

# Eleventh International Conference on The Image

*"Visual Pedagogies: Encounters, Place, Ecologies, and Design"*

Virtual Conference | 9–10 September 2020

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# XI Congreso Internacional sobre La Imagen

*"Pedagogías visuales: Encuentros, lugares, ecologías y diseño"*

Congreso virtual | 9–10 de septiembre de 2020

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Art & Design



# The Image Conference

*Curating global interdisciplinary spaces, supporting  
professionally rewarding relationships*

# Congreso Internacional sobre la Imagen

*Organizando espacios globales interdisciplinarios,  
apoyando relaciones profesionales enriquecedoras*



# 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
- 2019 – Manchester School of Art, Manchester Metropolitan University, Manchester, UK

## 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)
- **Kate Pullinger**, Bath Spa University, Bath, UK (2019)
- **Tomasz Wendland**, Director, Mediations Biennale, Poznan, Poland (2012)
- **Caroline Wilkinson**, Director of the School of Art & Design, Liverpool John Moores University, Liverpool, UK (2016)

# 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  
Moore's 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,  
Poznań, Poland (2012)



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



Venice International  
University  
Venice, Italy (2017)



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](https://cgscholar.com/cg_support/en)) to learn how to become a partner.



# 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 20 countries were 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.



# Acerca del congreso

## 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 20 países, ofreciendo una oportunidad única y sin igual de tener trato directo con colegas de todos los rincones del mundo.

### Interdisciplinar

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

### Incluyente

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

### Interactivo

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

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# Conference Chairs & Network Chair

## Conference Chairs

Vaughan Dai Rees, Associate Dean, International & Engagement, Faculty of Art & Design, University of New South Wales, Sydney, Australia

Arianne Jennifer Rourke, Associate Professor, Faculty of Art & Design; Deputy Director and Fellow, Scientia Education Academy (SEA), University of New South Wales, Sydney, Australia

Kim Snepvangers, Associate Professor, Faculty of Art & Design; Fellow, Scientia Education Academy (SEA), University of New South Wales, Sydney, Australia

## Research Network Chair

Cátia Rijo, Research Network Chair; Founder, DesignLab4U; and Assistant Professor, Education School of Lisbon, Polytechnic Institute of Lisbon, Lisbon, Portugal



# Keynote Speakers

**Javier Antón, Academic Responsible for International Relations and the Director of Exhibitions, School of Architecture and Design, University of Navarra, Spain**

*"Visual and Spatial Narratives: Case Study Analysis in Design and Curatorial Education"*



Professor Javier Antón teaches at the School of Architecture and Design of the University of Navarra, where he is the academic responsible for international relations and the director of exhibitions. He also teaches at the Masters in Curatorial Studies of the Museum of the University. Javier Antón graduated in 2006 as an architect from the University of Navarra, where he also received his PhD in theory and history of architecture in 2016. He previously graduated from the master's in critical, curatorial and conceptual practices in architecture program at the Graduate School of Architecture, Planning and Preservation, Columbia University, in 2014. He has received several research grants from Columbia University, prizes in design competitions, and he has presented his research at several international conferences in Amsterdam, Madrid, Athens, London, and New York, and has published in several indexed academic journals. He has taught at Columbia University and the Architectural Association in London.

**Kim Beil, Associate Director, ITALIC, Stanford University, Stanford, United States**

*"How to Break the Rules: Instructional Literature and Photographic Style"*



Kim Beil is a writer and educator based in the San Francisco Bay area. She is the associate director of ITALIC, an interdisciplinary arts program at Stanford University, where she also teaches courses on the history of photography and modern and contemporary art. Her writing has appeared in *Afterimage*, *Art in America*, *Artforum*, and *Photograph* magazines, among other publications. Her book, *Good Pictures: A History of Popular Photography*, was released in June by Stanford University Press. She thinks of Instagram as research and you can find her @kebeil.

**Rhana Devenport, Director, Art Gallery of South Australia, Adelaide, Australia**

*"Beyond the Visual: Artist Expansions of Encounters, Place, Ecologies and Design"*



Rhana Devenport ONZM is director of Art Gallery of South Australia in Adelaide, and she was previously director of Auckland Art Gallery Toi o Tāmaki (2013-2018) and Govett-Brewster Art Gallery / Len Lye Centre (2006-2013), both in Aotearoa, New Zealand. Devenport is a curator, writer, and cultural producer whose career spans art museums, biennales, and arts festivals. Her curatorial interest include contemporary art of Asia and the Pacific, time-based media, and social practice. In 2017 Devenport was curator for the New Zealand Pavilion at La Biennale di Venezia for 'Lisa Reihana: Emissaries'. She has curated projects with Lee Mingwei, Alfredo and Isabel Aquilizan, Yin Xiuzhen, Song Dong, Nalini Malani, Fiona Pardington, and Nam June Paik. From 1994 to 2004, she was senior project officer, Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery. In 2018 she was appointed an Officer of the New Zealand Order of Merit.

**Marie Sierra, Deputy Dean, Faculty of Art and Design, University of New South Wales, Sydney, Australia**

*"The Imaginary when Invisible"*



Professor Marie Sierra is the deputy dean at UNSW Sydney, Faculty of Art and Design. She researches nature as a social construct and addresses these concerns as a practicing artist and as an arts writer. Examining issues around consumption of both goods and natural resources such as water, she has held numerous solo and group exhibitions within Australia and overseas. She has been the head of two of Australia's leading art and design schools (University of New South Wales and University of Tasmania), and has been awarded three Australia Research Council Grants, an Australian Office of Learning and Teaching grant, and five Australia Council Grants.

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# Pop-Up Exhibition

The 2020 International Conference on The Image Pop-Up Exhibition features artists whose work addresses the special focus:  
“Visual Pedagogies: Encounters, Place, Ecologies, and Design.”

## Chroma, Journey to Blue

Ana Sedeño Valdellos, University of Malaga, Spain

## Blank Canvas

Lisa Winstanley, Nanyang Technological University, Singapore

## Fashionable Looks

Remie Cibis, RMIT University, Australia

## Fireplace

David Cubby, University of Western Sydney, Sydney, Australia

## Haykal Al Noor (Luminous Bodies)

Narjis Mirza, Auckland University of Technology, New Zealand

## Image as a resource, pop-up as a decode

Sareh Abooli, The University of Adelaide, Australia

## Inverted World

Jóse Iranzo, University of Malaga, Spain

## Limen: A Nonstandard Edition

Mike Miller, University of Illinois Springfield, United States

Brian Gillis, University of Oregon, United States

## Not Oneself

Ralph Kenke, The University of Newcastle, Australia

Exhibition Curated by Tamsyn Gilbert, PhD



# Emerging Scholars

## Remie Cibis

Remie Cibis is a practice-based fashion researcher whose work explores how clothes can be understood as images and what this means for wearers. Combining garment making, performance, photography, and interactive workshops, she seeks to understand how fashion images are produced and to design new opportunities for wears to take control of their own representation. Cibis' work has been shown as part of VAMFF, LMFF, and MSFW, as well as at various galleries including Sarah Scout Presents and Federation Square's FedTV. She holds a master's of fine art (interdisciplinary arts practice) from Melbourne University, 2017, and a bachelor's of design (fashion, with honors) from RMIT University, 2011. Cibis is currently undertaking her PhD with RMIT University's School of Fashion and Textiles.

## Suzanne Crowley

Suzanne Crowley is a PhD candidate at the University of Tasmania. Her experience is in interdisciplinarity. She is a practicing artist and works in a number of media; her current focus being installation. She has worked as an educational researcher and in project management, most recently on two STEM (science, technology, engineering, and mathematics) projects. Suzanne's PhD explores the synergies between the visual arts, geometry, and geometric form as a way of visually articulating interdisciplinarity. The study is informed by Bresler's use of interculturality as an analogy for interdisciplinarity. Suzanne lives in rural Tasmania.

## Arpit Gaiind

Arpit Gaiind works as a teaching fellow at Ashoka University near Delhi and as a research curator at Ambedkar University, Delhi. Moreover, he has been working as a research assistant to author and professor Vinay Sitapati on his upcoming book since 2018. Arpit completed his MPhil in development practice in 2018 from Ambedkar University Delhi where he action-researched for eight months with the Ho Community in an adivasi village called Turibasa, located in the West Singhum district of Jharkhand. Arpit completed his master's in development studies from Ambedkar University, after which he worked for a year in diverse capacities in the research and development sector. His interest areas include looking at alternative methodologies in development, life-worlds, migration, memory studies, and community art practices.

## Stuart McBratney

Dr. Stuart McBratney is a lecturer in transmedia storytelling at the University of Newcastle, where he is the deputy convenor of the bachelor of communications. His professional background is in filmmaking; he's directed three movies, a tv series, and hundreds of commercials. In 2018 he was awarded a PhD for his thesis "Pragmatism and Bricolage in Microbudget Feature Filmmaking." Its accompanying creative work was the feature film "Pop-Up," which was invited to 22 international festivals and led to his Hollywood representation. His subsequent film, "Don't Read This on a Plane," was filmed in ten countries and is currently in post-production.

## Nik Orr

"What should we do with our controversial statues?" is the question that guides Nik Orr's current research. As part of a PhD bridging fine arts and world history, he aims to challenge calls to do away with colonial statues in Australia. Long frustrated by the disappearance of contested historical markers, such as the wholesale removal of dictator Francisco Franco's statues in his adoptive country, Spain, Nik looks at how visual artists can help solve the so-called "statue wars." Nik graduated from a bachelor's of visual arts with first-class honours at Sydney College of the Arts in 2005 before pursuing a 10-year publishing career. In 2013 he completed a master's in contemporary art history and visual culture in Madrid. He is currently a PhD student and VC's HDR Training Scholarship-holder at the University of Newcastle, where he teaches creative industries courses.

## Juhi Shah

Juhi Shah has a master's degree in the field of entertainment, media, and advertising from the University of Mumbai. She currently works as a copywriter in an advertising and media agency. Her professional experience includes being a graphic designer, actor, published writer, and research scholar. Her latest research revolved around the concepts of typography and advertising. Her fervor for art, music, movies, and books rises to the occasion when she breaks out of monotony. Known as a person of strong opinions, she is regarded to be a great conversationalist among her friends and family.

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# Emerging Scholars

## Janelle Simmons

Dr. Janelle Christine Simmons (Ed.D.) is a native New Yorker. Regarding her education, she earned a BA in psychology and pre-law from Michigan State University in 1998. She then earned an MA in forensic psychology from John Jay College of Criminal Justice. Then Janelle studied Korean overseas on scholarship at Yonsei University and eventually earned a master's of divinity in theology from Torch Trinity Graduate School of Theology (now TTGU) in Seoul, South Korea. Upon returning to the United States, she began teaching psychology. Eventually, she re-commenced her studies and earned a Ed.S. in curriculum and instruction and an Ed.D. in educational leadership from Liberty University. Currently, Janelle is consulting and working on establishing a music museum.

## Carlos Hugo Soria Cáceres

Doctor en Geografía y Licenciado en Periodismo por la Universidad de Valladolid. Fue galardonado con el Premio Extraordinario de Doctorado por esta misma Institución. Durante su formación académica realiza estancias de investigación en Argentina, Italia, México y Chile, participando paralelamente en congresos nacionales e internacionales. Desde 2017 es profesor asociado en el Departamento de Historia, Geografía y Comunicación de la Universidad de Burgos, donde trabaja en líneas de investigación vinculadas al territorio, las estrategias de comunicación, el patrimonio y el turismo. Colabora activamente en los procesos de internacionalización de la Universidad a través de la coordinación de diferentes programas de intercambio.



