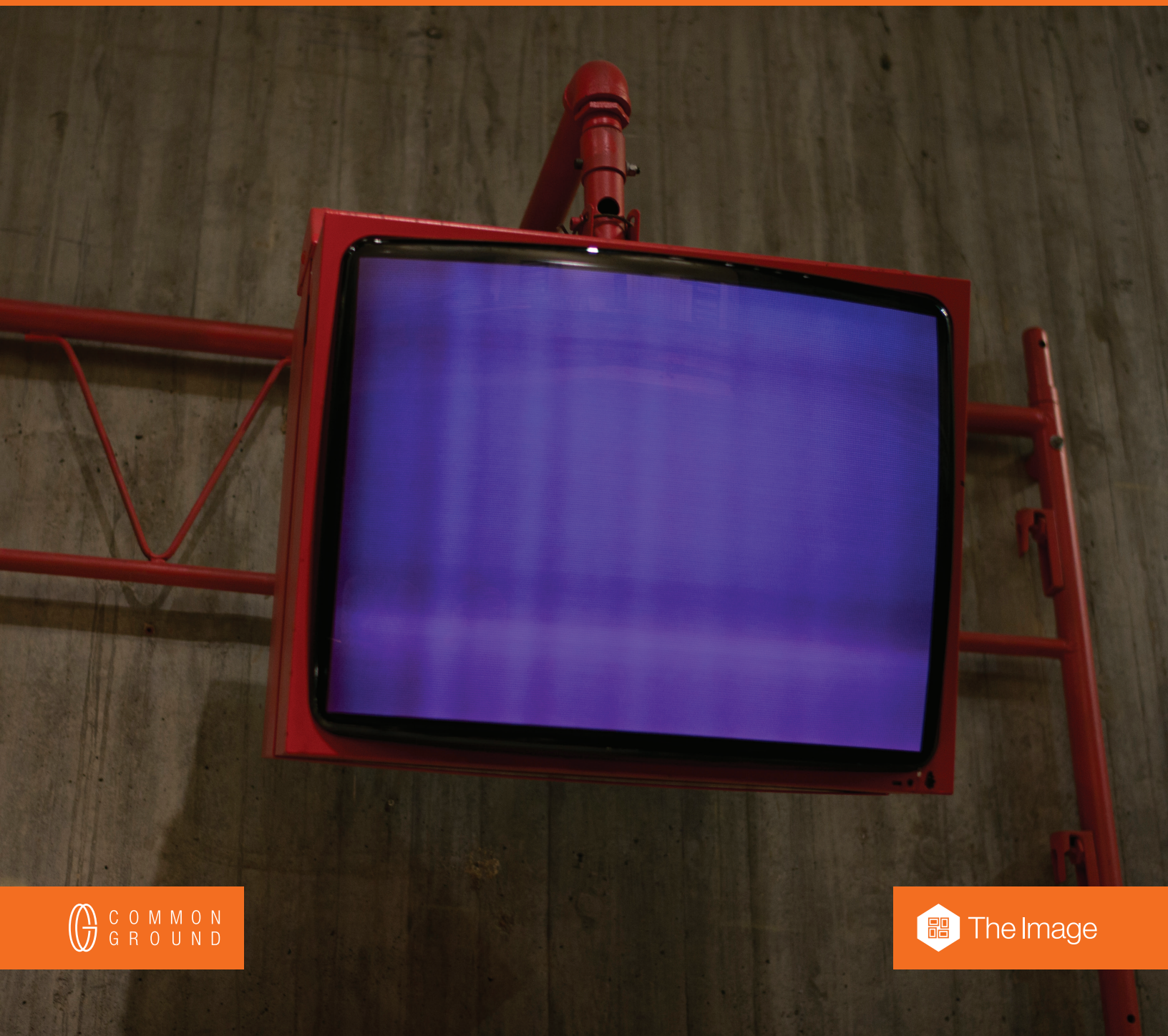


Sixth International Conference on

The Image

Media Materiality: Towards Critical Economies of “New” Media

29-30 OCTOBER 2015 | UNIVERSITY OF CALIFORNIA AT BERKELEY | BERKELEY, USA | ONTHEIMAGE.COM



Sixth International Conference on the Image

“Media Materiality: Towards Critical Economies of ‘New’ Media”

Clark Kerr Conference Center, University of California at Berkeley | Berkeley, USA
29-30 October 2015



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Sixth International Conference on the Image

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Designed by Ebony Jackson
Cover image by Phillip Kalantzis-Cope



Dear Delegate,

Welcome to the Sixth International Conference on the Image.

The Image Conference is a means by which we can come together to interrogate the nature and functions of image-making and images themselves. It aims to be a cross-disciplinary forum bringing together researchers, teachers, and practitioners 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.

This year, through our plenary program as well as through parallel sessions, we explore the special focus “Media Materiality–Towards Critical Economies of ‘New’ Media.”

In addition to The Image Conference, Common Ground also hosts conferences and publishes journals in other areas of critical intellectual human concern, including art, media, diversity, design, sustainability, and the humanities, to name several. Our aim is to create new forms of knowledge community, where people meet in person and also remain connected virtually making the most of the potentials for access using digital media. We are also committed to creating a more accessible, open, and reliable peer review process.

Alongside opportunities for well-known academics, we are creating new publication openings for scholars from developing countries and for researchers from institutions that are historically teaching-focused. We would like to invite conference participants to develop publishing proposals for original works or for edited collections of papers drawn from the journal, which address an identified theme. Finally, please join our online conversation by subscribing to our monthly email newsletter and subscribe to our Facebook or Twitter feeds at <http://ontheimage.com/>.

Thank you to all who have put such a phenomenal amount of work into preparing for The Image Conference. A personal thank you goes to our Common Ground colleagues: Rachael Arcario, Tamsyn Gilbert, Monica Hillison, Kim Kendall, Ana Quintana, and Blake Williamson.

We wish you the best for this conference and hope it will provide you every opportunity for dialogue with colleagues from around the corner and around the globe. We also hope you will join us at the Seventh International Conference and Exhibition on the Image to be held in partnership with the Institute of Cultural Capital, the Liverpool Biennial, and LJMU’s Face Lab at the Art and Design Academy at Liverpool John Moores University, Liverpool, UK, 1-2 September 2016.

Yours sincerely,

Dr. Phillip Kalantzis-Cope
Director, Common Ground Publishing



Our Mission

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

Our Message

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

Our Media

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

Common Ground España

Since its inception, Common Ground Publishing has been committed to building bridges between different languages and cultures, crossing the geographical and linguistic boundaries that slow down the free flow of ideas between the countless communities that populate the planet. We are truly committed to diversity, and that is why we are striving to create synergies between the English, Spanish, and Portuguese-speaking knowledge communities that meet every year at the conference and that interact through the scholarly journals, the book imprint, and the social networks.

