the best student work comes from "real world" client-based design experience. A graphic design class was tasked with designing a logo for a local startup company. The directive was straight forward but challenging, as the client's needs included potential politically charged imagery. Students needed to not only investigate all aspects of the image, but sell it to the client, while understanding their own bias and the client's expectations. The process showed that students could manage a project, navigate the unexpected, and convince a client, all the while manipulating the image to communicate the appropriate message.</p> <p><i>Image Work</i></p>



Friday, 6 September

13:50-14:35	PARALLEL SESSIONS
Room 3 - BZ 303	<p>Virtual Lightning Talks</p> <p>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). Authors are welcome to submit traditional "lecture style" videos or videos that use visual supports like PowerPoint. After the conference, the videos are made available on the network's YouTube channel.</p> <p>The Exuberance of Girls Living in Detention</p> <p>Joan Marie Kelly, Assistant Professor, Art Design and Media, Nanyang Technological University, Nanyang, Singapore</p> <p>A flood of representations and images surround us, forming the concepts that shape our past and futures. An image has the power to contain our historic memory, compose our lived perceptions and provoke action. Representations impact our behavior of acceptance and affirmation or rejection and exclusion. The life of an image is an encounter between three parties, the one producing the image, the person/s the image represents and the unchecked gaze of the audience. All are involved in a negotiation that has ramifications of power, social hierarchy, and personal vulnerability. This study looks at young girls living in detention in Fez Morocco and discusses how creating and exposing images of the girls by the girls and an intervening artist, changes perspectives of the girls, the image maker, and the community while promoting actionable behavior.</p> <p><i>The Image in Society</i></p> <p>Passages II: Lost and Found Images of Contemporary Crisis Migrants</p> <p>Ann Pegelow Kaplan, Assistant Professor, Department of Cultural, Gender, and Global Studies, Appalachian State University, NC, United States</p> <p>This presentation will accompany the artwork Passages II in the conference exhibition. In this time of deep human division and conflict, my video work engages my own individual and family histories to question how human beings come to be positioned in society and the world. My Passage/s project asks viewers to contemplate the plights of contemporary crisis migrants and the role that technology-based storytelling plays in the ways we view other human beings, the significance of their plights, and our (dis)regard for one another's humanity. This video piece makes use of appropriated, online photographic portraits of Rohingya refugee women attempting to make their way to safety. Exploring the connection of my own refugee family to the stories of other crisis migrants, I visually re-contextualize remnants of portraiture, using imagery and absence to engage both the individuals pictured and the viewer.</p> <p><i>The Image in Society</i></p> <p>From Attendance to Performance: Spectatorship, "Liveness," and the Emergence of Live Cinema</p> <p>Jonathan Joy, Assistant Professor, Cinema, Television and Media Production, Kutztown University, Kutztown, PA, United States</p> <p>The intersection of the cinematic dispositif and the elusive spectator has been at the center of a rich debate since the late twentieth century. The cinematic spectator has gone through transformations and modifications, even shifting focus from ocular to haptic. The reference models comprise the work and theories by Jean-Louis Baudry, Laura Mulvey, Christian Metz, Vivian Sobchack, Gene Youngblood, and Laura U. Marks. Their contributions, moving from an ocular-centric epistemology of the late-twentieth century to an embodied, tactile, proprioceptive experience in the twenty-first century, have brought forth an ontology that provides deep consideration to the cinematic spectator. The following theoretical investigation focuses on the expansion of contemporary cinema and what constitutes a spectatorial experience in the twenty-first century. I argue for an act of metamorphosis in the form of contemporary cinema, namely live cinema, which engenders effective movements in the spectatorial experience. The performer and spectator in a live cinema performative setting are met with communicative exchanges entrenched in participation, improvisation, human agency, and communal relationships. Both parties enter an effectively composed journey built on proprioception, accidental performative occurrences, visceral desires, and ephemeral behavior. These developments in a live cinema framework are witness to a shift towards immediacy, spontaneity, immersion, and engagement found in an intuitive encounter with "liveness;" a practice which becomes visible in a real-time fractal performance space.</p> <p><i>Image Work</i></p> <p>The Role of the Art in a Post-truth Society : The Visual Image in the Midst of the Crisis of the Veridiction Contract</p> <p>Mei-Hsin Chen, Professor, Universidad de Navarra, Pamplona, Spain</p> <p>Post-truth describes the intentioned distortion of a reality to influence social attitudes, in which the appeals to emotions and personal beliefs prevail. How do this idea and this phenomenon affect visual art - and to what extent? Can artists take advantage of "emotional lies" to change the course of society led by the void of the post-truth?</p> <p><i>The Image in Society</i></p> <p>Agora(s): Spaces for Approaching an Idea of Visual Territory around the Cauca Corridor</p> <p>Seber Ugarte Calleja, Pontificia Universidad Javeriana, Bogotá, Colombia</p> <p>Eduardo José Castro Zúñiga, Investigador, Institución Universitaria Colegio Mayor del Cauca, Colombia</p> <p>Identity spaces are complex in any country. The complexity in Colombia and specifically to the south, regions ranged within the Cauca road corridor, they have a need for being listened and visualized in terms of their diversity, to comprehend identity processes attached to Colonia times. The project we are presenting addresses, from plastic creation, an approach to the idea of visual space and interrelated to the diversity of voices and discourses. The territory is a non-narrowed space able to disrupt and dissolve boundaries from what we conceive as a mapIn this sense. Agora (s), explores the approaches of social-moral discourse construction around different ideas about the definition of cultural territory developed in Colombia in recent years, chiefly, the Panamericano road corridor. From a hybrid methodology practice, we believe the origin of social, visual and oral discourse tends to be nowadays. The visual, here, is constructed as the basis for a direct dynamics of feeling, the everyday life conceived and experienced as a proximity resource, also from the constitution of realities. The image, in a wide sense, enables the possibility of reading that difference, which is to some extent, the emergence of a forgotten population in post-conflict times that needs urgently to build a representation space.</p> <p><i>The Form of the Image</i></p>