# Virtual Presentations (English)

## Theme 1: The Form of the Image

### **The Embodied Ink Stroke: A Queer Perspective on Framing Gay Bear Art as an Agent to Sexual Identity and Cultural Belonging of an Asian Gay Male Immigrant**

**Don Yew Li Chooi, Senior Lecturer, Media Design, Media Design School, Auckland, New Zealand**

This heavily illustrated paper explores the discourse of cultural displacement and sexual identity of the immigrant Asian gay male. Positioned as the ethnic-minority, the masculinity of the Asian gay male is often challenged and questioned by the gay community in New Zealand, hegemonized by euro-centric notions of idealised masculinity and sexual desirability. Viewed through the personal lens of this practitioner researcher, this paper is underscored by notions of belonging, gay male masculinity and of the 'Other' by referring to gay bear art and the manner it could serve as an agent for representation. In this regard, the paper considers the works of Fritscher (2005), Wright and De Cecco (1997), Moskowitz, Turrubiates, Lozano and Hajek (2013), Han (2015), and, Lin (2014). Popularised by artists like Tom of Finland, Domino, and DadeUrsus, gay bear art utilises certain visual tropes to denote masculinity and belonging. Historically, this art genre emphasised euro-centric features, and Asian artists such as Tagame and Jiraiya, whose work are enmeshed in non-euro attitudes, have recently gained prominence in the gay bear sub-culture. By referring to examples of gay male art, the paper discusses the differences to the illustration influenced by Asian and western cultural perspectives. In doing so, the paper seeks to punctuate the manner in how the Asian gay male might be able to negotiate his 'otherness' by drawing upon this artistic practice. To conclude, the practitioner researcher reflects on his own lived experience and practice within this genre and the community it serves.

### **Mapping Kilroy Was Here: Choosing Frontend and Backend Image Management Systems**

**Elizabeth Pass, Associate Professor, Writing, Rhetoric and Technical Communication, James Madison University, United States**

Researching the World War Two (WWII) graffiti image, "Kilroy Was Here," I discovered the challenge of storing the multimedia files in a way that I could curate and display the research. Because this research spans decades and geography, I asked several questions: What backend system houses multimedia images consistently, allowing for tagging and searching in various ways? How do researchers collaborate, curate, sync, search and reorganize data? What frontend interface allows audiences to experience the best qualities of each modality? How do researchers display multimodality so that space and time are represented? Researchers often face issues representing multimodal content in understandable ways that don't flatten the experience of the multidimensionality of space and time. Working on an iconographic-tracking project (Gries, 2013) on the Kilroy image, I determined that the backend management system Zotero and frontend software ArcGIS Pro are the best systems for this work. I chose Zotero for its storage and image asset management capabilities of multiple modalities; it allows collaboration, is open-source, and will accurately cite images. I chose ArcGIS Pro for its 3-D mapping and tool that allows space-time pattern creating and mining. Instead of writing an article describing image locations, I can create a layered map and 3-D Space Time Cube of origin stories, locations across the globe, and snippets of multimedia that engender the Kilroy legend. Results are promising for future multimodal projects; with 3-D mapping, researchers can explore the full dimensions of space and time such programs provide.



# Virtual Presentations (English)

## Eighty Lakes: The Duration of Decay

Todd Johnson, Lecturer, Arts/Education, Deakin University, Australia

How does analogue film materially interact with elements of environmental phenomena and can such inscriptions, entanglements, and accidents produce new qualities of photography itself? To answer this question, this presentation necessarily considers and puts to the test a materialist form of photographic production. The photographs document various lakes and waterways from all across Australia. Once developed, the film was returned to the discreet geographic location and submerged in the water itself for durations of up to two months. The resulting 'materialist photographs' testify as indexical links to a reality that is doubly inflected as the landscape is registered on both a visual and physical level. Karen Barad's concept of 'intra-action' is employed to investigate the complex exchange between the indexical, pictorial and agential entanglements as they relate to my photographic work. Photography has undergone a period of intense dematerialization over the last 150 years, and despite the increased demand for digital perfection, the use of film, as a material used for photographic capture, remains an important and viable medium through its unique indexical, auratic and physical presence. As digital continually threatens to engulf film and commerce through its relative ease of capture, dissemination and what Mary Ann Doane has described as a persistent 'dream of immateriality' (2007), it is important to investigate the medium in relation to the past and present. This paper considers contemporary materialist photography, at least in part, in relation the way in which technological images engulf our environment as we move swiftly through the digital age.

## The Perseverance of Photographic Seeing: Stillness

David Julian Cubby, Adjunct Fellow, School of Humanities and Communication Arts, Western Sydney University, Australia

As photography developed into a discrete communication through its liminal shifts between the nineteenth, twentieth, and then twenty-first century generating its own poetic schemata between the photographer, photographed, and viewer, given that the three loci can function in all three posts at once or variations thereof. It also becomes clear that photography is a temporal or four-dimensional apparatus mapping closer to chaos than any other form of representation, compelling a photographer to live in confident harmony with time. Fine documentary, journalistic, street photography is a contemporary form of poetry, each photograph like a haiku poem small, neat and beautifully crafted and potent with meaning. Stillness implies observation, contemplation, and restraint. When a scene is photographed it is transposed as a new object and in principle 'sculptural', whether haiku or fine woodwork for shaping, polishing, positioning words or compositional devices such as light, shade, colour, focus, etc. over and over again to deliver meaning with maximum impact.

## Using the Still Image as a Moving Image Editing Method

Roy Wallace, Senior Lecturer, Faculty of Arts Science & Technology, University of Northampton, United Kingdom

## Affective and Authentic: Self-surveillance and Performance Art Documentation

Rebecca Shanahan, Lecturer, Fine Arts, University of New South Wales, Australia

This paper proposes that contemporary image-culture accommodates forms of self-surveillance and performative documentation imagery that can be affective and authentic. I draw from the ideas of Peggy Phelan, Philip Auslander, Anders Albrechtslund, and my own visual art practice to show how networked imaging devices have helped the borders between surveillance and self-surveillance become more porous, and how definitions of performance art have similarly expanded to accommodate its documentation. Participatory surveillance can be understood as a practice of mutual exchange rather than the hierarchical structure of the panopticon. Artists Emily Jacir and Jill Magid have used surveillance imagery in ways that that do not exclusively conceptualise surveillance as inherently impersonal, imbalanced in its power relations and concerned with state or corporate control. Operator-less imagery may generate emotional affect deriving from displacement, authenticity, and mono no aware. I discuss my video work *Made Me Cry*, in which felt and expressed emotion is transmitted through multiple lenses, screens and performances, and my exhibitions *Open for Maintenance/We Are Still Alive* and *Open for Maintenance II/We Are Still Alive II*, which explore relationships between performance and operator-less documentation and bring together philosophies of performance normally held in opposition.



# Virtual Presentations (English)

## Nisa Quartz Inlaid Pottery Visual Inventory: Formal and Decorative Corpus

Helena Grácio, Professor, Art and Design, Instituto Politécnico de Lisboa, Lisbon, Portugal

This paper presents doctoral research in the design field, focusing on the Nisa quartz inlaid pottery craft technique, and the recognition of its risk of extinction, due to the few remaining producers advanced age, as well as the absence of new interest in learning the technique and the culture it represents. Nisa quartz inlaid pottery represents a secular heritage. The history and customs it carries have a strong social and community significance, which reinforces the need for an approach capable of guaranteeing the viability of its heritage for the future. By knowing a set of processes and transactions that characterize the object and the processes of its making, it is possible to recognize the shared culture of the society in which this heritage is inserted, and thus apprehend the diversity of singularities that constitute it. Addressing features such as techniques, types, forms genealogy, decoration, potters, their rituals of use and their symbolic values; and simultaneously appropriations, consumption, integration contexts; policies of value attribution and meaning, we believe it is possible to build a base that establishes the dialogue between crafts and design, crossing knowledge and practices of “know-how”, which we believe can nurture the construction and safeguarding of knowledge for contemporaneity and its subsequent future. In this engagement we can sense of how the designer’s view can contribute to the safeguarding and promotion of this craft technique, and thus build new paths for its practice in contemporary times.

## Theme 2: Image Work

### Image Encounter: The Impact of Self-Image on Immigration Viewpoints

Renee Bourdeaux, Assistant Professor, Northwest University, United States

Chrysal Helmcke, Assistant Professor, Communication Studies/Theatre, Northwest University, United States

William Mari, Assistant Professor, Louisiana State University, United States

Classroom activities that incorporate personal application enable students to make sense out of uncertainty. Students also seek relevance and often participate in activities in the classroom to obtain skills and knowledge required to solve problems in their own lives. Furthermore, students are powerfully impacted when learning includes an experiential component. One type of experiential classroom activity is a guided imagery simulation. A simulation is a teaching method that allows learners to gain competencies through experiences that mimic the outside world. Following a guided imagery simulation with students, faculty can then use reflection and discussion to help students assess the significance of the activity. This activity was designed to examine how emotions and self-image may impact one’s view of immigration issues. This activity may enhance course content where the emphasis is on emotions, rhetoric, intercultural communication, character analysis, or contemporary global issues. In this guided imagery simulation, the instructor verbally leads participants through a script. Participants engage their mind using imagination and memory recall. At the conclusion of the simulation, the leader conducts a group discussion designed to help participants articulate, share, and better understand their responses to the simulation and the images that the simulation sparked.

### From Digital to Traditional: The Journey of Simulating Traditional Paintings Using Advanced Animation Software

Saral Surakul, Associate Professor, Lamar Dodd School of Art, The University of Georgia, United States

From interactive installations to Art Apps on mobile devices, advanced technology pushes boundaries and expands the possibility of how artists approach their work. The author’s experience with digital media started when he began to experiment with animation software in 2006. There were only a handful of visual artists who employed this technique during that time. Animation software was primarily for major film productions. The software became a part of the author’s work. He found himself increasingly interested in creating images using his new art medium. The author has been fascinated by figurative masterpieces; it is his mission to capture and recreate the sensitivities of traditional painting on the computer. The author discusses his twenty digital images from 2011-2019, representing a long journey of creating the appearance of traditional paintings using animation software. The figures and scenes are modeled in 3DS Max. The software allows users to simulate the properties of realworld materials, natural and artificial lights, and physical cameras. Good light setup and well-crafted material properties mimic the appearance of a painting by old masters. The finished pictures are printed on canvas. The retrospective works show the evolution in the expression of ideas, styles, and techniques. The recent pictures are more dramatic, narrative, and communicative. The images reflect the dark side of socio-cultural factors and the inner mind. The search for a perfect way to simulate traditional paintings using digital media is an ongoing process. It gets better with time.

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# Virtual Presentations (English)

## All Dressed Up and Nowhere to Go: Modalities of Disrupted Image-making in Fashion and Aesthetics of Improvisation

Laura Gardner, Associate Lecturer, School of Fashion & Textiles, RMIT University, Australia

Blake Barns, Lecturer, School of Fashion & Textiles, RMIT University, Victoria, Australia

Ricarda Bigolin, Associate Dean, Fashion and Textiles Design, Fashion & Textiles, RMIT University, Australia

The production, consumption, and distribution of fashion is deeply connected to digital media and therefore highly dependent on the role of the image throughout all aspects of this industry. This occurs to the extent that the photographic dimensions of fashion are more important than the physical garments (Rocamora 2017). The advent of the COVID-19 pandemic, which places major restrictions on creative industries, forced fashion media into survival mode (Fernandez 2020; Paton and Testa 2020; Schneier 2020). These limited means (such as for photographic shoots) forces major fashion media to improvise. Unable to produce images as per their usual program, major publications (in the European, North American and Australian fashion industries) must adopt makeshift, bricolage practices to produce image content. From titles such as GQ magazine orchestrating home selfies (such as their shoot with Robert Pattinson) in lieu of editorial shoots (Baron 2020) to the use of social distancing as playful conceptual premise for a shoot, these new conditions of fashion in isolation create new aesthetics of fashion images. In this paper, we contrast the improvisatory gestures (via digital images) of well-resourced fashion companies in the marketing of luxury fashion, to reveal the potential effects of such representations in the context of existing hierarchies in the contemporary fashion media industry (Titton 2016). In order to do so, we apply a visual methodologies framework (Rose 2001) to outline new modalities in contemporary fashion images and critique the emerging aesthetics of improvisation during the COVID-19 pandemic.