To fulfil this ideal, Common Ground Publishing has launched Common Ground Publishing España in order to create and develop Latin American knowledge communities based on the Spanish and Portuguese languages and cultures, crossing geographic, linguistic, and cultural borders. Each of these knowledge communities holds an annual academic conference (which takes place in parallel to Common Ground's conferences in English) and manages a peer reviewed scholarly journal, a book imprint, and a number of social networks that allow scholars and practitioners to interact with other peers coming from different geographical, institutional, and cultural origins, as well as to strengthen interdisciplinary discussions.

For the time being, Common Ground Publishing España, whose headquarters are located at the Research Park of the Universidad Autónoma de Madrid, has developed ten Latin American knowledge communities; Learning; E-Learning and Innovative Pedagogies; Science in Society; Interdisciplinary Social Sciences; On the Organization; New Directions in the Humanities; The Image; Book and Libraries; Health, Wellness, and Society; and Technology, Knowledge, and Society.

The Image Knowledge Community

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



The Image | Knowledge Community

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

Conference

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

Publishing

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

Community

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





The Image | Themes

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

Theme 1: The Form of the Image

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

Investigating image making processes and spaces of image representation

Theme 2: Image Work

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

Exploring the social effects of the image

Theme 3: The Image in Society

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





Media Materiality: Towards Critical Economies of “New” Media

When speaking about “new” media, the claim to newness draws meaning from what is supposed to be the peculiar nature of digital technologies. This narrative is mirrored in the analysis of a historical shift from an industrial age, based in the logic of mass factory production and uniform consumption, to an information age centered on the production and communication of information. In an industrial logic “material” referred primarily to a critique of a political economy of real objects, whereas “immaterial” referred to a politics of identity and culture.

In 2015, the special focus for The Image Knowledge Community will be centered on a series of cascading questions. For example, could the lens of “media materiality” be a productive way to view the flows of political economy, identity, and sexuality in the context of a critical analysis of what is “new” in the new media? How can one address the intersection, co-dependency, and interplay of media materiality and immateriality? And, how do we understand the production, consumption, and distribution of images in an age of “new” compared to “old” media? How might we frame critical economies of “new” media in relation to the legacy, rebirth, and re-imagination of “old” media?



The Image | Scope and Concerns

The Defining Image

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

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

The Image of Transformation: Properties of Consequence

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

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

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

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

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





The Image | Community Membership

About

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

Membership Benefits

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

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





The Image | Engage in the Community

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

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

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

Present and Participate in the Conference

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

Publish Journal Articles or Books

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

Engage through Social Media

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



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



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



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



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



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





The Image | Advisory Board

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

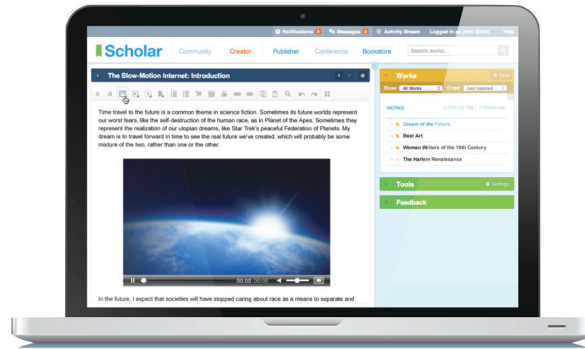
We are grateful for the continued service and support of the following world-class scholars and practitioners.

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



A Social Knowledge Platform

Create Your Academic Profile and Connect to Peers



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

Utilize Your Free Scholar Membership Today through

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

Scholar Quick Start Guide

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

Scholar Next Steps – Build Your Academic Profile

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

Scholar

A Digital Learning Platform

Use **Scholar** to Support Your Teaching

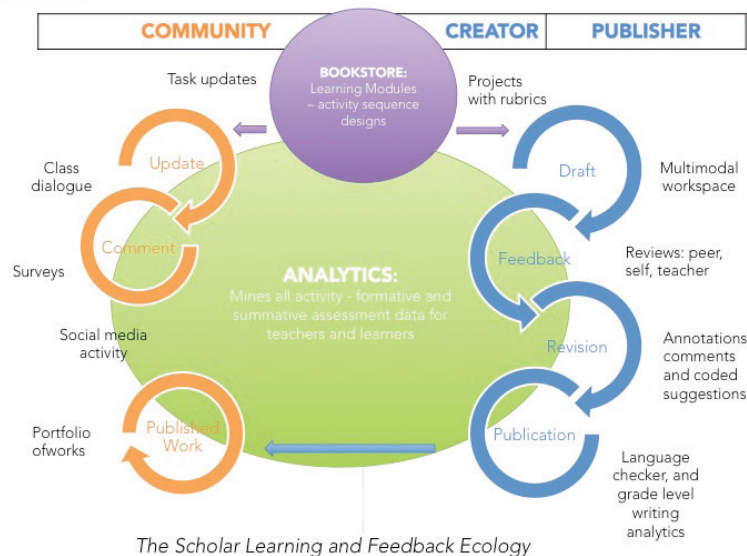
Scholar is a social knowledge platform that *transforms the patterns of interaction in learning by putting students first*, positioning them as knowledge producers instead of passive knowledge consumers. **Scholar** provides scaffolding to encourage making and sharing knowledge drawing from multiple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

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

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

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

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



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



The Image Journal

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



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Art Full Text
Art Index
Art Source

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ontheimage.com

ijx.cgpublisher.com

About

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

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

Editor



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

Associate Editors

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



The Image | Submission Process

Journal Submission Process and Timeline

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

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

Submission Timeline

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

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

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





Hybrid Open Access

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

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

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

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

Institutional Open Access

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

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

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

For more information on how to make your article Open Access, or information on Institutional Open Access, please contact us at support@commongroundpublishing.com.



The Image | Journal Awards

International Award for Excellence

The International Journal of the Image presents an annual International Award for Excellence for new research or thinking in the area of the image. 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. 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 5

Andrea Thoma, University of Leeds, Leeds, UK

For the Article

“The (Everyday) Image as One of Many: What Happens in the Interstice?”

Abstract

This paper will consider how explorations of time and movement in a contemporary art context have capitalised on the gap as the territory where we can shape our access to images. The author’s engagement with place through everyday images has led to a series of art projects involving photography and video. The discussion will examine how these works capitalise the space in-between images to reflect on time. Reference will be made to David Claerbout’s work, in particular *The Algiers’ Sections of a Happy Moment*, as it uses multiple photographic takes to endlessly prolong a moment. Mel Bochner regarded Eadweard Muybridge’s photographs as “serialization of time through the systematic subtraction of duration from event.” Within these ideas of the image and its relation to the lived moment as posited by Briony Fer, the discussion will allude to Bergsonian duration where “actual present” and “virtual past” coincide, with particular focus on Gilles Deleuze’s ideas of cinematic time. Within the temporal implications of the still image, Roland Barthes’s “photographic moment” will be contrasted with Vilém Flusser’s ideas of the photographic image as a “possibility of visualisation.”



The Image | Subscriptions and Access

Community Membership and Personal Subscriptions

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The Image Book Imprint

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



Call for Books

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

We welcome proposals or completed manuscript submissions of:

- Individually and jointly authored books
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Book Proposal Guidelines

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

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

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

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

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

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

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



The Image | Call for Chapters

Transformative Pedagogies in the Visual Domain

Dr. Arianne Rourke and Dr. Vaughan Rees from the University of New South Wales, Art & Design, Sydney, Australia, are pleased to announce they are curating a new book series with Common Ground Publishing: ***Transformative Pedagogies in the Visual Domain***.