Friday, 6 September

13:50-14:35	PARALLEL SESSIONS
Room 3 - BZ 303	<p>Digital Arts on the British Waterways Adnan Hadzi, Senior Lecturer/Researcher, Department of Digital Arts, University of Malta, Msida, Malta This paper discusses the network of the British Waterways as a digital social commons, through the researcher's journey on the narrow boat 'Quintessence,' and the development of the 'boattr' prototype in collaboration with MAZI, a Horizon2020 research project. For three years, the researcher joined the community of bargees, travellers, who use the canals to live on them, with a temporary permit to stay for two weeks in one place. The paper offers a critical view on the housing situation in the UK and EU in general. The paper also looks into capabilities offered by Do-It-Yourself (DIY) networking infrastructures – low-cost off-the-shelf hardware and wireless technologies – and how small communities or individuals can deploy local communication networks that are fully owned by local actors, including all generated data. These DIY networks could cover from a small square (e.g., using a Raspberry Pi) to a city neighborhood (e.g., RedHook initiative) or even a whole city (e.g., guifi.net), and in the case of boattr, the towpath of the canal network. This paper is being proposed in combination with an installation of a running boattr prototype, micro-computer book. This boattr installation lets the conference visitor experience the 'boattr' project through accessing the boattr micro-computer book over any WiFi enabled device. The installation encompasses a photographic triptych showcasing canal life, and a micro-computer through which the viewer can be immersed into a journey on the canals. <i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p> <p>Exorcism as a Genre of Magical Literature: An Insight into the Magic Inscriptions Engraved on Amulets and Charms Within the Religious and Shamanic Contexts Catalina Cheng-Lin, Doctoranda, La Escuela de Doctorado de Humanidades, Universidad de Granada, Granada, Spain The aim of this research work is to carry out an in-depth analysis of the concept of "exorcism" as a genre of magical literature in the form of prayers, oral imprecatory formulas, or inscribed objects (amulets and charms) used during the ritual performances, since all of them are generated with healing and ritual purposes, as well as the adaptation of their therapeutic and purification functions in religious ceremonies for the liberation of any "demonic possession." In order to achieve our purposes, we deepen the study of the genesis of exorcism by clarifying its archaic roots still present in the shamanic cultures of prehistory with its survival in the apotropaic rites within the magical-religious Hellenistic (texts of magic in Greek papyri) and Arab-Islamic (the Qu'ran) traditions used for healing and ritual purposes, as well as the ways to adapt each of them in the therapies and religious rites of purification and liberation of the so-called "demonic possession." <i>The Image in Society</i></p>



Friday, 6 September

13:50-14:35	PARALLEL SESSIONS
Room 4 - BZ 308	<p>Virtual Posters Poster sessions present preliminary results of works in progress or projects that lend themselves to visual displays and representations.</p> <p>Context, Interpretation, and Content in Multimodal Texts: Seeing Process as Reconstruction Catherine Winters, Graduate Assistant, English, University of Rhode Island, Kingston, RI, United States Literature and art have been playing with notions of authorship and authority for decades and forcing viewers and readers to consider subjectivity. In part, the nature of literature and art, which acknowledges its connection to individual perception, allows space to play with our notions of understanding. By making the process of creating a part of the work, whether visually in the final piece or the perception of how meaning is made by a character, it becomes clear the work itself is the result of choice and interpretation over observation. While there is space for the reader to question the truth in light of the instability presented in contemporary works, ultimately these narratives encourage skepticism towards the claim of objectivity and the obvious in favor of attention to every media production as a combination of interpretation and choice. Multimodal literature in particular tutors the reader in the processes of interpretation and creation by embracing visual and spatial elements. This poster will consider how multimodal texts play with images, language, and space to show the interplay of context, interpretation, and content in the reconstructive era in four texts: Newspaper Blackout by Austin Kleon, A Little White Shadow by Mary Ruefle, VAS: An Opera in Flatland by Steve Tomasula and Stephen Farrell, and A Girl Imagined by Chance by Lance Olsen.</p> <p><i>The Form of the Image</i></p> <p>Strategies for Performative Walks Patrick Ford, Associate Lecturer, School of Communication and Design, RMIT University, Ho Chi Minh, Viet Nam Nina Yiu Lai Lei, Lecturer, RMIT University, Ho Chi Minh, Viet Nam Walking can be thought of as a medium just like painting, printmaking or sculpture so the crucial question is: What happens once the walk commences? There would usually be a strategy employed when approaching the walk unless the plan is to deliberately dispense with strategies. The strategy can involve observations and responses to the location the walk takes place within or, alternatively, can relate to discussions with fellow walkers or even communication with other participants walking simultaneously in remote locations. These communications, along with observations of the locale, can be transmitted and/or recorded to form an archive of the activity or even the basis for a future, related piece of work. This poster outlines six strategies for approaching performative walks.</p> <p><i>The Form of the Image</i></p> <p>Preventing Gender-based Violence through the Development and Evaluation of Pro-social Games Anna Powell, Senior Lecturer, Art and Design, University of Huddersfield, United Kingdom Cumming Roslyn, Director, None in Three Research Centre, University of Huddersfield, United Kingdom Ryan Greene, Media Consultant, None in Three Research Centre, University of Huddersfield, United Kingdom Zaneta Edey, Media Consultant, None in Three Research Centre, University of Huddersfield, United Kingdom Since its conception in 2016 the Global None In Three Research Centre (so-called because its aim is to reduce to none in three the statistic that one in three women across the globe will, in their lifetime, experience some form of violence) has been working with victims and perpetrators of gender-based violence to collect real stories about their personal experiences of gender-based violence (GBV). Led by a team of experts in qualitative data collection and psychology, these real-life experiences have been used to inform the development of a serious, pro-social computer game whose narrative is based around this empirical data. The games function as educational tools for use by school-age individuals, with the purpose of changing attitudes and behaviours relating to gender-based violence. The games use a choice-based system in which players are able to make decisions within its different situations which, in turn, direct the games' characters to take certain actions, and ultimately determine their outcomes. This poster presents images from the games and the key messages they communicate, drawing on their interactive approach to techno-storytelling as developed through their engagement with the past and present; with survivors and perpetrators of gender-based violence, and with the aim to change, for the future, the one in three statistic to none in three.</p> <p><i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p> <p>Changes in Portrait Photography Due to Social Media Domination: A Comparison of the Portraits of Famous Personas Before and After Social Media Ioannis Skopeteas, Assistant Professor in Screenwriting and Direction in Digital Audiovisual Arts, Department of Cultural Technology and Communication, Mytilene, Greece Eirini Sofroniadi, Professional Photographer (specialized in textile photography), Cultural Technology and Communication, Togas Based on the measurement tools of digital popularity, the most popular photo of the most popular American President in the social media era, Obama, is a selfie-style photograph of him next to a United States citizen. This is definitely not the kind of regular presidential photography we expect from a President, according to our experience of the famous first-page photos printed in 20th century media. What changes in communication, culture and technology have occurred in the social media era that led to this kind of photographic portrayal? The purpose of this paper is to provide a theoretical overview of the evolution of portrait in the era of social networking, and define the role of the latter in terms of techniques and style and modes of expression. Simultaneously, to study the evolutionary course of photographic portrait in the social media, mainly Instagram, and to analyze the way in which the form and content of photography has been shaped in the last decade based on the taste of the viewers. The most famous portraits of politicians and other VIPs before and after the advent of social media will be used as case studies; that is, portraits in magazines, and advertising campaigns before 2004, the launch of first major social networks, and portraits in social networks after 2004. Their visual elements will be analyzed on the basis of the theory of image multimodality by Kress and Leeuwen. Then, a sociocultural analysis will be developed, as an explanation to the differences revealed.</p> <p><i>The Form of the Image</i></p>