## A Portrait of Your Past: Photographs of Phish Fans

Michael Sell, Assistant Professor of Art, Eastern Oregon University, United States

The Vermont-based rock band Phish has cultivated a loyal following without mainstream commercial success. Their enthusiastic fan base follows them on tour every year, attends Phish-centric music festivals, creates art inspired by the band, and keeps meticulous databases of performances. They are, to be sure, an interesting group of people, worthy of documentation. Photographer Michael Sell creates large-format black and white portraits of Phish fans as part of his artistic studio practice. These intimate images provide a stark contrast to the colorful, energetic psychedelia of Phish's live shows, each image a quiet confrontation between a Phish fan and the viewer. The work examines issues related to constructed personality, taxonomy, and replication, revealing, in the words of Roland Barthes, "that which has been." The images also represent a connection between the photographer and subject, or artist and audience, and so parallel the listening experience of the music fan tuned in to a performer at a show. In his paper, Sell presents his latest body of images from Phish's 2020 summer tour. His study addresses portraiture, representation, and how his portraits catalog shared experiences and the public persona of strangers. Using examples of past portraits and the theories of Barthes and Susan Sontag, Sell describes his process and aims, while investigating the image's primary role within his artistic practice and fandom.



# Virtual Presentations (English)

## Theme 3: The Image in Society

### Fashioning Desire: Body, Image, Garment

Remie Cibis, PhD Researcher / Sessional Lecturer, Fashion & Textiles, RMIT University, Victoria, Australia

This practice-based research project explores how garments can be understood as images, or representations, of the body and its desires, and in particular, how womenswear garments often represent the desires of others, rather than those who wear them. This is seen to be especially relevant to clothing produced using flat pattern making techniques, which tends to flatten and simplify bodies into a singular image, in anticipation of a singular fashionable look. Informed by what Joke Robaard and Camiel van Winkel refer to as “contemporary art(s) ... assiduous critique of representation,” and my combined background in performance art and pattern-making, the research asks what garment-images do to women’s bodies and what women’s bodies can do to garment-images. Applying a multiple-methods approach, encompassing garment-making, performances, photoshoots, workshops, installations and publications, this practice-based investigation seeks to reimagine how fashion can otherwise view and enact women’s bodies and women’s desires. This is explored across a series of iterative creative projects and aligns itself with similar object- centred, critical fashion practices – such as Elisa van Joolen’s 11”x17” and One-to-One, and Irena Haiduk’s Jugoexport and Spinal Discipline – which seek to understand, intervene and reconfigure both how and what fashion represents.

### Images Not Words: Creating a Novel in Woodcuts

Billy Simms, Art and The Western Program (Individualized Studies), Miami University, United States

In this paper, I share my work *The Clown Genocide: a novel in woodcuts*. I briefly discuss the history of woodcuts novels, my process for writing a novel told entirely in images, and my three-fold artistic intent when creating *The Clown Genocide*. Stylistically, I wanted to create a linear narrative told only in images. The style of the work is inspired by silent films and the works of Frans Masereel and Lynd Ward, whose woodcut novels from the early twentieth century are now seen as the precursors to the modern graphic novel. While I looked to these artists for inspiration, I strove to create my own style with my woodcuts, and then translated this style into three dimensions with the bronze statues. My second artistic intent is that conceptually, I wanted to create a world in which I could tell the story of a mythical genocide so that I could challenge the viewer to ask questions about genocide and mass murder without any historical background knowledge. And, thirdly, intellectually, I wanted to create a work that provokes questions: Why are some groups made the scapegoat for the troubles of society? What is the role of the average person in world events where mass murder is almost a daily news story? What does it mean to be a member of a society that has witnessed such events? And how do people heal from such events?

### William Matlala: The Lives of Workers

Sally Gaule, Senior Lecturer, Architecture, University of the Witwatersrand, Gauteng, South Africa

Photography and political events have a long history in South Africa. From Sharpeville, to Marikana, the photographic image has provided evidential force for some of South Africa’s most momentous events. With few exceptions, scant attention has been paid to the everyday. This paper focusses on the photographs of William Matlala, a South African photographer from Katlehong who emerged out of the nascent Trade Union movement in the late 1970s. As a factory worker himself, he began taking photographs of his co-workers, and consequently documented a spectrum of workers’ lives with a notable degree of insider access. His photographs speak to the daily struggles and the many protests that have occurred over the decades from the 80s to the present. Of significance in this body of work is the banality of repetitive work, the daily commute, difficult negotiations and disproportionate powers between worker and employer, industrial accidents, and the ongoing struggle to eke out a living. Moreover, the inclusion of images of women in the work place, on the factory floor, and in protest action stressed an engagement with women’s histories and their collective action in claiming a part in the struggle for workers’ rights. Matlala’s archive offers an extraordinary narrative of the history of work and workers in South Africa, of hard won battles for decent wages, job security and fair working conditions. In the era of apartheid, the political tended to obscure everyday experiences; Matlala’s collection therefore emphasizes aspects of our history that had previously been hidden.

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# Virtual Presentations (English)

## Photovoice: Learn About and Use This Participatory Visual Method

Evonne Miller, Professor of Design Psychology, Creative Industries, Queensland University of Technology, Brisbane, Australia

This skill-based workshop, led by an experienced creative arts-based researcher in ageing, introduces participants to photovoice—a participatory action methodology that joins “photography with voice.” Essentially, researchers give participants a camera and ask them to photograph specific topics or issues. It provides an opportunity for hands-on experience with photovoice, equipping participants with the confidence, knowledge, and tools to conduct their own project. After a visual icebreaker exercise to build relationships among participants, I introduce the theoretical origins of photovoice (critical consciousness, feminism and participatory documentary photography) and key ethical considerations. Second, I outline project practicalities (risk, training, resources), drawing on my own projects in aged care and the community to outline the key steps. Third, so they can experience the process in action, participants engage in a mini-photovoice project—including taking photos, selecting, contextualizing (using the SHOWeD acronym), participatory thematic analysis and the thought process behind exhibition curation. Finally, the workshop concludes by engaging participants in a reflective discussion of their experiences and how they might be able to use photovoice in their own work. Workshop participants develop the knowledge and basic skills to initiate a photovoice project.

## Re-examining Gestalt: How Do You See Beauty?

Janelle Christine Simmons, Educator, Walden University, New York, United States

This paper will focus on re-examining Gestalt regarding beauty. Images will be shown that illustrate various phases of images. The participants themselves will be part of an interactive survey (i.e., in real time). As a group we will examine how we view images of beauty in regard to various contexts (i.e., nature, home, school, work, faith institutions, etc.). The findings of the actual real-time survey will be the basis for a mixed-methods analysis.

## A Rhetoric of Absence: Narrative and the Ubiquity of “Kilroy Was Here”

Steven Lunsford, James Madison University, United States

An editorial in an October 1945 edition of the Saturday Evening Post asked the question, “Who is Kilroy?” Atop the editorial, was an illustration of service personnel musing over signs that read “Kilroy Was Here,” posted on palm trees in a military theater of World War Two (WWII). Hundreds of sightings reported variations of this sign, but little evidence exists of the actual artifact. Images of original graffiti are rare, as it was understandably uncommon for service personnel to carry cameras with them during the war. What we do have, however, is the question, “Who Is Kilroy?” and the narratives that attempted to answer it. Through rhetorical studies of circulation (Gries, 2013) and generic intertextuality (Bazerman, 2003), this presentation traces the absence of the “Kilroy was Here” image, exploring how it instead became realized by the circulation of its narrative ontology, not of the image itself. The lack of original artifacts and their images during WWII is supplanted by its discourse through such texts as news reports, advertising, songs, and comics. The circulation and intertextuality of the narratives arguably engendered the Kilroy Was Here movement not as an image but as a symbol of American idealism and ruggedness.

## The Way They See Us: How Covid-19 is Affecting Place Brands

Carmen Maiz-Bar, Professor, Communication, University of Vigo, Spain

A place brand is formed by the inputs of its members, but also by the way the members of other places perceive it. That perception is not static, it evolves over time and is affected by the events, positive or not, that develop in the territory, or that somehow have an impact on it. Covid-19 has certainly affected places in many aspects, and its consequences, and the way it is being handled in different areas of the world, is having an impact on the image that those places have abroad. This paper describes the evolution of that perception over the past months, and how the pandemic has been affecting different place brands.



# Virtual Presentations (English)

## Images, Visual Literacy, and Today's College Student: Images in the Service of Learning

Siu Challons-Lipton, Executive Director, Department of Art, Design and Music, Queens University of Charlotte, United States

From petroglyphs on cave walls to pictures posted on Facebook walls, images are part of our world. Today's college students are referred to as the digital generation, even as visual experts and that they prefer their graphics before their text. But are they visually literate and to what degree? This paper offers a reconceptualization and measure of the value of visual literacy in learning for today's college student and their ability to recognize and understand meaning from images.

## Another Man's Treasure: The Rhetorical Power of Remixed Objects in Anti-retinal Art

Frances Di Lauro, Senior Lecturer, The University of Sydney, Australia

Was it a Madonna, a "cross between a Buddha and a veiled woman," an erect penis, or nothing more than an autographed upside-down urinal? And what was it trying to say? Whether the artist was a baroness whose creative authority was concealed because she was a woman, or the French-American painter after whom it is named, this bizarre and/or brilliant piece (depending on your point of view) has nonetheless had a profound impact on the evolution of art. In 2004, almost 90 years after Marcel Duchamp's Fountain made its debut at the inaugural exhibition of the Parisian Salon des Indépendants in New York, the 500 judges of the 2004 Turner Prize voted the piece the most influential modern artwork of all time, above works by Picasso and Matisse. This seminal expression of what Duchamp coined "readymade" art, paved the way for the use of everyday objects, and in turn of unusable or discarded material, in artworks. This paper's focus is on art that is created from the two latter forms: artefacts and materials that fell out of use through redundancy or retirement, or those that were wilfully or accidentally discarded. It speaks of art that revivifies, returns objects to the systemic record, and injects beauty where there was none. And it speaks of art that lacks aesthetic value. It is art that is rhetorical, that in itself has something to say of society and to society: anti-retinal art that unambiguously and unapologetically carries messages, meaning, exclamations and commands.

## 2020 Special Focus—Visual Pedagogies: Encounters, Place, Ecologies, and Design

## Exploring the Interdisciplinary Experience of Entangling Visual Arts and Geometry

Suzanne Crowley, PhD Candidate, Education, University of Tasmania, Australia

This paper outlines my current study, which focuses on an investigation of geometry and geometric form through two and three-dimensional artworks as a way of exploring and contributing to interdisciplinary knowledge. It is undertaken in a visual arts-practice context. I draw on my personal interdisciplinary experience of the visual arts and STEM (science, technology, engineering and mathematics) education research. As the artist/researcher I am both research instrument and data source. Geometry is selected for its capacity to speak to both STEM and art practitioners. The interdisciplinary experience involves learning the value systems, etiquette and customs of other discipline cultures. It involves not knowing and not being "the expert" (Bresler, 2016) and includes challenging our positionality, to inform greater understanding. The focus of the study will be a curated exhibition that renders my geometric and visual ways of knowing with my lived experience as researcher as it applies the methodologies of autoethnography and autoethnography. Bresler's five themes of interdisciplinarity (2016): the potential, promises and peril of travel; positionality; enabling awareness of the larger picture; border-crossing; and being comfortable with unknowing are being explored through specific artworks. The aim is to provide an educative context where visual and theoretical approaches are considered for their capacity to contribute to knowledge, informing how we think and work in, between and across disciplines.

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# Virtual Presentations (English)

## Cut and Paste: An Active Learning Workshop to Address Visual Plagiarism within Applied Arts Higher Education

Lisa Winstanley, Assistant Professor, School of Art Design and Media, Nanyang Technological University, Singapore

There is a substantial body of scholarly research which delves into the prevalence of text-based plagiarism in higher education and accordingly, clear guidelines have been established for both pre-emptive and punitive methods of prevention. However, there is far less scholarly research substantiated pertaining to visual plagiarism and comparatively, an exiguous body of work concerning visual plagiarism within applied arts tertiary education. Therefore, this project investigates current perceptions of visual plagiarism by conducting three focus group studies for faculty, academic support staff, and students. The results of these studies demonstrated that, for all three stakeholder groups, there were significant disparities in knowledge and consequently, four comprehensive discourse themes were identified and analysed. This initial research provided a basis to develop a holistic pedagogical model and as such, an active-learning workshop curriculum was advanced. To support this workshop a series of print-based teaching and learning materials were developed; designed with the aim of engaging students in discussion and raising standards of academic integrity amongst the student body. Data collected from these workshops is currently being analysed, however early interpretations indicate that students were effectively engaged with the collaterals and that the pilot curriculum provided adequate guidance to enable ethical creative decision making with regards to visual plagiarism.