Previous books with Common Ground Publishing include:

Moving from Novice to Expert on the Road to Expertise: Developing Expertise in the Visual Domain (2015)

Researching the Visual: Demystifying “The Picture That’s Worth a Thousand Words” (2014)

Building Minds, Forging Bridges: Teaching in a Visually Littered World (2013)

This new series is underpinned by the premise that transformative pedagogies are not limited by geographical, institutional, or disciplinary boundaries and that the ‘visual’ is a powerful tool for igniting the quest for knowledge and understanding across many different disciplinary areas.

To submit proposals for the following books and edited collections, please include:

- Book title
- Chapter title
- Full name and institution of all authors and email addresses
- A biography (around 250 words)

Please submit via email a word document, **500-word** (Times New Roman 12, single spaced) chapter Abstract to Dr. Arianne Rourke and Dr. Vaughan Rees at curatedseries@unsw.edu.au.





The Image | Call for Chapters

Transformative Pedagogies and the Environment: Creative Agency through Contemporary Art

The focus for the first title in this new series is *Transformative Pedagogies and the Environment: Creative Agency through Contemporary Art*.

Edited by: Professor Marie Sierra and Professor Kit Wise

Book Overview:

The book will examine how capacities and forms of creative agency are brought about through contemporary art practice, particularly in relation to environmental issues, and how these contribute to transformative pedagogies in tertiary education. While acknowledging the inherent interdisciplinary pedagogical scope of social change agendas, which are able to generate novel relevant and timely engagement with global issues, the chapters of this book will examine case studies in transformative pedagogies that embrace ecological and environmental imperatives through art and design.

Chapter submissions are invited that address the following themes:

1. The anthropocene as a transformative pedagogical platform
2. Global citizen: questioning local and global responsibility through art and design
3. The pedagogy of the climate change parameter
4. Ethical art and design practice implications for pedagogy
5. Affect as creative agency in environment
6. Creative carbon—what can art and design contribute?
7. Interdisciplinarity and the future of ‘creativity’
8. Art and design as an ethical compass

To submit a proposal, include the following:

- The book title which you are submitting a chapter for
- Your chapter title
- The full name and institution of all authors, their email address, and 250 word biographies
- A 500 word (Times New Roman 12, single spaces) chapter abstract

Email your proposals to Dr. Arianne Rourke and Dr. Vaughan Rees at curatedseries@unsw.edu.au.

Please submit your proposal by **1 December 2015**. You will be notified by your Editor if your chapter abstract has been selected by **1 January 2016**.





The Image | Call for Chapters

Investigating the Visual as a Transformative Pedagogy in the Asia Region

The focus for the second title in this new series is *Investigating the Visual as a Transformative Pedagogy in the Asia Region*.

Edited by: Dr. Ian McArthur, Rod Bamford, and Brad Miller

Book Overview:

Contemporary Asia is experiencing rapid transformation of its societies, cultures, and traditional patterns of life. Deep paradigm shifts and increasing demands from governments, industry, and communities are redefining and challenging old pedagogies. Collaborative practices, institutional twinning, market demand, and unprecedented social and ecological complexity are all shaping the Asian education experience. Visual educators too must respond to forces for change with, accelerating levels of urbanisation, the increasingly visible impacts of climate change and neoliberalism and are tasked with facilitating new understandings of self, community, work, and creative practice and work to assist social and cultural sustainability to reorientate, resilie, and thrive in harmony with the planet. Whereas art and design education in the Asia region has previously been shaped by the traditions of craft based practices, in the current paradigm educators are impelled to engage with an intensely mediated visual culture manifesting across a provocative landscape of disruption, new technologies, social change, and reconfiguring economic and political structures.

This book considers the place of visual pedagogies within these multiplicities and positions the ideas presented as a transformational framework for what has been described: 'The Asian Century'. How do visual pedagogies thrive in this shifting terrain of new relationships and ways of understanding the world? What is the role of tradition? What is the impact of new hybrid and post disciplinary practices in the context of visual education across the Asia region? The book presents a diverse set of voices and examines emergent approaches to the visual in education across the domains of visual art, design, media and architecture.

Chapter submissions are invited that address the following themes:

1. Transcultural and interdisciplinary collaboration
2. Mapping sustainable futures
3. Culture as transformational pedagogy
4. Digital aesthetics / visual transformations
5. Transforming economies that shape transformational visual pedagogies
6. Meaning, tradition, and materiality in a post-disciplinary world
7. Meta-narratives—Global visions of transformation

To submit a proposal, include the following:

- The book title which you are submitting a chapter for
- Your chapter title
- The full name and institution of all authors, their email address, and 250 word biographies
- A 500 word (Times New Roman 12, single spaces) chapter abstract

Email your proposals to Dr. Arianne Rourke and Dr. Vaughan Rees at curatedseries@unsw.edu.au.

Please submit your proposal by **1 December 2015**. You will be notified by your Editor if your chapter abstract has been selected by **1 January 2016**.





The Image | Call for Chapters

The Mindful Eye: Contemplative Pedagogies In Visual Arts Education

The focus for the third title in this new series is *The Mindful Eye: Contemplative Pedagogies In Visual Arts Education*.

Edited by: Dr. Michael Garbutt

Book Overview:

Through case studies reflecting the experiences of teachers and students in both research and coursework degrees, this book will explore the ways in which contemplative pedagogies can incorporate mindfulness practices in visual arts higher education. Contemplative pedagogies have been introduced across a wide range of disciplinary practices in higher education with well-demonstrated positive impacts on students' academic performance, creativity, stress management, and sense of wellbeing, but ways of knowing and being which privilege attention, stillness, and an awareness of interior states have particular resonances for art and design practitioners, where the compassionate engagement which can emerge from the practice has radically transformative possibilities. The case studies in this book will provide a critical guide to incorporating these practices across a range of teaching and learning contexts, from the practice-based studio to the classroom, lecture theater, and field excursion. Alive to the pedagogical and professional challenges of incorporating non-traditional forms of enquiry into the art and design curriculum, the book will draw on the lived experiences of teachers and graduates to constitute a compendium of evidence-based approaches for a transformative education grounded in contemplative pedagogies.

Chapter submissions are invited that address the following themes:

1. Creative engagement
2. Embodied perception
3. Art appreciation
4. Problem-solving/critical reflection
5. Collaborative practices
6. Assessment and evaluation procedures
7. Research supervision/study
8. Skills development

To submit a proposal, include the following:

- The book title which you are submitting a chapter for
- Your chapter title
- The full name and institution of all authors, their email address, and 250 word biographies
- A 500 word (Times New Roman 12, single spaces) chapter abstract

Email your proposals to Dr. Arianne Rourke and Dr. Vaughan Rees at curatedseries@unsw.edu.au.