Friday, 6 September

13:50-14:35	PARALLEL SESSIONS
Room 4 - BZ 308	<p>Miao Imagery in Chinese Ethnic Tourism : Harsh Realities and Happy Minorities Mary Louise Buley Meissner, Professor, English, University of Wisconsin, Milwaukee, WI, United States</p> <p>Vincent Her, Associate Professor, Anthropology, University of Wisconsin, La Crosse, WI, United States We focus on how "Miao" imagery is used in Chinese ethnic tourism to promote Miao people as a model "happy minority," whose identity is inseparable from the ability to entertain urban Chinese through "authentic" cultural performances of song and dance. Interpretation of this imagery necessarily is political: tourism works hand in hand with current campaigns to maintain a national narrative of ethnic harmony. As a counter-narrative, we describe our encounters with the complex identities of Miao people (particularly the Hmong subgroup) and the daunting challenges they face in modern society. Chinese tourists from big cities are drawn to Guizhou (the poorest province), where they can view not only the "timeless" realm of mountains and lamp-lit villages, but also the "purity" of the Miao, who welcome outsiders with open arms. Chinese documentaries present the Miao as simple, close to the land and unchanging in their culture. Tourists and viewers are told they can see the Miao in their "original" state, far removed from modern society's complications. However, confronting high rates of poverty and low rates of education, Miao people need more than audience applause at the end of their shows. Moreover, while Miao people are being praised for their "authentic" performances, they are losing the very culture which they are assumed to embody: Han Chinese are deciding what Miao will perform; villages are being turned into tourism showcases, and families are breaking up as youth leave the countryside for jobs in big cities (with tourism profits going to outside contractors).</p> <p><i>The Image in Society</i></p> <p>Between the Averted Gaze and the Male Gaze: Asghar Farhadi's Women in the Context of Feminist World Cinema Dilyana Mincheva, McMaster University, Canada</p> <p>Niloofar Hooman, Visiting Graduate Student, Communication Studies and Multimedia, McMaster University, Canada Asghar Farhadi's complex female characters pose an immediate challenge for the Western viewer. His women are positioned as culturally and socially specific discursive agents of the complexities and internal divisions of Islamic feminism. On the one hand, Farhadi presents us with a set of women who are caught up in a dominant and suffocating patriarchal society, from which they constantly attempt to break through constructing a phantasy of escape either through actively seeking immigration or through engaging in public practices of female empowerment. On the other hand, Farhadi consciously portrays another set of women who are reluctant to follow in the footsteps of their Westernized and liberated sisters. These are the women who operate within an Islamic system of relationships, which Hamid Nafisy describes as the "averted gaze," and which signals the Iranian establishment's effort to create a desexualized presence of women in postrevolutionary Iranian cinema. The argument that we propose in this paper is that Farhadi masterfully navigates the encounters of the female characters within the cinematic space of his films by presenting a polysomic and infinitely open to negotiation space of female agency, which transcends and decenters the traditional conventions of both Western and Islamic feminisms.</p> <p><i>The Form of the Image</i></p>
14:35-14:40	Transition Break / Pausa
14:40-15:55	PARALLEL SESSIONS