## Benito Juárez, Lady Liberty and the Visual Pedagogies of Mexican Liberalism 1857-1872

Priscila Pilatowsky, Postdoctoral Researcher, History, IHEAL-CREDA Paris 3 Sorbonne Nouvelle, France

President Benito Juárez (1858-1911) is considered the founder of contemporary liberalism in Mexico. This paper focuses on the visual pedagogy of the Liberal Party headed by Juárez during the Reform wars (1857-1861) and the Second Empire (1863-1867). Even though paintings, prints, and emblems were crucial to promote Juárez's project and to shape his iconic image, historians have mostly preferred written texts as primary sources. However, the Liberal Party launched a visual pedagogy based on liberty allegories, military emblems, animals, and other symbols, to represent the Mexican fatherland. These images circulated on several supports and artworks, including furniture and upper-classes daily life objects. On the other hand, several painters and sculptors from the San Carlos Academy supported the dominant political project at producing paintings and sculptures related to liberty allegories, and they portrayed the liberal heroes. This liberal imagery embraced different traditions, including the pre-Hispanic symbolism, classic mythology, and colonial art styles, such as baroque and neoclassicism. I argue that the Liberal Party's visual pedagogy conveyed a contradiction: Juárez and his Party promoted individual rights, secularism, and the sovereignty of the people. However, images did not directly symbolize those rights and values. Images enhanced the alleged greatness of the liberal heroes and epitomized the power of one person, according to the artistic fashions of the colonial upper classes and viceroys. Indeed, images reveal conservative inertias of the liberal project and visually reinforced the colonial political culture in Mexico.

## Immersive Laboratory University of Malta: Artistic Doctorate Visual Pedagogies

Adnan Hadzi, Senior Lecturer/Researcher, Department of Digital Arts, University of Malta, Msida, Malta

In the Immersive Laboratory University of Malta (ILUM), as well as in the Visual Narratives Laboratory (VNLAB) of Lodz Filmschool, researchers, artists, film-makers investigate and create different kinds of immersion. Researchers from Malta and Poland will get in contact with partnering laboratories, the ICST's 'Immersive Lab' (IL) at the Zurich University of the Arts, Switzerland (ZHdK), the VR labs (VL) at Politecnico di Torino (VR@POLITO) and LINKS Foundation (Visual LAB) in Italy, and the Spatial Media Research Group (SMRG) at the National and Kapodistrian University of Athens, Greece, and this will allow researchers from ILUM and VNLAB to gain insights with state-of-the-art immersive experience (IX). The IX culture connects with new audiences experiencing multimedia content at high speed. VR headsets provide an individual simulation of total immersion by delivering high-resolution audiovisual experiences. In isolation, any reference to the physical space is transposed to the virtual space, body, space and time awareness decreases as there isn't any contact with any external and environmental factors. In contrast, the production of IX in a physical audiovisual environment connects us with the social experience and its collective expansion through technology. The event becomes of a shared IX with multichannel video and surround sound composition. In these venues (ILUM, VNLAB, IL, VR@POLITO, Visual LAB), we see an experience without the need for VR eyewear or headphones.



# Virtual Presentations (English)

## **"Take 100 Images of the Same Thing": Interpreting and Applying Visual Contextual Research Methods in Undergraduate Teaching and Learning**

Tara Michelle Winters, Senior Lecturer, Fine Arts, The University of Auckland, Auckland, New Zealand

Debates around visual research methodologies are persistent within creative arts discourse and beyond to other fields that seek practice-based, visual approaches to research. There is also a need for early experience in research-based activity and framings of practice-as-research in art and design education. This paper contributes to these debates and pedagogical challenges by presenting an approach to critical visual thinking that draws on the possibilities of 'visual-contextual research'. A method of facilitating research engagement at undergraduate level has been developed that interprets visual contextual research as a kind of 'field research' with an associated set of observational and interpretive tasks to be undertaken. This includes methods for the creation of visual materials as 'data' and methods related to the interpretation of found/generated material. This pedagogical practice in-action reveals the significance of the visual in fostering the intellectual capacities of associative thinking, working with complexity, tolerating ambiguity and that highest form of applicable intelligence – intuitive thinking. These outcomes are discussed with reference to critic Katherine Hayles's ideas on the epigenetic changes in the way we read images associated with the proliferation of digital technologies. These include a shift from close, diagnostic reading to fast, more casual 'hyper reading' (Hayles, 2012).

## **Visualising and Revealing the Practices of Professional Group Ecologies**

Meg Lomm, PhD Researcher, Faculty of Art & Design, UNSW Sydney: Art & Design, New South Wales, Australia

Kim Snepvangers, Director, Faculty of Art & Design, UNSW Sydney: Art & Design, New South Wales, Australia

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

A fragmentary understanding of professional group ecologies in postgraduate design contexts led to the emergence of this study. Professional group ecologies became the backdrop to understanding professional practices within the site of social media. The aim was to gather visual evidence and reflective insights of Postgraduate Design Chinese International student "lived experiences" (Kemmis et al., 2014), and to reveal any tacit knowledge and practices associated with professional identity formation and connectedness in social media ecologies. A visual and textual multimodal approach to research design engaged self-documentation (Mattelmäki, 2005) of participant experiences through a reflective probe (Loi, 2004), network mapping, avatar creation, and online discussion. These creative forms were embedded within a three-layer framework that gave opportunity for participants to visually and textually demonstrate how they associated their "lived experiences" in academic, professional and informal group ecologies. The ecologies of practice framework of "sayings, doings and relatings" (Kemmis et.al. 2014), and the emergent themes of visibility (Lemon, 2016, McPherson, Budge and Lemon 2015; Boyd, 2014), belonging (Lemon, 2018, Bridgstock, 2016; O'Keefe, 2018; Cochran and Antonczak, 2015) and initiative (Daniel & Daniel, 2015; Bridgstock, 2013; Pollard and Wilson, 2013) facilitated the methodology of the study.

## **These Shoes Were Made for Talking: Dialogic Encounters with Images, Identity, and Narrative Storytelling**

Naomi Braithwaite, Lecturer, Fashion Management Marketing Communication, Nottingham Trent University, United Kingdom

"Point, rise, balance, hold. Knowing where you wish to go---Spring out from this mould." This Haiku was inspired by an English Language student's encounter with a photograph of sparkly ballerina shoes. The wearer is absent from the image, fueling the student's intrigue into who they might be. The image provokes the possibilities of a fictional identity, leading the student to create an imagined persona, developing skills in creative thinking, and challenging the traditional notions of a prescribed identity. The photograph is from my project titled "Shoe and Tell" that photographs the shoes individuals are wearing, and documents experiences of identity at key life stages, from teenagers to graduating students. The taking of the image enables the wearer to perform their identity, and in contrast, the image becomes a provocation for my students to encounter, experience and interpret meaning through visual forms. This paper presents the research project and the role of images as mediums through which identity is communicated, and also experienced by university students as viewers and re-interpreters. The images are dialogic as they enable individuals to narrate their experiences of self, and within an interdisciplinary educational context they become blank canvases for students to re-imagine relationships between identity, style and social context. Identity is not static, and the image enables the experience and interpretation of its fluidity for the photographed, and for the viewer. Within this research the image becomes central to the experience of self and in response initiates a creative approach to interpreting identity.

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# Virtual Presentations (English)

## Posters

### Support for the Zaragoza Entrepreneurial Ecosystem through Branding Design Activity: Technology Transfer Office, Semillero de Ideas, and Degree in Engineering in Product Design and Development Collaboration

Anna María Biedermann, Profesora, Universidad de Zaragoza, Spain

Francisco Javier Galán Pérez, Associated Professor, Universidad de Zaragoza, Spain

Camille Bertrand, Universidad de Zaragoza, Spain

Natalia Muñoz, Profesora, Departamento de Diseño y Fabricación, Universidad de Zaragoza, Spain

José Luis Santolaya Sáenz, Profesor, Universidad de Zaragoza, Spain

This project is based on a collaboration between two public entrepreneurship incubators, Ceminem and Zaragoza Activa, with the subject of Graphic Design Applied to Product. In this project, students develop various design proposals for the graphic image of newly created companies that participate in the business incubation program. In this way, students actively learn not only the contents of the subject but also the treatment with the client, being their first experience, and in parallel they acquire knowledge about entrepreneurship. Entrepreneurs from different centers participate in a networking work focused on branding. The service-learning methodology facilitates the development of contact networks for students and their first clients, as well as reinforcing a user-centered work attitude. Participants meet in the different centers to carry out activities together and get to know their offer first hand. Innovation is based on: introducing students to the entrepreneurship ecosystem, turning a university exercise into a real job that includes the requirements of working with a client-user, and evaluating the satisfaction of all parties involved.

### Graphic Designers Help Build HIV/AIDS Awareness: Images in the Service of Learning and Creating Awareness for Social Issues

Nicole A. Beltran, Associate Professor of Graphic Design, Department of Fine Arts, Barry University, United States

Design students registered for my Poster course at Barry University joined forces with local designers to help AIGA-Miami, the Wolfsonian-FIU museum, and the Florida Department of Health (FDH), to create posters to educate the public on the HIV/AIDS crisis in South Florida. As a proponent of community service, I took steps to obtain a Service-learning designation for this class, allowing me the opportunity to teach students how to use their talents in ways that benefit the community. This semester, the poster research process began by attending the AIGA-Design for Empathy workshop. Attendees learned a great deal of information about HIV/AIDS and the stigma surrounding the disease. Participants also took part in brainstorming activities and viewed the collection of historic HIV/AIDS posters at the Wolfsonian-FIU for inspiration. During the next few weeks, students explored design concepts/techniques in order to produce a meaningful poster. They then submitted their posters to a panel of judges consisting of representatives from the Wolfsonian-FIU, FDH and the local design community. Judges narrowed down submissions (which included professional and student designers) to ten finalists. I was ecstatic to learn that five out of the ten finalists were from my poster class, along with three honorable mentions. This Service-learning project concluded with the class and myself volunteering during the AIGAPosterFest:Design For Good event at Wolfsonian-FIU, a day-long event revolving around HIV/AIDS education. Upon arriving to volunteer, student finalists were happy to see their posters printed/framed, and learned they would be on display at the museum for several weeks.



# Virtual Presentations (English)

## From “Napalm Girl” to Vietnamese Memories: The Image as Art and Resistance

Lan Dong, Professor, English and Modern Languages, University of Illinois Springfield, United States

This study examines how Franco-Vietnamese artist Clement Baloup uses well-known images of the Vietnam War to introduce his graphic narrative on Vietnamese diaspora in the United States and challenge the dominant representation of the war and Vietnamese people. In particular, it discusses how Baloup's Vietnamese Memories Book 2: Little Saigon offers nuanced recollection and reflection of the colonial history of Vietnam and its long-lasting impact on the Vietnamese diaspora in the United States. Different from well-known graphic memoirs of the Vietnamese diaspora, Baloup's book presents multiple and varied accounts rather than focusing on one single narrator and their family. The stories are structurally and stylistically different. This presentation examines how Vietnamese Memories draws a collective memory of trauma and injustice without erasing each individual narrator's unique experience, how it prompts the reader to contemplate the common threads connecting the multiple narrators whose stories are situated in differing time periods, how the textual-visual narratives represent the intersection of personal memories of the Vietnamese diaspora and the socio-political history of Vietnam and the United States, and how the artist uses images as a way of resistance to the commonly known cultural representations of the Vietnam War such as Nick Ut's Pulitzer Prize winning photograph “Children Feeling South Vietnamese Air Force Napalm Attack on the Village of Trang Bang”.