Please submit your proposal by **1 February 2016**. You will be notified by your Editor if your chapter abstract has been selected by **1 March 2016**.





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

The focus for the fourth title in this new series is *Beyond Community Engagement: Transforming Dialogues in Art, Education, and the Cultural Sphere*.

Edited by: Dr. Kim Snepvangers and Dr. Donna Matthewson Mitchell

Book Overview:

This book will reconsider fundamental questions about relationships between community engagement, art, and education within cultural spheres. Transdisciplinary chapters that challenge assumptions and offer new insights across art, well-being, and contemplative pedagogies are welcome. Chapters may reflect an international perspective or the context and praxis of localized situations. The theme derives from the changing roles and place of art, arts, design, and media in relation to community as a socially responsive domain. Addressing socially engaged; informal pedagogy re-examines the aesthetic possibilities of social capital in the public domain. Re-considering contributions of education and research through transfer of knowledge, skills, and expertise across small social collectives, partnerships, and larger institutional agencies is a growing practice. Examining equity and types of participation alongside issues of local and global significance is emergent in new, pop-up, and continuing communities.

Gauging social impact and establishing rigorous criteria for partnerships is an important project to ensure that critically reflexive visual research methodologies gain currency within contemporary neo-liberal funding and educational agendas. Linking future knowledge pathways with industry collaborators, cultural custodians, significant sites, policy, and funding is essential for arts-based research. Culturally responsive dialogues between artworks, events, sites, publics, adaptive and civic spaces, conceived as the 'aesthetic third', hybridity, and 'Third space' are invited. This includes research creations that explore non-linear, liminal, and temporal engagement and ecologies of practice across relational and professional networks. Within the pedagogic and social turn we ask, is all engagement transformative, educative, sustainable, and linked to democratizing principles that address civic agendas?

Chapter submissions are invited that address the following themes:

1. Innovation in contemporary social spaces, the 'aesthetic third', hybridity, 'Third space' and continuing communities, civics, public art, architecture, adaptive re-use, and cultural planning in the public domain
2. Thought leadership and research creation in developing new theoretical and cognitive methodologies and approaches to social capital, community engagement, and informal pedagogies
3. Re-orienting conceptions of community engagement towards flexibility and socially responsive participatory practice, as central to the work of transformative pedagogy and cultural development research and practice
4. The role and place of the visual and the virtual in social and online participatory pedagogies, new relationships between objects, events, display, exhibitions, and pedagogy
5. Re-imagining sites and situations of learning, culture, and place across the life-cycle to address the challenges of our time, using practice architectures and site ontologies with application across broader social challenges in Indigenous culture, art, science, and medicine
6. New ways of conceptualising professions and pedagogy beyond mainstream schooling, museums/galleries & community considering: peer-led, artist-teachers, teaching-artists, multi-literacies, design-thinking, cultural planning & leadership, marketing, branding, exhibition design, public programs, and digital curatorship



The Image | Call for Chapters

7. Arts-based research as a network, connections, and constructions to re-conceptualise links, real or imagined, local, and global connectivity
8. Linking relational and professional networks, inventing adaptive communities, creating field/industry partnerships to enable changing pedagogies
9. Informal approaches and dynamic conceptions of employability, careers, and start-ups in the creative industries, personal and professional knowledge, accreditation, entrepreneurship, compliance, policy, and economic constraints in relation to transformation

To submit a proposal, include the following:

- The book title which you are submitting a chapter for
- Your chapter title
- The full name and institution of all authors, their email address, and 250 word biographies
- A 500 word (Times New Roman 12, single spaces) chapter abstract

Email your proposals to Dr. Arianne Rourke and Dr. Vaughan Rees at curatedseries@unsw.edu.au.

Please submit your proposal by **1 February 2016**. You will be notified by your Editor if your chapter abstract has been selected by **1 March 2016**.



The Image | Call for Chapters

Pedagogies for the Visual in Innovative Learning

The focus for the fifth title in this new series is *Pedagogies for the Visual in Innovative Learning*.

Edited by: Dr. Arianne Rourke

Book Overview:

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

Chapter submissions are invited that address the following themes:

1. Tested methods for using visuals to actively engaging students online
2. Teaching creatively the visual learner in the virtual learning environment
3. Tested effective methods for visually personalizing the online learning space
4. Effective ways to visually scaffold the online learner support system to promote learning
5. The effective use of colour coding, iconography, video sharing, and digital mind maps in e-learning
6. How to facilitate collaborative practice and self-directed learning through visual sharing in the online space
7. Ways of innovatively using technology to visually represent the learning process
8. Tested methods for using 'the visual' to encapsulate the knowledge and/or to instigator curiosity and creative thinking

To submit a proposal, include the following:

- The book title which you are submitting a chapter for
- Your chapter title
- The full name and institution of all authors, their email address, and 250 word biographies
- A 500 word (Times New Roman 12, single spaces) chapter abstract

Email your proposals to Dr. Arianne Rourke and Dr. Vaughan Rees at curatedseries@unsw.edu.au.

Please submit your proposal by **1 April 2016**. You will be notified by your Editor if your chapter abstract has been selected by **1 May 2016**.





The Image | Call for Chapters

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

The focus for the sixth title in this new series is *Visual Tools for Developing Student Capacity for Cross-Disciplinary Collaboration, Innovation, and Entrepreneurship*.

Edited by: Selena Griffith, Kate Carruthers, and Dr. Martin Bliemel

Book Overview:

This book will identify and document pedagogical and practice-based approaches for integrating visual tools to scaffold and develop student capacity for cross-disciplinary collaboration, innovation, and entrepreneurship. It will be divided into four sections each with two chapters with theory based and case study based inquiries. The first section would explore approaches to developing skills for cross-disciplinary collaboration in students leveraging visual tools and artifacts. The second section would explore approaches to scaffolding the acquisition of innovation skills in students via use of visual tools and artifacts. The third section would explore how students can be supported and encouraged to attain appropriate skills and knowledge for successful entrepreneurship through the use of visual tools and artifacts. The fourth, and final, section will demonstrate integrated approaches with respect two or three of these. It is envisaged that the chapter authors would be selected from across disciplinary specializations to provide as broad as possible input.

Chapter submissions are invited that address the following themes:

1. Pedagogy for visually supported acquisition of cross-disciplinary collaboration skills
2. Practice case study for visually supported acquisition of cross-disciplinary collaboration skills and knowledge
3. Pedagogy for visually supported acquisition of cross-disciplinary innovation skills and knowledge
4. Practice case study for visually supported acquisition of cross-disciplinary innovation skills and knowledge
5. Pedagogy for visually supported acquisition of cross-disciplinary entrepreneurship skills and knowledge
6. Practice case study for visually supported acquisition of cross-disciplinary entrepreneurship skills and knowledge
7. Pedagogy for visually supported acquisition of integrated capacity for cross-disciplinary collaboration, innovation, and entrepreneurship
8. Practice case study visually supported acquisition of integrated capacity for cross- disciplinary collaboration, innovation, and entrepreneurship

To submit a proposal, include the following:

- The book title which you are submitting a chapter for
- Your chapter title
- The full name and institution of all authors, their email address, and 250 word biographies
- A 500 word (Times New Roman 12, single spaces) chapter abstract

Email your proposals to Dr. Arianne Rourke and Dr. Vaughan Rees at curatedseries@unsw.edu.au.