Friday, 6 September

14:40-15:55	PARALLEL SESSIONS
Room 2 - BZ 106	<p>Innovation and Application in Academia</p> <p>Transformative Learning through Creative Literacy: Pedagogies for the Visual in Innovative Learning Siu Challons-Lipton, Executive Director, Department of Art, Design and Music, Queens University of Charlotte, NC, United States 21st-century fluencies are not solely about technical prowess. Technology, particularly the Web, requires skills for reading and writing creatively in order to derive meaning from what is being communicated. This requires creative skills and a creative language, an appropriate vocabulary to help express one's understandings. At the Queens University of Charlotte, we recently introduced a class in Creative Literacy to address these issues. Students are encouraged to take time to examine and reflect and to foster self-awareness through this process. To this end, I insist on primary research, including archival sources and interviews, group work, Ted Talks and maintaining sketchbooks. The aim is for students to find meaning in the midst of vast amounts of information, and to find the connections that transform information into useful and valuable knowledge. I challenge students to take risks in my classes, to look at things in ways they have never imagined, taking responsibility for the person they are and will become. I am inspired by the teaching approach fostered at the experimental liberal arts college, Black Mountain College of North Carolina (1933-1956), where students were encouraged to trust their own perceptions and build autonomy. Black Mountain College was not about isolated examples or instances of art within the confines of a classroom, but seeing all life as art. Education should reflect life, to learn to make intelligent, discriminating decisions and develop a capacity for initiative and independence in order to become active citizens in this innovative conceptual world.</p> <p><i>The Image in Society</i></p> <p>Creating an Interactive Narrative-Based Virtual Reality (VR) Experience for Independent Learning in Higher Education: Transferring Workplace Narratives into Virtual Environments for the Development of VR Training Resources Alasdair Swenson, Research Associate, Faculty of Business and Law, Manchester Metropolitan University, United Kingdom There have been a number of recent investments by large organisations to incorporate virtual reality (VR) within their staff training programmes. This is done with a view to reducing or replacing costly or physically dangerous training scenarios. These innovations in training have been implemented on a large scale indicating confidence in the technology and for its perceived benefits. While this success is seen to be a rising trend within the enterprise sector, there has been notable lack of immersive technology development for higher education where students are increasingly familiar with or actively using this technology in early education and at home. We are developing a VR application with collaboration from academics and tutors within Law to see how we can best translate paper-based legal narratives into engaging and challenging virtual environments where the students can choose to observe, respond and interact with legal proceedings. Our intent is to provide an innovative learning resource for a discipline (Law) that has been traditionally slow to implement new technology. We are aiming to observe and measure improvements in challenging areas such as student recruitment, confidence, retention, and attainment. During the development phase, we are testing and implementing features focused on visual and spoken narrative interaction such as voice recognition, AI-based avatars and VOIP. We will be observing the users' reactions to the environment, and measuring the psychophysiological response of users in order to discover what might constitute a good user experience and learning outcome within a virtual environment.</p> <p><i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p> <p>Best Practices in Visual Arts: Using Images in Your Projects, Papers, and Presentations Corinne Kennedy, Humanities Librarian/ Assistant Professor, Mississippi State University, MS, United States The "Pictorial Turn" expressed by WJT Mitchell in 1994 refers to the use of images not just by the fine arts but by other disciplines in everyday use. Most people use images in social media, presentations, classes, publications, etc. without realizing they are doing it incorrectly due to a lack of knowledge. Most people unknowingly commit copyright infringement because they do not provide recognition to the creator. Academic librarians have created research guides to aid those who use images to provide proper credit to the creator. These research guides help educate their patrons and academic communities by providing information on the appropriate acknowledgement of the creator and citation format for images. Research guides developed by subject specialists at the academic level can even benefit those outside the academic community with their quality and depth of information. There are many variations in the content available in research guides which can be confusing because there is no standard. This paper will teach those attending to find and use images properly, while also providing examples on the variation of differences in research guides.</p> <p><i>The Image in Society</i></p>