## The World Re-presented: The Transformational Role of Images in Australian Early Childhood Literature

Helen Caple, The University of New South Wales, Kensington, Australia

Ping Tian, Linguistics, The University of Sydney, Sydney, Australia

This poster presentation uncovers the orientations to the world that are privileged in Australian early childhood literature. At age zero-six, a child's reading experience is usually comprised of picture books, where images are a key component of storytelling and meaning making (Nodelman 1988; Doonan 1993; Painter, Martin and Unsworth 2013). Who and what children see in picture books impacts significantly on the impressions they have of the world, its shared values and even shapes their understanding of their own role and position in that world (Sims Bishop 1990; Sipe 1998; Styles and Arzipe 2001; Flannery Quinn 2006; Koss 2015). Despite calls from Australian authors, academics and advocacy groups (e.g. Lim 2019, @AnitaHeiss 2019, Sullivan 2019) to address diversity and inclusion in Australian children's literature, there is little research investigating the transformational role of images in Australian picture books. Our research investigates which worlds are represented in Australian early childhood literature, including the extent to which marginalized communities in Australia (including Indigenous communities, migrants and refugees, LGBTIQ and gender-diverse people, people with disabilities, people of colour, etc.) are visually represented. The poster focuses on the results of our visual content analysis (Rose 2016; Boyle and Schmierbach 2015) of the 109 early childhood picture books (zero to six years old) that have been shortlisted for the Children's Book Council of Australia awards since the inception of the Early Childhood Award in 2001. Our poster invites discussion of the design, production, and consumption of images in society.

## Foreshadowing Visual Narrative: Instrumental Music as a Source of Mental Images

Rossella Marisi, University FORCOM, Italy

Instrumental music is a temporal art which can convey non-visual mental images and tell stories, representing the underlying emotional details. This has been a common practice since the Renaissance and Baroque periods, carried out by means of musical topoi and musical descriptivism. This study analyses some instrumental pieces by composers living between the 18th and the 20th century.

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# Virtual Presentations (English)

## White Cube: Image as Language, Space, and Object

Celia Kinuko Matsunaga, Associate Professor, Faculty of Communication, Lab Visualidade Gráfica, Distrito Federal, Brazil

Although art had hitherto been based on painting and focused on exhibition in closed spaces of the museums, nowadays, art takes place over the streets and broadens its movements. We can see works by anonymous artists on city streets, artisans in popular markets and fairs, as well as the sophisticated works exhibited in the intimate galleries and exhibition spaces of the art biennial sheds of large urban centers. Visiting a gallery, however, is always surprising. Entering these spaces is in itself an encounter marked by visual, auditory sensations, which at the same time may give rise to feelings of confusion or revulsion. Since Marcel Duchamp included in his works the objects of everyday use, the read-made (1913), art has expanded its dimension, taking on new contours about its concept and its nature. Duchamp (1887-1968), in creating the controversial work called "Urinal" for the Society of Independent Artists in New York (1917), anticipates movements such as Dada and has reflections on art till the present day. At the Institute of Contemporary Art, London, different works by contemporary artists, the Honey-Suckle Company of Berlin, reflect on human nature in their individual and collective manifestations. Honey-Suckle Company calls themselves a movement, which deals with the ephemeral interventions in the field of fashion, music, and art. The first exhibition environment permeates multiple sensations of urbanity with its conflicts between nature and the objects of techno-cities. The faces of isolation can be perceived through the isolation and intangibility between the human and their natural desire.

## Border Skirmishes: Boundaries as a Lens to Contemporary Viewership

Mike Miller, Associate Professor of Art, University of Illinois Springfield, United States

Brian Gillis, Professor of Art, University of Oregon, United States

With the acceleration of globalization, new immigration patterns, and social media's blurring of public and private identity, borders and boundaries of all kinds have been complicated and problematized in contemporary society. This study explores artists and art practices that recognize, reveal, and exploit various societal boundaries. Through discussion and collaborative exercises, the session addresses a series of questions regarding the nature of borders as existing functional devices capable of challenging conventional definitions of the viewer. How does the physical experience of crossing a border change modes of viewership? Are there effective strategies for making subtle or hidden boundaries apparent to opposing viewpoints without conflict or misunderstanding? What is the role of public art, architecture, and design in facilitating multiple points of view? Mike Miller and Brian Gillis have worked together as an artistic team since 2006, creating projects ranging from editioned multiples to site-specific installations and actions. Notable exhibitions include "Across the Divide: Reconsidering the Other" at the Illinois State Museum, "Free Radio" at the Cue Art Foundation for the Arts in New York, and "Mapping Harbin" at the Academy of Art and Design, Heilongjiang University in China.

## Encounters and Ecologies: Using Drawing and Design to Alleviate Anxiety

Emma Robertson, Associate Professor, Art & Design, University of New South Wales, Australia

As part of the award-winning Big Anxiety Festival in Australia, an exhibition of mixed-media drawings of plants and seeds was displayed at the University of Sydney, at the same time as two public drawing workshops in the Royal Botanic Garden, Sydney. This paper describes some of the drawing techniques and imagery used in these workshops, and discusses the feedback from participants, who self-identified as suffering from anxiety. Drawing images using different types of line allowed workshop participants to mediate their tacit knowledge of the symptoms and solutions of living with anxiety, and to transition to a lived experience of proactively using drawings to improve their individual cognition, mindsets, and mental health. Utilising the platform broadly afforded by the promotion of Mental Health Month in New South Wales, allowed the drawing exhibition and workshops to be understood within an interdisciplinary context, which embedded their impact in other fields of research, including ecopsychology and biophilia, in a salutogenic model of practice. Feedback from participants demonstrated that they encountered interconnectedness of experience and increased their self-knowledge, while learning how to create images which actively helped to alleviate their anxiety. Further research and exploration of the role that drawing images of plants and nature can play in the construction of learning in the context of individuals struggling with anxiety might offer routes to new knowledge and better understanding.



# Ponencias virtuales

## El emplazamiento de producto en el cine chileno de los 80: Aproximación sociohistórica a la relación contenciosa entre representación publicitaria e imaginario cinematográfico

Claudio Lagos-Olivero, Profesor, Escuela de Periodismo, Universidad Finis Terrae, Región Metropolitana de Santiago, Chile

Esta investigación identifica y caracteriza las representaciones de los emplazamientos de marcas o productos en el cine chileno producido entre los años 1980 y 1990. Como instrumento de recolección de datos utiliza una adaptación del modelo de análisis de contenido que propone Martí Parreño. Su enfoque teórico observa el fenómeno desde el paradigma de la mediación social. En general, los resultados muestran que los emplazamientos utilizan marcas reales, distinguibles, con expresión gráfica del logotipo, por lo tanto visuales y situadas en un plano próximo, donde el producto no tiene interacción con los personajes. De eso se interpreta que la intencionalidad del emplazamiento es más bien narrativa, lo que resulta coherente con el incipiente desarrollo de esta manifestación publicitaria en la época. En general, las inserciones de marcas o productos, más que un recurso publicitario en sí mismo, tienden a formar parte del entorno como un accesorio cosmético que refuerza las condiciones de verosimilitud del contexto del relato.

## Imagen y procesos de Investigación Interdisciplinar

Sara Fuentes, Investigadora, Centro de Filosofia das Ciências, Faculdade de Ciências, Universidade de Lisboa, Lisboa, Portugal

Una de las zonas fundamentales de intersección entre Arte y Ciencia corresponde a la producción de imágenes como dispositivo de conocimiento. El interés creciente que grupos de investigadores de procedencias intelectuales muy diversas han empezado a mostrar por el estudio de la imagen en años recientes, abriendo nuevas vías de reflexión sobre su elaboración y función, coincide con un contexto general propicio al surgimiento de una sensibilidad interdisciplinar en el interior de los distintos dominios. A su vez, la también reciente adecuación del Arte a la estructura universitaria ha contribuido al aumento de su conciencia disciplinar. Las preguntas sobre su especificidad y la demarcación de su territorio dentro del ámbito académico son un punto candente del debate contemporáneo sobre investigación artística. De este modo, las cuestiones que orientan este estudio son coincidentes con esta inquietud acerca de la especificidad del Arte y los modos en que puede articularse con otras disciplinas. Nuestro objetivo principal es presentar y caracterizar una metodología artística de investigación, como es la confección de archivos de imágenes con fines alternativos al meramente documental, para su posterior aplicación en contextos interdisciplinarios de investigación. Demostraremos como los métodos visuales ofrecen un abanico de posibilidades alternativas para llevar a cabo una investigación entre varias áreas. Poner en práctica metodologías artísticas de investigación en medios interdisciplinarios supone un gran esfuerzo, pero también supone el reconocimiento y el compromiso con la naturaleza compleja del saber artístico.

## La percepción del color como base para composición artística: Entender las características específicas del sistema cognitivo nos permite tener una mejor comprensión del uso del color en el arte

Javier Sanz-Aznar, Profesor, Universidad de Barcelona, Barcelona, España

Ya Goethe o da Vinci proponen esquemas colorimétricos que incluyen el amarillo entre los colores esenciales. Sin embargo, si analizamos estos cuatro tonos en el espectro de ondas, en apariencia resulta más natural el modelo colorimétrico RGB, ya que el tono verde queda en el centro de la percepción y los tonos rojo y azul en los extremos, resultando el amarillo en una posición extraña del espectro colorimétrico. Para poder comprender la importancia del amarillo es necesario analizar la fisiología del propio ojo, ya que los conos (células fotosensibles responsables de la percepción del color) no tienen una percepción homogénea en todo el espectro cromático, sino que tiene una mayor precisión en el rango comprendido entre verde y rojo, donde se encuentra la tonalidad del amarillo. La percepción del color tiene unos condicionantes indudablemente culturales, pero también existe una gran cantidad de condicionantes fisiológicos que lo determinan. Entender las características cognitivas, desde la propia fisiología del ojo como primer órgano receptor hasta los procesos neuronales que se desencadenan para dar sentido a lo que observamos, nos permite tener una mejor comprensión del uso del color en el arte y de esta forma poder abordar de forma científica diversas teorías estéticas sobre su uso.





# Ponencias virtuales

## Diseño y territorio: Acercamientos a pedagogías visuales, críticas y feministas vinculadas al proceso constituyente en Santiago, Chile, 2020

Rita Torres Vásquez, Directora de Contenido, Encuentro Nacional de Escuelas de Diseño (ENEDI), Región Metropolitana de Santiago, Chile

Rocío Rubio, Chile

Kathya Morón, Docente, Universidad de Chile, Santiago, Chile

La investigación busca reflexionar de manera crítica en torno a la iniciativa pedagógica de la cátedra "Mapeo Colectivo: Diseño y Territorio" impartida en la carrera de Diseño de la Universidad de Chile en el primer semestre del 2020. El curso se vio inserto en el contexto de confinamiento social y clases online debido a la pandemia del COVID-19 y tuvo como finalidad vincular al estudiantado con sus propias comunidades y territorios al alero del proceso constituyente actual en Chile (que se originó por el "estallido social" en octubre del año 2019 a nivel nacional) proponiendo la utilización de metodologías participativas y el mapeo colectivo como alternativas a las herramientas de levantamiento de información tradicionales. Todo esto con el objetivo de poner en tensión, por medio de métodos de sistematización y visualización, problemáticas, relaciones, estructuras y situaciones que les estudiantes experimentaron con sus comunidades en miras de desarrollar procesos cívicos, participativos y de organización colectiva. Se revisarán los postulados utilizados para el programa, vinculados a las pedagogías críticas (Paulo Freire y principios de la educación popular), feministas (Maria Lugones y "locus fracturado") y visuales (Johanna Druker y la utilización de la "capta" en la visualización de información), y algunos resultados/ejercicios desarrollados en clases, abriendo reflexiones en torno a experiencias educativas que permitan elaborar planes de acción emancipadores desde el diseño, potenciando un enfoque humanista proyectual (Gui Bonsiepe) de esta disciplina en Chile.

## Publicidad, territorio y paisaje: Una mirada a través del ferrocarril en España

Carlos Hugo Soria Cáceres, Profesor, Universidad de Burgos, Burgos, España

La publicidad juega un papel muy importante en el entendimiento y la percepción del territorio, particularmente dentro de una sociedad moderna constantemente sometida al consumo de un determinado producto a partir de esta estrategia. El reflejo del territorio en los medios de comunicación a partir de la imagen tiene un gran peso cultural, hasta el punto de contribuir a crear construcciones de imaginarios colectivos asociados al uso o adquisición de estos productos. En el caso que vamos a analizar, esta construcción tiene que ver con el uso del ferrocarril, el mensaje que se transmite en función de las distintas épocas en las que se engloban las campañas publicitarias y la percepción que del territorio se tiene como soporte físico y componente intrínseco de este sistema de transporte. La publicidad utiliza la imagen como recurso fundamental y ésta, además de ser una importante fuente de información, asume y refleja para la sociedad un importante papel cultural. A partir de esta proposición se vislumbran puntos de vista, criterios y opiniones que contribuyen a incidir en una determinada actitud ciudadana, dando a conocer los valores de un determinado producto o recurso.