Please submit your proposal by **1 April 2016**. You will be notified by your Editor if your chapter abstract has been selected by **1 May 2016**.





The Image | Call for Chapters

Beyond Graduate Attributes: Embedding Work Integrated Learning into Undergraduate Degrees

The focus for the seventh title in this new series is *Beyond Graduate Attributes: Embedding Work Integrated Learning into Undergraduate Degrees*.

Edited by: Dr. Vaughan Rees, Dr. Arianne Rourke, and Graham Forsyth.

Book Overview:

This book presents case studies from around the world that examine ways for developing globally focused graduates and developing students who are capable of rigorous scholarship, leadership, and professional and collaborative practice. A key goal of many universities is to prepare students for employment by ensuring that they are equipped with relevant knowledge, skills, capabilities, and records of achievements to be competitive in a global market. This book fills the gap in the literature in terms of knowledge of what attributes and capabilities many employers require, how universities can best inculcate these capabilities, and when this learning should take place within an undergraduate program. This book will include multiple case studies that focus on educating for the creative industries, which will identify, assess, collate, and disseminate best practice in developing work-integrated learning for these industries. The 'lessons learned' provide evidence to inform and support future curriculum development across all disciplines with a creative industry base focus, such as art, design, theatre, media, music, and architecture to name but a few. It will suggest methods for enhancing the capabilities, skills, and knowledge of students both within the university-learning environment and through worked integrated learning so that students are provided with the necessary understandings and attributes to equip them to later pursue professional careers in the creative industries.

Chapter submissions are invited that address the following themes in the creative industries:

1. Teaching attributes needed for graduate employability
2. Assessing the strategies used to enhance student employability
3. The pros and cons of an employment focused curriculum renewal
4. The use of technology to enhance work-integrated learning
5. Teaching leadership and/or management skills
6. Group work to enhance collaborative practice and communication skills
7. Developing 'job readiness' through mentoring programs
8. Linking university learning to real world practice through connecting students with alumni

To submit a proposal, include the following:

- The book title which you are submitting a chapter for
- Your chapter title
- The full name and institution of all authors, their email address, and 250 word biographies
- A 500 word (Times New Roman 12, single spaces) chapter abstract

Email your proposals to Dr. Arianne Rourke and Dr. Vaughan Rees at curatedseries@unsw.edu.au.

Please submit your proposal by **1 June 2016**. You will be notified by your Editor if your chapter abstract has been selected by **1 July 2016**.





The Image | Call for Chapters

Embodied and Walking Pedagogies Engaging the Visual Domain: Research Co-Creation and Practice

The focus for the eighth title in this new series is *Embodied and Walking Pedagogies Engaging the Visual Domain: Research Co-Creation and Practice*.

Edited by: Dr. Kim Snepvangers and Dr. Sue Davis

Book Overview:

This book will reconsider fundamental questions about arts practice and research and co-develop collaborative responses to walking and embodied pedagogies in arts-based research methodologies. Beginning with a creative research symposium, initially associated with the Arts Practice Research Special Interest Group, at the Australian Association for Research in Education (AARE) 2015 Conference, we are now seeking chapters that address research-creation in arts-based research. Emergent and embodied practices are envisaged in an ongoing exchange with Australian and international researchers. Internationally renowned, arts-based researcher Stephanie Springgay led the research-creation symposium like earlier projects such as ‘The Pedagogic Impulse’ and ‘The Walking Lab’. The project engaged concepts from new-materialism and embodiment with arts-based researchers/practitioners in a collaborative event to explore boundaries and disrupt territories. Geo-location data, video, and photographic capture of research co-creation, ‘landing pads’, and sensory research methods captured emergent qualities of ‘being’ in the environment of Fremantle, Western Australia. Responses were articulated by leading national arts education researchers across visual and performing arts, conceived as a dynamic critical interchange with affective and performative experiences generated by walking pedagogy. Engagement with leading cultural institutions in the Fremantle area brought new conditions, concepts, and potentialities to the walking event.

Initially, research-creations responded to the localized environment of Fremantle, exploring colonization, displacement, loss, and hope. We are now inviting chapters that engage further national and international responses to research creation across oceans and artforms utilising walking, sensory, and contemplative pedagogies, to explore inventive practices and new ways of learning in the visual domain.

Chapter submissions are invited that address the following themes:

1. Innovation in contemporary research creation, emergent methodologies, and hybridity in informal and formal institutional, educational, and agentive sites and settings across the life-cycle
2. Psycho-geography, walkers, the flâneur, new materialist interventions and the speculative turn, the derive, performative pedagogies, spectacle pedagogy, and practice
3. Liminality, thresholds, and ecologies of practice, moving ecologies and co-creation, co-authoring co-composition, typologies of participation
4. Re-orienting research creation methodologies towards flexibility, contemplation, experimentation, and socially responsive participatory practice, as central to the work of transformative pedagogy, research, and practice
5. The role and place of ‘material’ and embodiment in participatory pedagogies, new relationships between objects, sites, bodies, events, display, exhibitions, and affective and relational pedagogies
6. Re-imagining sites, milieus, and situations of learning through movement, mindfulness and living embodiments of practice as non-territorial, crossing immutable boundaries
7. New ways of conceptualizing differences, dynamisms, movements, dilemmas of practice, and problematic fields of entanglement





The Image | Call for Chapters

8. Arts-based research as network, hubs, interconnectivity, interaction, and feedback loops, critical reflective practice to re-conceptualize local links and global connectivity

To submit a proposal, include the following:

- The book title which you are submitting a chapter for
- Your chapter title
- The full name and institution of all authors, their email address, and 250 word biographies
- A 500 word (Times New Roman 12, single spaces) chapter abstract

Email your proposals to Dr. Arianne Rourke and Dr. Vaughan Rees at curatedseries@unsw.edu.au.

Please submit your proposal by **1 June 2016**. You will be notified by your Editor if your chapter abstract has been selected by **1 July 2016**.





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

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



ISBN—978-1-61229-803-0
301 Pages

Community Website:
ontheimage.com

Bookstore:
theimage.cgpublisher.com

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

Editor Bios:

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

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



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

Stuart Medley



ISBN—978-1-61229-146-8
149 Pages

Community Website:
ontheimage.com

Bookstore:
theimage.cgpublisher.com

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

Author Bio:

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



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

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



ISBN—978-1-61229-526-8
250 Pages

Community Website:
ontheimage.com

Bookstore:
theimage.cgpublisher.com

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

Editor Bios:

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

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

The Image Conference

*Curating global interdisciplinary
spaces, supporting professionally
rewarding relationships*



The Image | About the Conference

Conference History

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

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

Past Conferences

2010 – University of California, Los Angeles, USA

2011 – San Sebastian, Spain

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

2013 – University Center, Chicago, USA

2014 – Free University, Berlin, Germany

2015 – University of California, Berkeley, USA

Plenary Speaker Highlights

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

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





The Image | About the Conference

Past Partners

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



Mediations Biennale,
Poznan, Poland (2012)



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



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

Become a Partner

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





The Image | About the Conference

Conference Principles and Features

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

International

This conference travels around the world to provide opportunities for delegates to see and experience different countries and locations. But more importantly, the International Conference on the Image offers a tangible and meaningful opportunity to engage with scholars from a diversity of cultures and perspectives. This year, delegates from over 34 countries are in attendance, offering a unique and unparalleled opportunity to engage directly with colleagues from all corners of the globe.