14:40-15:55	PARALLEL SESSIONS
Room 3 - BZ 303	Evolving Perspectives <p>It's Not Gay, It's Art : Pedro Almodóvar and the Commercial Art Cinema Auteur Thomas Macpherson, Teaching Associate, Film, Madison, WI, United States This paper charts the discursive shifts in Pedro Almodóvar's persona from emissary of the gay underground, to symbol of Spanish national identity in the post-Franco environment, to international art film auteur. Where many commentators claim that this trajectory reflects the director's maturation, and that this maturation is expressed through his films, I instead draw from reviews, trade press documents, and interviews to demonstrate the particular ways that critics, audiences, academics, film festivals, and studios positioned Almodóvar's identity according to their own agendas, as well as Almodóvar's own intervention within this process. When Almodóvar's films began to circulate in American independent film festivals, gay audiences and critics embraced the director as a champion of gay cinema, while the straight press labeled him a "Spanish director." However, since establishing himself as an international auteur, audiences have tended to align the homosexual associations with Almodóvar's brand with a preexisting discourse that considers the films of gay art cinema directors to be addressing universal, social themes through their form, rather than satiating the pleasures of gay audiences with their content. Profiling the multiple, often over-lapping meanings of Almodóvar's identity demonstrates how gay art cinema directors operating in a commercial context have a particular agency in guiding the reception of their films, and the interpretation of their brands. <i>Image Work</i></p> <p>Moving Image as a Pre-Show Teaser: Heightening Anticipation and Immersion in Pop and Rock Concerts Logan Peter Austin, Senior Lecturer, School of Art and Design, Auckland University of Technology, Auckland, North Island, New Zealand In the hubbub prior to the appearance of the artist at a concert, the pre-show teaser competes with many other areas of immersion. Discussion flows freely as members of the public try to analyze the visual before them and anticipate what is coming. This paper looks at video trailers, film adverts, and other types of pre-show entertainment to better clarify the position of the pre-show video teaser. Phenomenology, qualitative research and lived experience are used to examine the rise of minimalist video, as a pre-show teaser, in pop and rock concerts visiting Auckland, New Zealand. The paper asks where this sub-genre of stage design began and why it has only recently started to appear in pop and rock concerts? It seeks to generate a further dialogue of this expanding area, so as to highlight the importance of this immersive theatrical device in the creation of memorable experiences, anticipation, and connection between audience and performer. In particular, the paper examines two specific pre-show teasers. "Adele's Closed Eyes," designed by Es Devlin for an "Adele Live" concert, March 2017, and "Woman at the Beach" designed by TAIT for the Roger Waters/Pink Floyd "Us and Them" concert, Jan 2018. <i>The Form of the Image</i></p> <p>Terence Malick's Voyage of Time: A New Odyssey of the Image? Evy Varsamopoulou, Associate Professor, English Studies, The University of Cyprus, Cyprus Taking the question in my subtitle from the first line of Jacques Rancière's book, <i>The Future of the Image</i> (2003), I explore the juxtapositions of image, word and sound in Terence Malick's <i>Voyage of Time</i> (2016) in terms of the variable range of effect, and the political significance of responses within that range. The cinematographic approach to space-time in the documentary film that was for Malick himself a forty-year odyssey is heavily charged with ethnic-aesthetic configurations of feeling and meaning that bear particular relation to the environmental arts and humanities. This arguably demands an ecocritical approach to cinematic experience, which also entails an ecocritical dialogue with Rancière's theses in <i>The Future of the Image</i>, testifying as it does to the generic interplay of the idyllic, the elegiac and the apocalyptic in its story of life/nature/the universe; all three being genres that have a long history in the European literary tradition. The emphatic insistence on temporal flux in the montage of moving images signals the philosophical relevance of Bergson and Deleuze when asking what kind of imaginative use is being made of the visual medium. Do Malick's powerful images conjure an alternate reality of their own as well as an alternative history, inviting us to experience la durée within the recent tradition of the experimental, environmental documentary? If so, what may be the implications for our understanding of the moving image? <i>2019 Special Focus - Techno-storytelling: Past, Present, Future</i></p>



Friday, 6 September

14:40-15:55	PARALLEL SESSIONS
Room 4 - BZ 308	Creative Experience The Amazon: Graphic Visuality, Poetic and Imaginary Celia Kinuko Matsunaga, Associate Professor, Faculty of Communication, University of Brasilia, Brasília, DF, Brazil The experience proposed by the Research Project "Amazon: Graphic Visuality, Poetic and Imaginary" has favored the process of learning and the poetic creation of Masters students in Design, and undergraduate students from different areas of the University of Brasilia - UnB. The creative process has been involving students and teachers in a permanent dialogue with the work of the Brazilian anthropologist and founder of the University of Brasilia's Darcy Ribeiro, with Nucleus of Amazonian Studies of UnB (NEAZ), and with the reality perceived in the experience in the Amazon, in study trips to Alter do Chão, municipality of Santaém, Bragança, municipality of Belterra and in the communities of Coroca, Arapiuns, Pará, Brazil. This project is exploratory research based on creative processes in the design, an approach in which the ethnographic and iconographic study of the traditional population of the Amazon is the main focus. Collaboration takes place on several levels, both conceptually and at the level of action planning, and on the ground of artistic practices themselves. The research group moved to Alter do Chão and captured on-site images and prints using analogical and technological devices. From the records were born the works, the product of dialogues and individual and collective insights adding to the Amazon Project's knowledge and rich poetic production. <i>The Form of the Image</i>
	"Is This the Real Life, or Is It Just Fantasy?": The Image as a Critical Tool in a Diegetic Studio Peter Baldwin, Senior Lecturer, School of Architecture and the Built Environment, University of Lincoln, Lincoln, United Kingdom Long established as the key means of communication within the Architectural Studio, drawing is not only a key means of communication. It also serves as a means of thinking, exploring and generating new understandings. Speculative image making is not a new phenomenon within the Architectural Studio; however, its re-emergence in recent years has been marred by accusations that these drawings are created purely as graphic exercises rather than offering meaningful contributions to the development of critical thinking so essential to the evolution of a design project. Within a Diegetic Studio, these drawings are essential in that they offer their creator the opportunity to express tacit knowledge explicitly. This brings into providing a student the opportunity to simultaneously engage in the subjective act of creation and the objective act of narration. Creating and developing new ideas that are both intuitive and considered and which allow the project to react to serendipity and objectives that frame it. This paper critically reflects on such drawing practices in the work of Studio C, and explores an emergent typology within these drawings, dubbed Schema. <i>The Form of the Image</i>
15:55-16:10	Coffee Break / Pausa para el café
16:10-16:55	Talking Circles II / Mesas redondas II A second Talking Circle is held at the end of the second day for the original group to reconvene and discuss changes in their perspectives and understandings as a result of the conference experience. 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 network. Al final del día se procede a una segunda mesa redonda con el grupo original para revisar y discutir los diferentes cambios en las perspectivas y comprensiones, fruto de la experiencia del congreso. Los delegados se autoincluyen en grupos basados en áreas temáticas generales y participan en una detallada conversación sobre los temas y cuestiones que consideran de mayor importancia. Room 1 - BZ 103: The Form of the Image Room 2 - BZ 106: Image Work Room 3 - BZ 303: The Image in Society Room 4 - BZ 308: 2019 Special Focus - Techno-storytelling: Past, Present, Future Room 5 - BZ 309: Tema destacado 2019 - Narración Digital: Pasado, Presente, Futuro
16:55-17:25	Closing Session and Award Ceremony / Clausura del Congreso y entrega de premios 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 at Manchester Metropolitan University School of Art directly following the last session of the day. Únase a los ponentes plenarios y demás compañeros en la clausura del Congreso y ceremonia de entrega de reconocimientos, donde se reconocerá la labor de todos aquellos que han hecho posible la celebración del Congreso y se anunciará el del próximo año. La ceremonia tendrá lugar en la sede del Congreso (Manchester Metropolitan University School of Art) a continuación de la última sesión de la jornada.