## Los nuevos lenguajes audiovisuales a través de streaming: Un estudio de caso de la plataforma audiovisual Netflix

Helena Z. Prates

Se argumenta que la convergencia de internet (tecnología streaming) con audiovisuales da lugar a un nuevo medio, que se ha llamado "Internet TV", y que esta convergencia también está ocurriendo en relación con los lenguajes de estos medios. La sustitución de la película por datos, es decir, la digitalización del cine también revolucionó la captura, producción, proyección y distribución cinematográfica, dando lugar al "Cine de Base de Datos". Por lo tanto, se pretende presentar los posibles lenguajes audiovisuales que surgen de los nuevos medios audiovisuales (Internet TV y/o Cine de base de datos): el lenguaje interactivo y el lenguaje algorítmico.



# Ponencias virtuales

## Pitchfotos: Acto político de resistencia desde el homoerotismo

Ricardo Caicedo, Investigador, Pontificia Universidad Javeriana, Valle del Cauca, Colombia

Se presenta el trabajo de creación visual de homoerotismo como una forma de presentar una reflexión sobre la instrumentalidad orientada a una sexualidad rápida y eficiente. Y eso exige acercarse a la posibilidad de simbolizar la desnudez y sus posibilidades para nutrir las formas narrativas del erotismo. Esto como resistencia de una sexualidad eficiente y desbordante, una sexualidad pornográfica que invade todos nuestros ámbitos de la vida cotidiana, expresada en la publicidad y en la venta de todos los objetos de consumo. El erotismo termina siendo una estrategia de combate que descoloniza los cuerpos sometidos a los regímenes masturbatorios, penetrativos y eyaculatorios.

## Nomadismos: Del objeto encontrado a una cartografía de la ciudad de Bogotá

Martin Kanek Gutiérrez Vásquez, Investigador, Universidad Minuto de Dios, Colombia

Norman Gil, Profesor, Corporación Unificada Nacional de Educación Superior CUN, Bogotá, Colombia

Nomadismos es un proyecto de investigación-creación el cual tiene como objeto de estudio la mutabilidad de los límites y fronteras que trazan la historia de Bogotá desde su cotidianidad, a partir de indagar en los objetos-cotidianos-basura como una cartografía urbana. El diseño metodológico de la investigación es de carácter analítico-abductivo, vinculando elementos propios de las prácticas artísticas contemporáneas al sistema de análisis iconográfico del historiador de arte Aby Warburg en su trabajo del Atlas Mnemosyne desarrollado en 1905. Los actos de deriva y las prácticas del objeto encontrado, el dibujo y el videoarte entran en diálogo con el sistema de paneles warburianos 1, 2 y 3 los cuales forman un horizonte de sentido bajo el título de Astrología y mitología: Babilonia, Atenas, Alejandría, Roma. En dicho ejercicio de interrelación las apreciaciones subjetivas se transformaron en las categorías que definen la memoria, la narración histórica y la obra de arte. Dichas categorías son el hígado, el monstruo y la tabla. Los experimentos de campo se consolidaron en ejercicios audiovisuales denominados cronoplantes. En el artículo se argumenta la activación de la historia, la memoria de Bogotá y la trascendencia del acto creativo que nace de peculiares formas de derivas, y ejercicios de acumulación de objetos, construcción de diagramas y correlación de los mismos desde la estructura del panel. Se concluye que los participantes en el taller establecen un sistema de cartografía urbana desde la activación del objeto encontrado como objeto memorable, el cual porta la esencia de la ciudad de Bogotá.

## Imagen e identidad en el Soho Málaga, Barrio de las Artes: (Spain)

Sonia Ríos Moyano, Profesora, Universidad de Málaga, Málaga, España

Uno de los puntos neurálgicos que más interés ha despertado en los últimos años es el conocido como Soho Málaga, Barrio de las Artes (España). Nuestro trabajo quiere hacer hincapié en cómo una iniciativa de vecinos y comerciantes, buscando la reactivación cultural y económica de la zona conocida como Ensanche Heredia, dentro del distrito Centro de Málaga, se ha convertido, en poco más de una década, en un referente local, creando una imagen muy singular de un espacio bastante denostado a finales del siglo XX. A esa iniciativa se sumó un proyecto urbanístico que buscaba la reactivación del lugar, puesto que, al ubicarse en una zona privilegiada de la ciudad, era un espacio con un gran potencial para convertirse en un centro cultural de referencia, como así ha sido. Al proyecto urbanístico se sumaron equipamientos culturales como el CAC Málaga (Centro de Arte contemporáneo de Málaga) y el señero Teatro Alameda, convertido hace unos años en el Teatro Soho Málaga, arrendado por el actor malagueño Antonio Banderas. A ello, se sumó el proyecto Maus (Málaga Arte Urbano Soho), iniciado en 2013, que ha creado una identidad renovada y muy genuina, gracias a las distintas intervenciones de arte urbano. Por tanto, nuestro trabajo se centra en mostrar esas nuevas imágenes de la ciudad del siglo XX, que conviven con las arquitecturas pintadas de la zona, lugar de encuentro para ciudadanos y turistas, hito cultural actual e imagen singular de una ciudad renovada.



# Ponencias virtuales

## Imagen, protección legal, nuevas tendencias

Laura Viviana Fernández Aztisaran, Profesora, Universidad Argentina de la Empresa, Buenos Aires, Argentina

El objetivo de este trabajo es percatarnos de la protección de la imagen como un derecho personalísimo en un contexto complejo que se caracteriza por la globalización enfocándose principalmente en Latinoamérica. Como consecuencia, analizaré la imagen desde cuatro áreas: I. Qué se protege. II. Cómo o porqué se tutela. III. Sus excepciones. IV. Qué se necesita para ser publicada o exhibida. Asimismo, se abordará la intromisión de los modernos avances tecnológicos sobre la imagen y sus efectos y cómo el derecho se adapta a esta nueva realidad llena de redes sociales, imitaciones, publicidades y sus nuevos actores como los influencers, embajadores de marca o el reciente proyecto que diseñadores reconocidos, como Calvin Klein, utilizan para difundir sus creaciones a través del diseño digital.

## Pósteres virtuales

### Apropiacionismo generacional en los productos televisivos: Reinterpretaciones en la era digital

Sagrario Martín Rodríguez, Universidad Camilo José Cela, España

Marcos García-Ergüín, Profesor, Universidad de Burgos, España

Los discursos narrativos de las series televisivas han incorporado los códigos visuales de generaciones pasadas para provocar interés. La estética de dichos productos audiovisuales (tanto cinematográficos como no) ha sido incorporada a los nuevos productos actuales y con ello se ha incorporado también a nuevos espectadores. De esta manera, el presente trabajo estudia la narrativa audiovisual que se reproduce en estas series para entender el impacto económico y cultural que se desarrolla, si tiene profundidad y desarrollo a largo plazo, o forma parte de una tendencia creativa.

### La fotografía como transformadora del cambio social: Una respuesta aplicando la Metodología Design for Change (DFC) desde la educación universitaria

Natalia Muñoz, Profesora, Universidad de Zaragoza, Zaragoza, España

José Luis Santolaya Sáenz, Profesor, Universidad de Zaragoza, Zaragoza, España

Anna María Biedermann, Profesora, Universidad de Zaragoza, Zaragoza, España

Ana Serrano, Profesora, Universidad de Zaragoza, Zaragoza, España

La experiencia pretende que estudiantes de 4º curso del Grado en Ingeniería en Diseño Industrial y Desarrollo de Producto de la Universidad de Zaragoza, en la asignatura de fotografía, composición y edición de imágenes comprueben cómo sus resultados de aprendizaje pueden dar respuesta a necesidades sociales por medio de la metodología Design for Change. Esta metodología emplea principios de design thinking e impulsa actitudes analíticas, creativas y de compromiso social.



# List of Participants

|                                   |                                                         |                |
|-----------------------------------|---------------------------------------------------------|----------------|
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| Meg Lomm                          | University of New South Wales                           | Australia      |
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| Joanna Madloch                    | Montclair State University                              | United States  |
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| Tara Michelle Winters        | The University of Auckland               | New Zealand   |
| Fang Xu                      | University of New South Wales            | Australia     |

# The Image Research Network

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



# About the Research Network

Founded in 2010, The Image Research Network is brought together around a shared interest in the nature and function of image making and images.

## Present

The annual International Conference on the Image is built upon three key features: Internationalism, Interdisciplinarity, and Inclusiveness. Delegates include leaders in the field, as well as emerging scholars and practitioners, 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.

## Publish

The Research Network enables members to publish through two media. First, network members can enter a world of journal publication. *The International Journal of the Image* provides a framework for member based double-blind peer review, enabling authors to publish into academic journals 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 Image Book Imprint, where we publish cutting edge books in print and electronic formats.

## Build Community

When you join The Image Research Network, you become part of an international network of scholars, researchers, and practitioners. Membership makes our independent organization possible. As a Research Network member you have access to a broad range of benefits, tools, and resources:

- Digital subscription to *The International Journal of the Image* for one year
- Digital subscription to The Image 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 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 CGScholar 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 CGScholar 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.



# Themes & Tensions

## Theme 1: The Form of the Image

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

### Living Tensions

- 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

## Theme 2: Image Work

Investigating image making processes and spaces of image representation

### Living Tensions

- The 'new': digital and social media
  - Cinema, traditional and new
  - 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 and art dealers
  - Image libraries
-





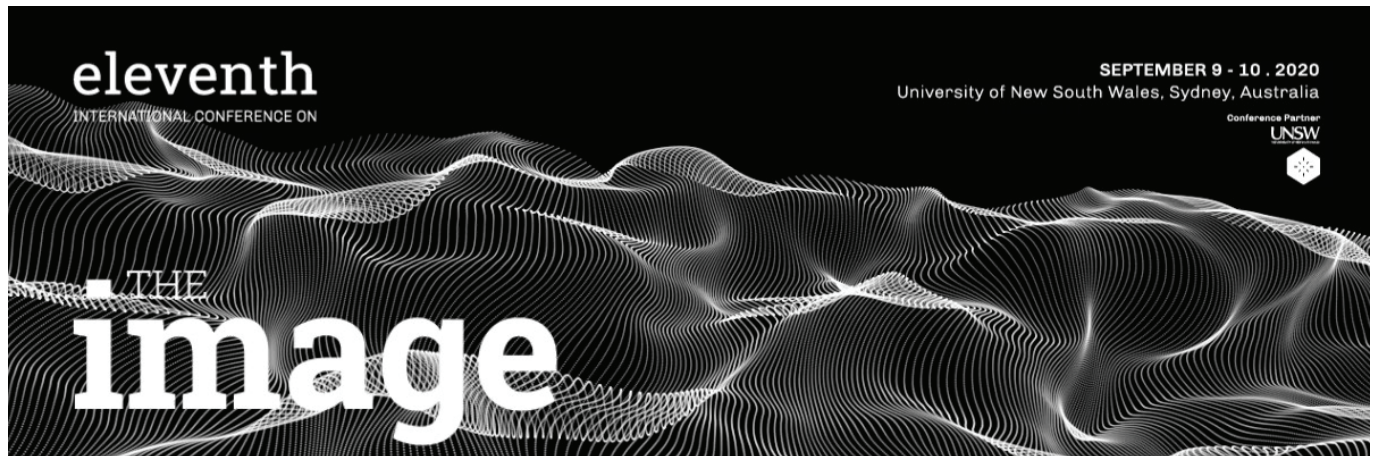
# Themes & Tensions

## Theme 3: The Image in Society

Exploring the social effects of the image

### Living Tensions

- Arts and image communities
- Image galleries and museums
- The image in media and communications
- The image in architecture
- The image in advertising
- The image as commercial artifact
- The image as information
- The image as 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



### Visual Pedagogies: Encounters, Place, Ecologies, and Design

As communicative landscapes are increasingly driven by the visual, there is a demand to put 'the image' at the center of research practices and educational methodologies. In turn, there is a call for a focus on new approaches to making sense of location, use, and analysis of the image in pedagogical contexts. The 2020 special focus attempts to provoke thinking through the image by: encounters – the personal, social and inter-connectedness of experience to the viewer; place – the where and how of transmission, situatedness and reception; ecologies – appearing within the image, systems, cultures, and context; design – the nature of action in experience and interpretation, from the historical, contemporary, to imaging future worlds. What creative ecologies can be re-imagined in the shared practices of image makers and educators that leads to the development of critical thinking to transform visual experience?