Interdisciplinary

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

Inclusive

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

Interactive

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





The Image | **Ways of Speaking**



Plenary

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



Garden Conversation

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



Talking Circles

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



Themed Paper Presentations

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



Colloquium

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



Focused Discussion

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



Workshop/ Interactive Session

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



Poster Sessions

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



The Image | Daily Schedule

Thursday, 29 October

8:00–9:00	Conference Registration Desk Open
9:00–9:20	Conference Opening—Phillip Kalantzis-Cope, Director, Common Ground Publishing, USA
9:20–9:50	Plenary Session—Wendy Chun, Brown University, Providence, USA <i>TBD</i>
9:55–10:25	Garden Conversation & Break
10:25–11:05	Talking Circles
11:05–11:15	Session Transition
11:15–12:55	Parallel Sessions
12:55–13:50	Lunch
13:50–15:30	Parallel Sessions
15:30–15:45	Break
15:45–17:25	Parallel Sessions
19:00–21:00	Exhibition & Welcome Reception at Asterisk San Francisco Gallery

Friday, 30 October

8:30–9:00	Conference Registration Desk Open
9:00–9:15	Daily Update—Phillip Kalantzis-Cope, Director, Common Ground Publishing, USA
9:15–9:45	Plenary Session—Jesse Drew, University of California, Davis, Davis, USA <i>Photographic Amnesia: The Power of the Image and the Image of Power</i>
9:50–10:20	Garden Conversation & Break
10:20–12:00	Parallel Sessions
12:00–12:50	Lunch and Book Launch
12:50–13:35	Parallel Sessions—Poster Session & Focused Discussions Session
13:35–13:45	Session Transition
13:45–15:25	Parallel Sessions
15:25–15:40	Break
15:40–17:20	Parallel Sessions
17:20–17:50	Special Event: Closing and Award Ceremony



The Image | Conference Highlights

Featured Sessions

Publishing Your Article or Book with Common Ground

Friday, 30 October - 12:50–13:35

Phillip Kalantzis-Cope, Director, Common Ground Publishing

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

Special Events

Welcome Reception & Pop-up Exhibition

Thursday, 29 October - 19:00–21:00

Description: Conference delegates are invited to join us for a special conference reception and Pop-up Exhibition at the Asterisk San Francisco Gallery. There is no need to pre-register to attend this event. It is open to all conference delegates.

Location:

Asterisk San Francisco Gallery
3156 24th Street (Mission District)
San Francisco, CA 94110

Book Launch

Friday, 30 October - 12:00–12:50

Description: The Image Conference and Common Ground Publishing will be launching our newest title from The Image Book Imprint—*Moving from Novice to Expert: Developing Expertise in the Visual Domain*, edited by Arianne Rourke and Vaughan Rees.

Location:

Krutch Theatre at the University of California, Berkeley, Clark Kerr Conference Center





The Image | Plenary Speakers

Wendy Chun

TBD



Wendy Chun is Professor and Chair of Modern Culture and Media at Brown University. She has studied both systems design engineering and English literature, which she combines and mutates in her current work on digital media. She is author of *Control and Freedom: Power and Paranoia in the Age of Fiber Optics* (MIT, 2006), and *Programmed Visions: Software and Memory* (MIT 2011); she is co-editor (with Tara McPherson and Patrick Jagoda) of a special issue of *American Literature* entitled *New Media and American Literature*, co-editor (with Lynne Joyrich) of a special issue of *Camera Obscura* entitled *Race and/as Technology* and co-editor (with Thomas Keenan) of *New Media, Old Media: A History and Theory Reader* (Routledge, 2005). She is the Velux Visiting Professor of Management, Politics, and Philosophy at the Copenhagen Business School; she has been the Wayne Morse Chair for Law and Politics at the University of Oregon, Visiting Professor at Leuphana University (Lüneburg, Germany), and Visiting Associate Professor in the History of Science Department at Harvard, of which she is currently an Associate. She has been a Member of the Institute for Advanced Study (Princeton), a fellow at the Radcliffe Institute for Advanced Study at Harvard, and a Wriston Fellow at Brown. Her forthcoming monograph is entitled *Habitual New Media* (forthcoming MIT 2016).

Jesse Drew

Photographic Amnesia: The Power of the Image and the Image of Power



Jesse Drew's research and practice center on alternative and community media and their impact on democratic societies, with a particular emphasis on the global working class. An active audio-visual artist, his film, photography, and installation work has been featured at festivals and in galleries internationally. *Open Country* is his current film project, a feature documentary on the politics of American country music. His writings have appeared in numerous publications, journals, and anthologies including *Resisting the Virtual Life* (City Lights Press), *At a Distance* (MIT Press), *Collectivism After Modernism* (University of Minnesota), and *West of Eden* (PM Press). His new book is *A Social History of Contemporary Democratic Media* (Routledge). He is currently professor of Cinema and Technoculture at UC Davis, where he teaches media archaeology, radio production, documentary studies, electronics for artists, and community media. Before coming to UC Davis, he headed the Center for Digital Media and was associate dean at the San Francisco Art Institute.



Media Materiality: Towards Critical Economies of “New” Media

When speaking about “new” media, the claim to newness draws meaning from what is supposed to be the peculiar nature of digital technologies. This narrative is mirrored in the analysis of a historical shift from an industrial age, based in the logic of mass factory production and uniform consumption, to an information age centered on the production and communication of information. In an industrial logic “material” referred primarily to a critique of a political economy of real objects, whereas “immaterial” referred to a politics of identity and culture.

How could the lens of “media materiality” be a productive way to view the flows of political economy, identity, and sexuality in the context of a critical analysis of what is “new” in the new media? How can one address the intersection, co-dependency, and interplay of media materiality and immateriality? How do we understand the production, consumption, and distribution of images in an age of “new” compared to “old” media? How might we frame critical economies of “new” media in relation to the legacy, rebirth, and re–imagination of “old” media?

Participating Artists

Jacqueline Butler, UK

David Cubby, Australia

Gregory Ferris, Australia

Arlinda Henderson, USA

Phillip Kalantzis-Cope, USA

Marina Kassianidou, Cyprus

Rebekah Pryor, Australia

David Sinfield, New Zealand

Megan Walch, Australia

Sylvia Waterling, UK

Kyler Zeleny, Canada



The Image | Graduate Scholar Awardees

Luis Rocha Antunes



Luis Rocha Antunes is a doctoral candidate at the University of Science and Technology in Norway and at the University of Kent, UK, with a grant from the Portuguese Foundation for Science and Technology. He has been a research fellow at Harvard University and at the University of Copenhagen and is currently serving as cultural review editor for the *Limina Journal*. He has published essays and book chapters in the *Journal of Scandinavian Cinema*, *Essays in Philosophy*, *Film International*, *The Victorian*, and *Scandinavian Cinema and Routledge*. His first published book will appear in 2016.