The Image | List of Participants

Kirsten Anna Adkins	University of Wolverhampton	United Kingdom
Carl Antonucci	Central Connecticut State University	United States
Sofía Arévalo Reyes	Universidad de Chile	Chile
Marion Arnold	Loughborough University	United Kingdom
Logan Peter Austin	Auckland University of Technology	New Zealand
Peter Baldwin	University of Lincoln	United Kingdom
Linda Valentina Barrera Diaz		
Katerina Bartova	Charles University in Prague	Czech Republic
Yenny Paola Bejarano Bejarano	Universidad Nacional de Rosario	Argentina
Martin Bence	Manchester Metropolitan University	United Kingdom
Holly Blockley	Oxford Brookes University	United Kingdom
Jacqueline Butler	Manchester Metropolitan University	United Kingdom
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Eduardo José Castro Zúñiga	Institución Universitaria Colegio Mayor del Cauca	Colombia
Cristobal Cea	Pontificia Universidad Católica de Chile	Chile
Patrick Ceyssens	UHasselt Belgium	Belgium
Siu Challons-Lipton	Queens University of Charlotte	United States
Cicely Chen	Dalian University of Technology	China
Mei-Hsin Chen	Universidad de Navarra	Spain
Catalina Cheng-Lin	Universidad de Granada	Spain
Catalina Cheng-Lin	Universidad de Granada	España
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David Cubby	Western Sydney University	Australia
Quentin Darras	Monkey Frame Ltd.	United Kingdom
Paloma de la Cruz		España
Nancy DeJoy	Michigan State University	United States
Cristina Díaz Pérez	Universidad de Guadalajara	México
James Dickinson	Rider University	United States
Brent Everett Dickinson	Azusa Pacific University	United States
Kenneth DiMaggio	Capital Community College	United States
Mark Donoghue		United Kingdom
Joseph Duffy	Manchester Metropolitan University	United Kingdom
Samantha Earley	Indiana University Southeast	United States
Adriana Egan	Universidad Nacional Autónoma de México	México
Nurit Elhanan-Peled	Hebrew University of Jerusalem	Israel
Kurt Espersen Peters	University of Manitoba	Canada
Richard Evans	Manchester Metropolitan University	United Kingdom
Adam Fish	Lancaster University	United Kingdom
Patrick Ford	RMIT University	Viet Nam
Marcos García-Ergüín	Universidad de Burgos	España
María Gárgoles	Universidad Complutense de Madrid	España
Yang Geng	Dalian University of Technology	China
Rachel Genn	Manchester Metropolitan University	United Kingdom
Tasos Giapoutzis	University of York	United Kingdom
Sofie Gielis	PXL-MAD School of Arts / Hasselt University	Belgium
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Lanette Gonzalez	Ivy Tech Community College	United States
Helena Grácio	Polytechnic Institute of Lisbon	Portugal
Benjamin Green	Manchester Metropolitan University	United Kingdom





The Image | List of Participants

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Aayushi Gupta	University of Edinburgh	United Kingdom
Adnan Hadzi	University of Malta	Malta
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Jeice Hernández Contreras	Universidad Politécnica de Valencia	España
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Rebecca Howard	Manchester Metropolitan University	United Kingdom
Alina Maria Ilascu	Universidad Complutense de Madrid	España
David Jackson	Manchester Metropolitan University	United Kingdom
Melina Jean Jean	Universidad Nacional de La Plata	Argentina
Glenna Jennings	University of Dayton	United States
Rebecca Jones	University of California, Davis	United States
Jonathan Joy	Kutztown University	United States
Leora Kahn	University of Dayton	United States
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Corinne Kennedy	Mississippi State University	United States
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Domingos Loureiro	University of Porto	Portugal
Liani Maasdorp	University of Cape Town	South Africa
Anna Macdonald	Manchester Metropolitan University	United Kingdom
Thomas Macpherson	University of Wisconsin, Madison	United States
Paula Martinelli	Pontifical Catholic University of São Paulo	Brazil
Celia Kinuko Matsunaga	University of Brasilia	Brazil
Amy Melia	Liverpool John Moores University	United Kingdom
Susan Leigh Moore	Indiana University	United States
Gaëlle Mourre	Director and Screenwriter	United Kingdom
Rasul Mowatt	Indiana University	United States
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Dan Paulus	University of Wisconsin River Falls	United States
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David Penny	Manchester Metropolitan University	
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Yan Wang Preston	Bath Spa University	United Kingdom
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Sonia Rios Moyano	Avondale College Australia	Australia
Colin Rosewell	Universidad Complutense de Madrid	España
Amaia Salazar	Pontifical Catholic University of São Paulo	Brazil
Cecilia Salles	Jade University of Applied Sciences	Germany
Andreas Schelske	Pontificia Universidad Católica del Perú	Perú
Rita Segovia	Miami University	United States
Billy Simms	Universidad de La Serena	Chile
Horacio Simunovich Díaz	University of the Aegean	Greece
Eirini Sofroniadi		