# 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.



# Advisory Board

The Image Research Network is grateful for the foundational contributions, ongoing support, and continued service of the following world-class scholars and practitioners

## The Image Research Network Advisory Board

- Tressa Berman, California College of the Arts, San Francisco, USA
  - Howard Besser, New York University, New York City, USA
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-



The CGScholar platform is developed by the Common Ground Media Lab, the research and technology arm of Common Ground Research Networks.

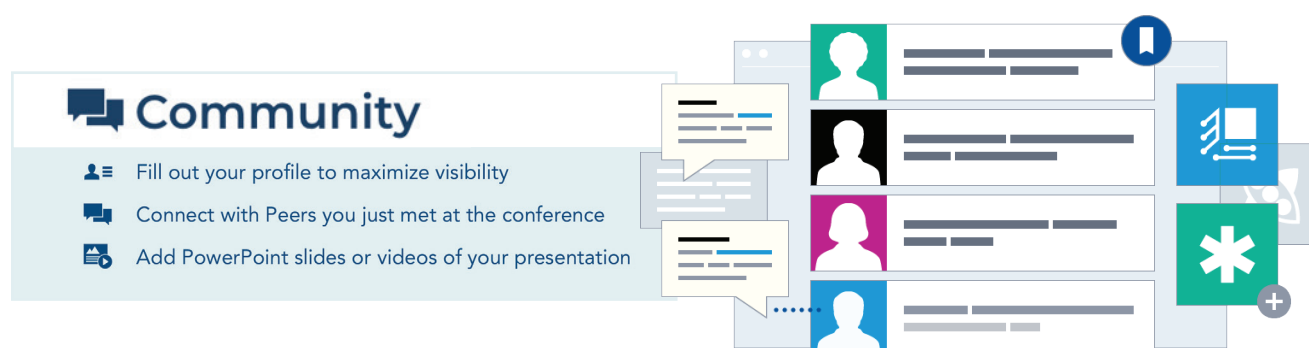
The CGScholar platform is today being used by knowledge workers as diverse as: faculty in universities to deliver e-learning experiences; innovative schools wishing to challenge the ways learning and assessment have traditionally worked; and government and non-government organizations connecting local knowledge and experience to wider policy objectives and measurable outcomes. Each of these use cases illustrates the different knowledge communities that CGScholar serves, while also opening spaces for new and emerging voices in the world of scholarly communication.

### Our Supporters and Partner

As they say, "it takes a village." CGScholar is a suite of apps based on the theoretical work of world-renowned scholars from the College of Education and Department of Computer Science at the University of Illinois Urbana-Champaign and the generous support of:



Use **CGScholar** to stay connected with your Research Network peers ...





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The Common Ground Media Lab is the research and technology arm of Common Ground Research Networks. Common Ground Research Networks has been researching knowledge ecologies and building scholarly communication technologies since 1984.

Since 2009 we have had the fortune of being based the University of Illinois Research Park while building our latest platform – **CGScholar**. This is a suite of apps based on the theoretical work of world-renowned scholars from the College of Education and Department of Computer Science at the University of Illinois Urbana-Champaign. **CGScholar** has been built with the support of funding from the US Department of Education, Illinois Ventures, and the Bill and Melinda Gates Foundation.

The **CGScholar** platform is today being used by knowledge workers as diverse as: faculty in universities to deliver e-learning experiences; innovative schools wishing to challenge the ways learning and assessment have traditionally worked; and government and non-government organizations connecting local knowledge and experience to wider policy objectives and measurable outcomes. Each of these use cases illustrates the differing of knowledge that **CGScholar** serves, while also opening spaces for new and emerging voices in the world of scholarly communication.

We aim to synthesize these use cases to build a platform that can become a trusted marketplace for knowledge work, one that rigorously democratizes the process of knowledge-making, rewards participants, and offers a secure basis for the sustainable creation and distribution of digital knowledge artifacts.

Our premise has been that media platforms – pre-digital and now also digital – have often not been designed to structure and facilitate a rigorous, democratic, and a sustainable knowledge economy. The Common Ground Media Lab seeks to leverage our own platform – **CGScholar** – to explore alternatives based on extended dialogue, reflexive feedback, and formal knowledge ontologies. We are developing AI-informed measures of knowledge artifacts, knowledge actors, and digital knowledge communities. We aim to build a trusted marketplace for knowledge work, that rewards participants and sustains knowledge production.

With 27,000 published works and 200,000 users, we have come a long way since our first web app in twenty years ago. But we still only see this as the beginning.

As a not-for-profit, we are fundamentally guided by mission: to support the building of better societies and informed citizenries through rigorous and inclusive social knowledge practices, offering in-person and online scholarly communication spaces.

[CGNetworks.org/MediaLab](https://CGNetworks.org/MediaLab)

# Red de Investigación de la Imagen

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



# Acerca de la Red

Fundada en 2010, la Red de Investigación de la Imagen integra el interés compartido por la naturaleza y función tanto de las imágenes como del proceso que conlleva su producción.

## Congreso

El Congreso Internacional sobre la Imagen se ha ganado una excelente reputación como foro de generación de nuevas ideas y prácticas en la investigación y en la enseñanza de las Humanidades.

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

Al participar en el Congreso Internacional sobre la Imagen, los autores o ponentes tienen la oportunidad de publicar en *La Revista Internacional de la Imagen*, en cuyo proceso de edición, la revisión por pares se concibe desde una perspectiva constructiva e integradora.

## 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

## 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, folcsonomía, taxonomía

Investigando la imagen en los procesos y espacios de representación

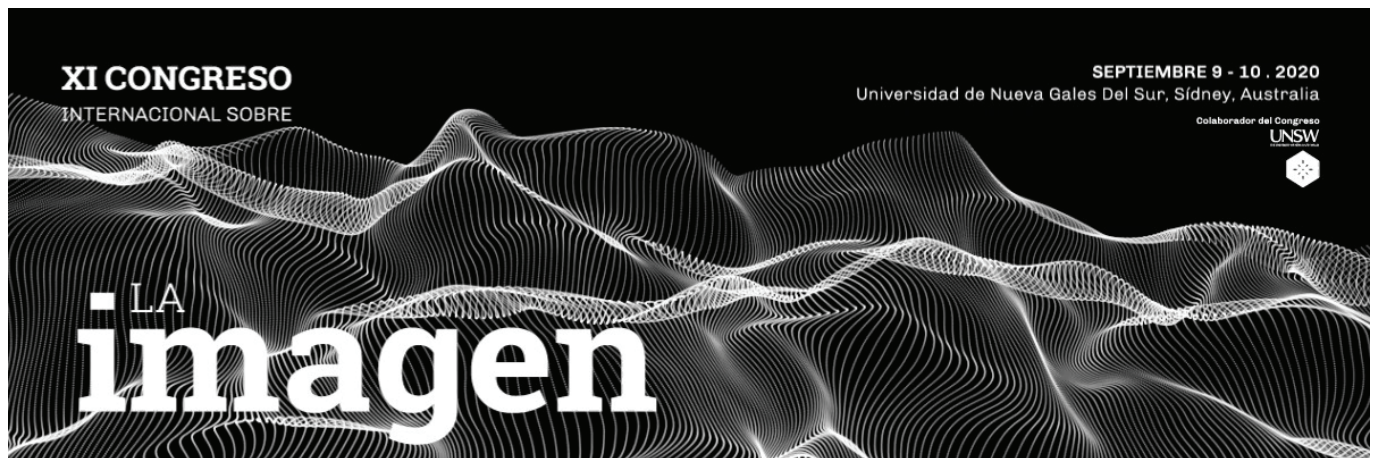
## Tema 2: La imagen en contexto

- 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

Explorando el efecto social de la imagen y la comunicación

## 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



### Pedagogías visuales: Encuentros, Lugares, Ecologías y Diseño

Puesto que los paisajes comunicativos están impulsados progresivamente por lo visual, hay interés en poner “la imagen” en el centro de las prácticas de investigación y metodologías educativas. Además, se pide poner el enfoque en nuevas aproximaciones para dar sentido al lugar, uso y análisis de la imagen en contextos pedagógicos. El enfoque especial de 2020 intenta promover el pensamiento a través de la imagen mediante encuentros: la experiencia personal, social e interconectada del espectador; lugares: el dónde y cómo de la transmisión, situación y recepción; ecologías: apariencia en la imagen, sistemas, culturas y contextos; diseño: la naturaleza de la acción en la experiencia e interpretación, incluyendo desde las históricas y contemporáneas hasta imaginar mundos futuros. ¿Qué ecologías creativas pueden ser reimaginadas en las prácticas comunes de hacedores de imágenes y educadores que promuevan el desarrollo del pensamiento crítico para transformar la experiencia visual?



# Enfoque e Intereses

## 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.



# Comité Científico

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

## Comité Científico de la Red de Investigación de la Imagen

- Ana Maria Sedeño Valdellós, Universidad de Málaga, España
- Marta Madrid-Manrique, School of Creative Arts, Reino Unido
- Claudio Lima Ferreira, Universidade Estadual de Campinas, Brasil
- Rubén García Rubio, Al Ghurair University, Dubai
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- Marcela Negro, Universidad de Buenos Aires, Argentina
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La plataforma CGScholar está desarrollada por Common Ground Media Lab, que es el equipo investigador y tecnológico de Common Ground Research Networks.

La plataforma CGScholar se usa hoy en día por los trabajadores del conocimiento de distinta índole, como las facultades en las universidades para compartir la experiencia de aprendizaje digital; escuelas innovadoras que quieren poner a prueba las formas tradicionales de aprendizaje y evaluación, así como las organizaciones sin ánimo de lucro e instituciones del estado que aplican los conocimientos locales y la experiencia para alcanzar los objetivos estratégicos más amplios y resultados concretos y cuantificables. Cada uno de estos casos prácticos menciona a diferentes comunidades de conocimiento para las que sirve CGScholar y además abre entornos para las nuevas voces emergentes en el mundo de la comunicación académica y científica.

### Nuestros patrocinadores y colaboradores

Como se suele decir, "es labor de todos". CGScholar es un conjunto de aplicaciones que se fundamentan en las indagaciones teóricas de los científicos de renombre a nivel mundial de la Escuela de Educación y Departamento de Ciencias de Computación de la Universidad de Illinois en Urbana-Champaign y el constante apoyo de:



Utilice CGScholar para estar en contacto con los compañeros de la Red... de Investigación...





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Common Ground Media Lab es el equipo investigador y tecnológico de Common Ground Research Networks. Common Ground Research Networks ha ido investigando la ecología del conocimiento y la tecnología para crear una comunicación académica a partir del año 1984.

Desde 2009 hemos tenido la suerte de tener basarnos en la Universidad de Illinois Research Park, cuando estábamos elaborando nuestra última plataforma CGScholar. Se trata de un conjunto de aplicaciones que se fundamentan en las indagaciones teóricas de los científicos de renombre a nivel mundial de la Escuela de Educación y Departamento de Ciencias de Computación de la Universidad de Illinois en Urbana-Champaign. CGScholar ha sido creada con el apoyo del Departamento de Educación de EE.UU., empresas de Illinois y la fundación de Bill y Melinda Gates.

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Nuestro objetivo radica en la síntesis de estos casos prácticos para crear una plataforma que puede llegar a ser un mercado fiable para el trabajo intelectual, que sea capaz de democratizar el proceso de creación del conocimiento, de beneficiar a los participantes y ofrecer una base segura para la creación y distribución sostenible de los artefactos digitales del conocimiento.