Paulina Caro



Paulina Caro studies modern and contemporary art. She is a graduate student pursuing a master's degree in history of art and theory at Pontificia Universidad Católica de Chile. She holds a BA in English literature and linguistics. Her research interests include the intersections of art and new technologies in the work of Latin American artists. She is currently at work on her dissertation, which analyzes the works of contemporary artists and their use of digital photographs as a strategy to examine not only the discourses of art and technology but also as a way to propose a reflection on the artists' contexts.

Felicity Ford



Felicity Ford is a PhD candidate in screen and cultural studies at the University of Melbourne, Australia. She is the founder and president of the Graduate Cinema Reading Group, The Light Trap, and has worked on the Melbourne International Film Festival and the 'Friends of Mexico' Inaugural Mexican Film Festival. Ford tutors in screen, gender, and media studies and is currently completing a graduate certificate in university teaching. Her research is primarily concerned with how the cinematic form can be disrupted in relation to sound, vision, time, and movement. She is interested in how these cinematic spaces challenge existing boundaries, change the way we interact with the filmic text, and remind us of the subversive potential of cinema. Ford has presented at various international and domestic conferences and has an upcoming publication in *The International Journal of the Image*.

Arlinda Henderson



Arlinda Henderson is a doctoral student at Plymouth University in the department of art and media working with the Arts Research Collective. She received her masters of philosophy in art theory at IDSVA in 2013 and her masters of fine arts in painting at the University of North Dakota in 2000. Her current research is in the confluence of art and quantum theory, exploring the process of display holography in order to question perception and structured reality, particularly how designation of the other occurs within hegemony. She recently presented her theories at the 10th International Symposium on Display Holography in St. Petersburg, Russia. The future of her research practice extends into relational art via an open source programmed Holopro screen in order to explore certainty and perceived reality as artifice.



The Image | Graduate Scholar Awardees

Carmen Maiz-Bar



Carmen Maiz-Bar holds bachelor's degrees in translation and interpreting and advertising and public relations, as well as post-graduate courses in communication management and team management. Maiz-Bar has also been trained in areas such as social media, SEO/SEM, protocol, coaching, and languages in the United Kingdom, Germany, and the US. She is a member of the AGPTI, International Association of Business Communicators, Association for Business Communication, and the Club de Creativos. At the end of 2012, she completed a master of communication management at the Annenberg School at the University of Southern California with a Barrié Foundation scholarship. She is currently pursuing her PhD in communication at the University of Vigo in Spain while she works as a communication consultant and trainer.

Saumava Mitra



Saumava Mitra's research interest is in the investigation of the application of peace journalism principles to the area of visual journalism. He is conducting a multi-faceted research project into this area with a case study of Afghanistan. The different strands of research going into the project include a comparative content analysis study of visuals in Afghan newspapers and social media pages as well as the sociological exploration of the day-to-day work done by Afghan professional photographers. Mitra's research publications so far have explored the discursive context of visuals in peace journalism as well as the typology of media initiatives which aim for peace. Before starting his PhD, he worked as a journalist and communication consultant in India, Netherlands, Tanzania, and Kenya for organizations like the Associated Press, Bloomberg, and Radio Netherlands.

Henrique Rochelle



Mainly interested in dance communication, dance as a language, and dance history, Henrique Rochelle is a doctoral scholar and occasional guest lecturer at the Universidade Estadual de Campinas in Brazil, from where he got his master's degree in performing arts and his bachelor's degree in literary studies. His doctorate is funded by FAPESP both in Brazil and for research at the Université Paris 8 in France. He has contributed to a dance encyclopedia, worked with multiple dance companies as a theoretician and researcher, has given lectures on dance history, and is the author of "Da Quarta Parede," a blog on dance theory, criticism, and historiography.

Tania Romero



A Nicaraguan-born filmmaker, teacher, and scholar, Tania Romero is a third year doctoral student in the visual arts. Her research interests include Latin American documentary cinema and women studies. She has a degree in psychology from Bryn Mawr and an MA from the University of Texas in Austin. Her dissertation focus is on bridging post-human and post-colonial critical theories by examining the documentary work of Nicaraguan filmmakers. She recently completed a course on the post-human at Utrecht University in the Netherlands under the instruction of Rosi Braidotti.



The Image | Graduate Scholar Awardees

Marta Simonetti



Marta Simonetti is a PhD candidate in Italian studies with the School of Languages and Cultures at Victoria University of Wellington, New Zealand. Her interdisciplinary and multimodal research explores the presence and role of image-word relations in contemporary literature with a particular emphasis on literary examples of ekphrasis and specifically on the graphic novel as a hybrid genre. Integrating narrative and poetic analysis with theories of translation, she is currently concerned with how the image-word divide can be described and how it inhabits the world.

Kyler Zeleny



Kyler Zeleny is a Canadian photographer-researcher and author of *Out West*. His current photographic research interests deal with contemporary rural issues and how geography extends identity and creates community. His personal interests are in found photography, family albums, and the politics of archives. He received his bachelors in political science from the University of Alberta and his masters from Goldsmiths College, University of London. He is a founding member of the Association of Urban Photographers, a guest editor for the *Imaginations Journal for Cross-Cultural Image Studies* and a guest publisher with *The Velvet Cell*. Zeleny currently lives in Toronto where he is a doctoral student in the joint communication and culture program at Ryerson and York University.