The Image | List of Participants

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Natalia Stengel	King's College London/Universidad Anáhuac	Reino Unido
Pilar Suescun	Universidad Nacional de Colombia	Colombia
Alicja Sułkowska	Bauhaus-Universität Weimar	Germany
Alasdair Swenson	Manchester Metropolitan University	United Kingdom
Mark Thomas	Manchester Metropolitan University	United Kingdom
Derek Trillo	University of the Creative Arts	United Kingdom
Evy Varsamopoulou	The University of Cyprus	Cyprus
Ximena Velasquez Sanchez	Pontificia Universidad Javeriana	Colombia
Rodrigo Vera Manríquez	Universidad de Chile	Chile
Carl Warner	Griffith University	Australia
Lisa Winstanley	Nanyang Technological University	Singapore
Catherine Winters	University of Rhode Island	United States
Patrick Wright	The Open University	United Kingdom





The Image | Notes





Imagen | Notas



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

Pontifical Catholic University of Chile

Santiago, Chile | 29–31 January 2020

onsustainability.com/2020-conference**XVI Congreso Internacional sobre Sostenibilidad Medioambiental, Cultural, Económica y Social**

Pontificia Universidad Católica de Chile

Santiago, Chile | 29–31 de enero de 2020

lasostenibilidad.com/congreso-2020**Fourteenth International Conference on Design Principles & Practices**

Pratt Institute, Brooklyn Campus

New York, USA | 16–18 March 2020

designprinciplesandpractices.com/2020-conference**XIV Congreso Internacional sobre Principios y Prácticas del Diseño**

Pratt Institute, Brooklyn Campus

Nueva York, Estados Unidos | 16–18 de marzo de 2019

el-diseno.com/congreso-2020**Sixteenth International Conference on Technology, Knowledge, and Society**

Illinois Conference Center at University of Illinois

Research Park

Champaign, USA | 26–27 March 2020

techandsoc.com/2020-conference**Twelfth International Conference on Climate Change: Impacts & Responses**

Ca' Foscari University of Venice

Venice, Italy | 16–17 April 2020

on-climate.com/2020-conference



COMMON GROUND | Conference Calendar



Thirteenth International Conference on e-Learning & Innovative Pedagogies

University of the Aegean - Rhodes Campus
Rhodes, Greece | 23–24 April 2020
ubi-learn.com/2020-conference



XVI Congreso Internacional de Tecnología, Conocimiento y Sociedad

Universidad del Egeo - Campus Rodas
Rodas, Grecia | 23–24 de abril de 2020
tecnico-soc.com/congreso-2020



Tenth International Conference on Religion & Spirituality in Society

UBC Robson Square
Vancouver, Canada | 30 April - 1 May 2020
religioninsociety.com/2020-conference



X Congreso Internacional sobre Religión y Espiritualidad en la Sociedad

UBC Robson Square
Vancouver, Canadá | 30 de abril–1 de mayo de 2020
la-religion.com/congreso-2020



Tenth International Conference on The Constructed Environment

University of California Berkeley, Clark Kerr Campus
Berkeley, USA | 13–14 May 2020
constructedenvironment.com/2020-conference



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

University of Illinois at Chicago,
Student Center East
Chicago, USA | 27–28 May 2020
organization-studies.com/2020-conference



XX Congreso Internacional de Conocimiento, Cultura y Cambio en Organizaciones

Universidad de Illinois en Chicago,
Student Center East
Chicago, Estados Unidos | 27–28 de mayo de 2020
la-organizacion.com/congreso-2020



Thirteenth Global Studies Conference

Concordia University
Montreal, Canada | 4–5 June 2020
onglobalization.com/2020-conference



Twentieth International Conference on Diversity in Organizations, Communities & Nations

University of Milan
Milan, Italy | 10–12 June 2020
ondiversity.com/2020-conference



XX Congreso Internacional sobre Diversidad en Organizaciones, Comunidades y Naciones

Universidad de Milán
Milán, Italia | 10–12 de junio de 2020
ladiversidad.com/congreso-2020



Eleventh International Conference on Sport & Society

University of Granada
Granada, Spain | 18–19 June 2020
sportandsociety.com/2020-conference



Fifth International Conference on Tourism & Leisure Studies

University of Dubrovnik
Dubrovnik, Croatia | 18–19 June 2020
tourismandleisurestudies.com/2020-conference



Fifteenth International Conference on The Arts in Society

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



Eighteenth International Conference on New Directions in the Humanities

Ca' Foscari University of Venice
Venice, Italy | 1–3 July 2020
thehumanities.com/2020-conference



XVIII Congreso Internacional sobre Nuevas Tendencias en Humanidades

Universidad Ca' Foscari de Venecia
Venecia, Italia | 1–3 de julio de 2020
las-humanidades.com/congreso-2020



Information, Medium & Society: Eighteenth International Conference on Publishing Studies

Ca' Foscari University of Venice
Venice, Italy | 3 July 2020
booksandpublishing.com/2020-conference





COMMON GROUND | Conference Calendar



Twenty-seventh International Conference on Learning

University of Valencia
Valencia, Spain | 13–15 July 2020
thelearner.com/2020-conference



XXVII Congreso Internacional de Aprendizaje

Universidad de Valencia
Valencia, España | 13–15 de julio de 2020
sobreaprendizaje.com/congreso-2020



Fifteenth International Conference on Interdisciplinary Social Sciences

National and Kapodistrian University of Athens,
Athens, Greece | 20–22 July 2020
thesocialsciences.com/2020-conference



XV Congreso Internacional de Ciencias Sociales Interdisciplinares

Universidad de Atenas
Atenas, Grecia | 20–22 de julio de 2020
interdisciplinasocial.com/congreso-2020



Tenth International Conference on Health, Wellness & Society

Université de la Sorbonne Nouvelle Paris 3
Paris, France | 3–4 September 2020
healthandsociety.com/2020-conference