Partimos de la premisa que las plataformas de los medios – pre-digitales y ahora también digitales – normalmente no han sido diseñadas para estructurar y proporcionar la economía del conocimiento estricta, democrática y sostenible. El Common Ground Media Lab busca potenciar nuestra propia plataforma CGScholar para explorar las alternativas que se basan en un diálogo exhaustivo, el feedback reflexivo y ontologías del conocimiento formales. Estamos desarrollando las medidas basadas en los datos de inteligencia artificial de los artefactos del conocimiento, los protagonistas del conocimiento y las comunidades del conocimiento digital. Nuestro objetivo es crear un Mercado fiable para el trabajo intelectual que beneficia a cada uno de los participantes y mantiene la producción del conocimiento.

Contando con más de 27 000 trabajos publicados y 200 000 usuarios, hemos recorrido un largo camino desde nuestra primera aplicación web hace veinte años. Pero incluso ahora lo vemos como si fuera solo un inicio.

Como una organización sin ánimo de lucro, nuestra misión consiste en lo siguiente: apoyar la creación de una sociedad mejor con ciudadanía mejor informada a través de las prácticas del conocimiento riguroso y socialmente inclusivo, ofreciendo los entornos para la comunicación científica y académica presencial y online.

[CGNetworks.org/MediaLab](https://CGNetworks.org/MediaLab)

# The Image Journal

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

# Collection of Journals



## **Indexing:**

Art Abstracts (EBSCO)  
Art Full Text (EBSCO)  
Art Index (EBSCO)  
Art Source (EBSCO)  
China National Knowledge Infrastructure (CNKI Scholar)  
The Australian Research Council (ERA)

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## **Founded:**

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## **Acceptance Rate:**

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## **Network Website:**

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

## **About**

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

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

## **Editor**



Cátia 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.





# 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](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.

### Step 2: Upload the Submission

Once you have revised your initial submission to meet the article requirements, please visit our Article Submission page: [https://cgscholar.com/cg\\_support/en/docs/39](https://cgscholar.com/cg_support/en/docs/39).

### Step 3: Initial Submission Accepted for Peer Review

Submitted articles are then verified against the article requirements. If your article satisfies these requirements, your identity and contact details are then removed, and the article is matched to two appropriate reviewers and sent for review. Please note, during this time authors are eligible to be selected as reviewers. Full details regarding the rules, expectations, and policies on peer review can be found on our Publication Ethics page: <http://cgnetworks.org/journals/publication-ethics>.

### Step 4: Peer Review Decision

When both reviewer reports are returned, and after the reviewers' identities have been removed, you will be notified by email and provided with the reports. Articles that have been rejected once in the peer review process are allowed a second opportunity to be reviewed by two new reviewers. To be reviewed by two new reviewers, you will need to make revisions based on the comments and feedback of the first round of review, and these changes must be detailed using a change note: [https://cgscholar.com/cg\\_support/en/docs/41-change-note](https://cgscholar.com/cg_support/en/docs/41-change-note). If an article is not accepted by peer review after this second opportunity, it will be withdrawn from consideration.

### Step 5: Membership Confirmation

If your article has been accepted or accepted with revisions, it will enter the membership confirmation stage. We require at least one author associated with the article to have a unique Network Membership or conference registration: [https://cgscholar.com/cg\\_support/en/docs/33-how-to-register](https://cgscholar.com/cg_support/en/docs/33-how-to-register). Please note that a paid conference registration includes a complimentary Research Network membership. The benefits of network membership are listed here: [https://cgscholar.com/cg\\_support/en/docs/65-membership-benefits](https://cgscholar.com/cg_support/en/docs/65-membership-benefits).

### Step 6: Publication Agreement

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

### Step 7: Prepare the Final Submission

After the publication agreement is accepted, you will have thirty days to complete any revisions to your final submission. Please ensure your final submission meets the final submission requirements before returning your article: [https://cgscholar.com/cg\\_support/en/docs/53](https://cgscholar.com/cg_support/en/docs/53). This includes criteria such as the correct use of the Chicago Manual of Style (seventeenth edition) and the other listed requirements: [https://cgscholar.com/cg\\_support/en/docs/42](https://cgscholar.com/cg_support/en/docs/42). Articles that have been accepted with revisions will require a change note to be included with the final submission. Articles that do not meet these requirements will be returned for revision.

### Step 8: Final Checks

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



# 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.

## Step 10: Article Publication

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

## Submission Timeline

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

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

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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 diversity. 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 collection and the annual International Conference on the Image. 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 10

**Philippe Mather**, Associate Professor, Film Studies at Campion College, University of Regina, Saskatchewan, Canada

## For the Article

"Orientalist Stylometry: A Statistical Approach to the Analysis of Orientalist Cinema" *The International Journal of the Image*, Volume 10, Issue 3

DOI: 10.18848/2154-8560/CGP/v10i03/11-17

## Abstract

This article begins by countering the standard critique that Edward Said's "Orientalism" suffers from the same essentialist binarism that he identified in Orientalist discourse. It is argued instead that Said's work is more nuanced than is often implied, while remaining a fairly clear paradigm that allows for a multi-dimensional study of filmic texts, including: 1) locating patterns within representations of the East; 2) evaluating degrees of conformance to orientalist stereotypes; 3) charting the evolution of orientalist discourse in film, noting both enduring themes as well as new variations such as techno-orientalism. The article then focuses on Euro-American representations of the island-city-state of Singapore as a case study, including textual analyses of a sample of narrative fiction films produced between World War II and the present. The method employed is statistical analyses of film style, inspired by the work of Barry Salt and Jeremy Butler. By identifying stylistic and image content parameters such as shot length, shot size, point-of-view editing, the presence/absence of Asian versus Caucasian characters and languages spoken, and correlating this data to Said's dogmas of orientalism, it becomes possible to uncover information that had previously gone unnoticed, and can lead to new insights regarding orientalist discourse in the cinema.

*While many film studies scholars are interested in issues of film style, there are few who adopt a statistical approach. Leading figures in this field are Barry Salt, Yuri Tsivian and Jeremy Butler. Even fewer combine statistics with content-based parameters, such as the depiction of race, class, and gender in narrative fiction. One exception is Hiroshi Kitamura's 2009 analysis of the 1951 film Tokyo File 212, that includes a statistical comparison of five Hollywood films depicting Japan, broken down according to character ethnicity and languages spoken. My article "Orientalist Stylometry" was designed to supplement a larger project on the application of Edward Said's theory of Orientalism to the representation of Singapore in Euro-American cinema. I believe that my use of statistics is straightforward enough to be of interest to academics who may otherwise feel that any attempt to quantify artistic expressions can only lead to an impoverished understanding. It should be clear that stylometry is not meant to be an alternative or a substitute to traditional analytical methods, but that it can provide empirical data to support impressionistic claims regarding a viewer's experience of film style, as well as lead to unexpected insights regarding representational trends in film, in both synchronic and diachronic forms of analysis.*

—Philippe Mather

# 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*



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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.

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# Proceso de publicación

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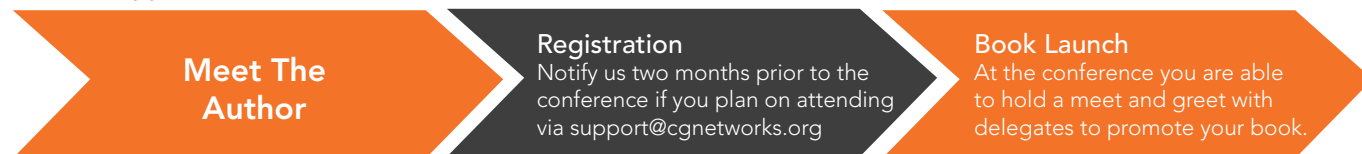
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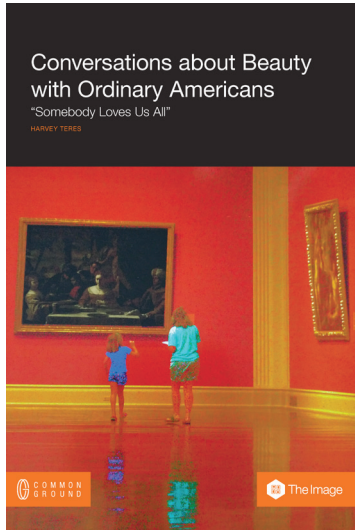
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## Conversations about Beauty with Ordinary Americans: "Somebody Loves Us All"

Harvey Teres



### ISBNs:

978-1-61229-952-5 (hbk)

978-1-61229-953-2 (pbk)

978-1-61229-954-9 (pdf)

262 Pages

### Network Website:

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

### DOI:

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

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

### Author Bio:

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

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

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

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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.

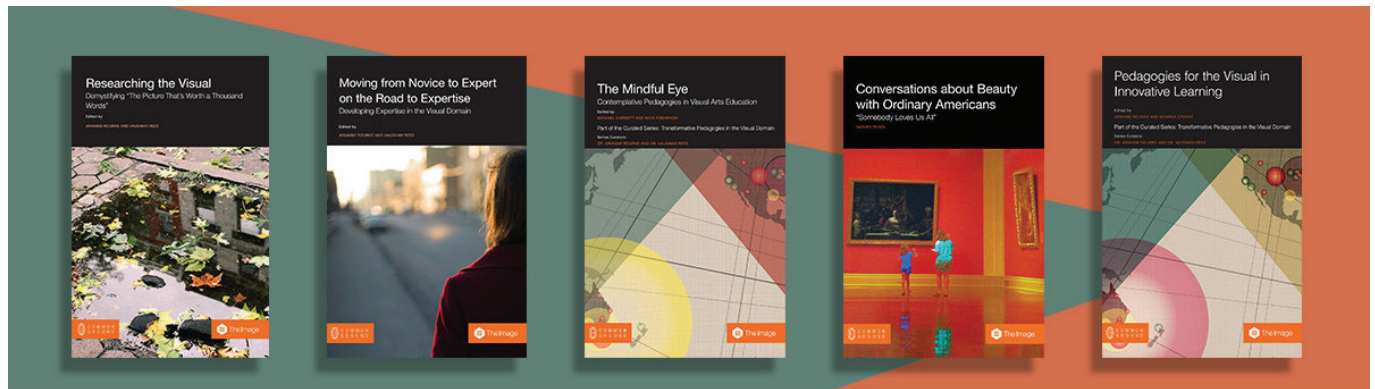
**Kate Carruthers** is Chief Data Officer for UNSW Sydney, and an Adjunct Senior Lecturer in the School of Computer Science & Engineering. Her current areas of research are internet of things privacy and security, and propagation of memes in social media. She has extensive experience in senior executive 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.





# Previously Published Books



## The Image Book Imprint



### The Mindful Eye: Contemplative Pedagogies in Visual Arts Education

Michael Garbutt and  
Nico Roenpagel (eds.)

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

*The Mindful Eye* explores the ways in which contemplative approaches can incorporate mindfulness and embodiment practices in visual arts higher education. 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.

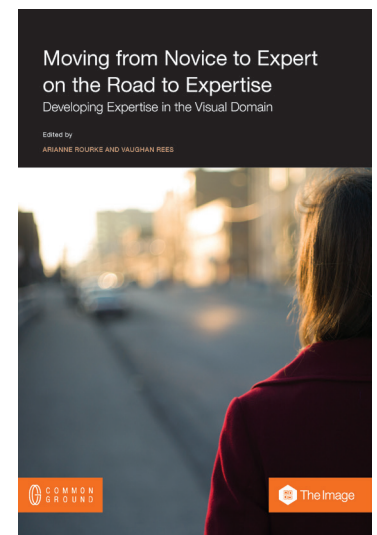


### Researching the Visual: Demystifying “The Picture That’s Worth a Thousand Words”

Arianne Rourke and  
Vaughan Rees (eds.)

DOI:  
10.18848/978-1-61229-527-5/CGP

This book discusses from both a practical as well as theoretical perspective many different approaches to researching the visual in higher education, to assist demystifying “the picture that’s worth a thousand words.”



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

Arianne Rourke and  
Vaughan Rees (eds.)

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

This book explores how expertise is developed in higher education, both theoretically and practically, and focuses on this phenomenon in the visual domain. It examines what prompts and inspires students to learn via visual stimulus and shows the usefulness of modeling expert performance to facilitate learning.





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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.

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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 interdisciplinar, 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.

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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.

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