X Congreso Internacional de Salud, Bienestar y Sociedad

Université de la Sorbonne Nouvelle Paris 3
París, Francia | 3–4 de septiembre de 2020
saludsociedad.com/congreso-2020



Thirteenth International Conference on the Inclusive Museum

Museum of Lisbon
Lisbon, Portugal | 3–5 September 2020
onmuseums.com/2020-conference



XIII Congreso Internacional de Museos Inclusivos

Museo de Lisboa
Lisboa, Portugal | 3–5 de septiembre de 2020
museosinclusivos.com/congreso-2020



Eleventh International Conference on The Image

University of New South Wales
Sydney, Australia | 9–10 September 2020
ontheimage.com/2020-conference



XI Congreso Internacional sobre la Imagen

Universidad de Nueva Gales del Sur
Sídney, Australia | 9–10 de septiembre de 2020
sobrelaimagen.com/congreso-2020



Fifteenth International Conference on Design Principles & Practices

University of Monterrey
Monterrey, Mexico | 3–5 March 2021
designprinciplesandpractices.com/2021-conference



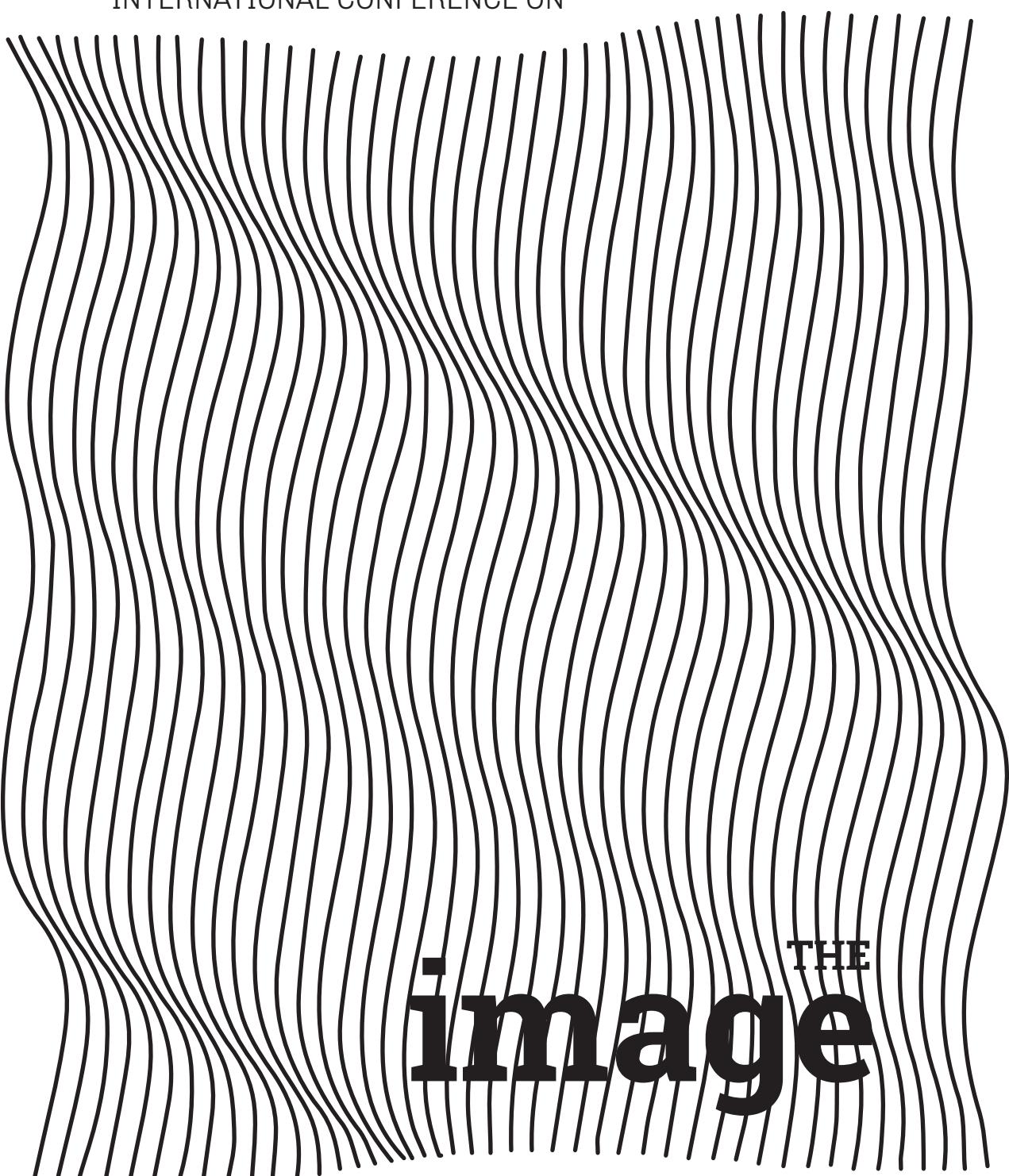
XV Congreso Internacional sobre Principios y Prácticas del Diseño

Universidad de Monterrey
Monterrey, México | 3–5 de marzo de 2021
el-diseno.com/congreso-2021



eleventh

INTERNATIONAL CONFERENCE ON



THE image

XI Congreso Internacional sobre la Imagen

9 - 10 SEPTEMBER 2020 * 9 - 10 SEPTIEMBRE 2020

University of New South Wales, Sydney, Australia

Universidad de Nueva Gales del Sur, Sídney, Australia

ontheimage.com/2020-conference/call-for-papers * sobreelaimagen.com/congreso-2020/convocatoria-propuestas