THURSDAY, 29 OCTOBER

8:00-9:00	CONFERENCE REGISTRATION DESK OPEN
9:00-9:20	CONFERENCE OPENING AND HOST REMARKS
	Phillip Kalantzis-Cope, Common Ground Publishing, USA
9:20-9:50	PLENARY SESSION
	Wendy Chun, Brown University, Providence, USA "TBD"
9:55-10:25	GARDEN CONVERSATION & BREAK
10:25-11:05	TALKING CIRCLES
	Rooms 1 & 2: The Form of the Image Rooms 3 & 4: Image Work Rooms 5 & 6: The Image in Society Krutch Theatre: La forma de la imagen; La imagen en contexto; La imagen en sociedad
11:05-11:15	SESSION TRANSITION
11:15-12:55	PARALLEL SESSIONS
Krutch Theatre	<p>The Image in Society</p> <p>The Perils and Pleasures of Proud Parents Posting Prenatal through Post-Pubescent Photos on Social Media: Considering the Ethics of the Image Dr. Lynn Koller, <i>Humanities & Communication Department, Embry-Riddle Aeronautical University, Daytona Beach, USA</i> <i>Overview:</i> This paper examines the ethics of parents posting children's images on social media, a practice that may affect the child's future a myriad of ways difficult to imagine. <i>Theme: The Image in Society</i></p> <p>Animating Fashion Illustration: The Creation of Animated Fashion Film to Promote Fashion Diversity Carol Ryder, <i>Department of Fashion, Liverpool School of Art and Design, Liverpool John Moores University, UK</i> Zoë Hitchen, <i>Department of Apparel, Manchester Metropolitan University, Manchester, UK</i> <i>Overview:</i> This paper discusses whether fashion films created via animated fashion illustration can be used as a means to alter perceptions of the "fashionable body" and promote diversity in fashion. <i>Theme: The Image in Society</i></p> <p>Public Graphical Images for Sustainable Practices Jia Xin Xiao, <i>School of Design, The Hong Kong Polytechnic University, Hong Kong, Hong Kong</i> Prof. Kin Wai Michael Siu, <i>School of Design, The Hong Kong Polytechnic University, Hong Kong</i> Dr. Yi Lin Wong, <i>School of Design, The Hong Kong Polytechnic University, Hong Kong</i> <i>Overview:</i> Images could be designed to influence human behaviours. This paper provides insights for researchers and designers on developing user-friendly and effective graphical images in public space towards sustainability. <i>Theme: The Image in Society</i></p>
Room 1	<p>The Contemporary Image</p> <p>The Fluidity of the Digital Image in Contemporary Design Marijke Goeting, <i>Radboud University Nijmegen, Arnhem, Netherlands</i> <i>Overview:</i> This paper aims to expand the perception of the digital image, by analyzing the design and experience of digital images through the concepts of fluidity, performativity and reconfiguration. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>Display Holography in Art Practice: An Exploration of Interference Arlinda Henderson, <i>Arts and Science, Dunwoody College of Technology and Institute for Doctoral Studies in the Visual Arts, Minneapolis, USA</i> <i>Overview:</i> This research explores how the holographic process, as it relates to an interference with hierarchy, can inform an inquiry into an interference with inequitable societal structuring. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>Évasion: A Movement-machine that Generates a Responsive Environment Dr. Michele Barker, <i>Faculty of Art and Design, University of New South Wales, Sydney, Australia</i> <i>Overview:</i> This paper traces a creative genealogy between early moving image devices and contemporary digital installations, in order to consider movement through relations of bodies, audience and technology. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>The Commodity Spectacle: Walter Benjamin's Discovery of the Ur-Phenomenon of Contemporary Mass-Marketing, Branding, and Advertising Dr. Murray Skees, <i>Department of Humanities, University of South Carolina Beaufort, Beaufort, USA</i> <i>Overview:</i> Tracing culturally-inflected economic activities (e.g. advertising, branding, marketing) back to Walter Benjamin's notion of commodity fetishism gives us the opportunity to develop a theory of finance capitalism and contemporary culture. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p>



THURSDAY, 29 OCTOBER

11:15-12:55	PARALLEL SESSIONS
Room 2	<p>The Politics of Seeing</p> <p>Capturing the Void(ed): Guantanamo Bay Detainees, Photography, and the Politics of Seeing Safiyah Rochelle, <i>Department of Law and Legal Studies, Carleton University, Ottawa, Canada</i> <i>Overview:</i> Visual representations of Guantanamo Bay convey, manage, and challenge legal and social meaning. An analysis of various deployments of visual representations demonstrates how state-sanctioned images become rallying points for resistance. <i>Theme: The Image in Society</i></p> <p>Reading Filipino Diaspora Through Art Casey Mecija, <i>Women and Gender Studies Institute, The University of Toronto, Toronto, Canada</i> <i>Overview:</i> This paper explores art's potential to represent the emotional space of Filipino diaspora. <i>Theme: The Image in Society</i></p> <p>Covering Outcasts: Using Photo-Elicitation to Create Counter-Narratives about Chronic and Vulnerable Drug Users Aaron Michael Goodman, <i>Journalism and Communication Studies, Kwantlen Polytechnic University, Vancouver, Canada</i> <i>Overview:</i> This paper focuses on the researcher's decision to shift from photo documentary practice to engage in photo-elicitation research with chronic and vulnerable drug users. <i>Theme: The Image in Society</i></p> <p>Seeing through the Body: On the Political Uses of an Anatomic Model Elena Fabietti, <i>Humanities Center, Johns Hopkins University, Baltimore, USA</i> <i>Overview:</i> In the early years of the 1930s, a transparent anatomic model of the human body crafted in Germany mesmerizes crowds of visitors around the world. <i>Theme: The Image in Society</i></p>
Room 3	Spanish-Language Session
Room 4	<p>Re-thinking Narrative and Image in the New Media: H.P. Lovecraft in the "Otaku" Database Prof. Janice Brown, <i>Asian Languages & Civilizations, University of Colorado at Boulder, Boulder, USA</i> <i>Overview:</i> This is an exploration of Japanese popular culture and the postmodern, otaku, the moe database, image and narrative through digital and print-text sources featuring the works of H. P. Lovecraft. <i>Theme: Image Work</i></p> <p>Edge Effect: Politics of Identity across the Physical and the Virtual Spheres Dr. Basia Sliwinska, <i>School of Art and Design, Middlesex University, Loughborough, UK</i> Marco Bohr, <i>School of the Arts, Loughborough University, Loughborough, UK</i> <i>Overview:</i> Images shared in digital communities produce and communicate identities across physical and virtual spheres. This paper explores the new potentiality of images as active agents of resistance and political action. <i>Theme: The Image in Society</i></p> <p>How Images Actually Work: Settling a Longstanding Debate Jim Hamlyn, <i>The Robert Gordon University, Aberdeen, UK</i> <i>Overview:</i> This paper aims to settle the vexed question of how images actually function and why they will always remain one of our most powerful forms of new media. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>The Body as Image in the Communication of Dance Henrique Rochelle, <i>Programa de Pós-Graduação em Artes da Cena, Universidade Estadual de Campinas (Unicamp), Campinas, Brazil</i> <i>Overview:</i> The images of dancers' bodies have a prominent function in communicating dance as a language to audiences, through neural stimuli and their association between the bodies dancing and those watching. <i>Theme: The Image in Society</i></p>



THURSDAY, 29 OCTOBER

11:15-12:55	PARALLEL SESSIONS
Room 5	<p>New Frontiers</p> <p>Beyond New Media Patrick Ceyskens, <i>Department of Visual Arts Frame research, University Hasselt Belgium, Hasselt, Belgium</i> Dr. Gielis Sofie, <i>PXL University College Hasselt Mad-Faculty, FRAME Researchgroup, Hasselt, Belgium</i> Dr. Lambeens Tom, <i>PXL University College Hasselt, Hasselt, Belgium</i> <i>Overview:</i> Newer Media accustom viewers to constant stimuli, teaching them to be open to any impulse. Consequently, these impulses define the rhythm of the viewer. <i>Theme: The Form of the Image</i></p> <p>A Glimpse of Mars through Fractured Illusion: The Materiality of the Stereo Image Luci Eldridge, <i>School of Humanities, Royal College of Art, London, UK</i> <i>Overview:</i> Drawing on theories of vision and perception and using observational as well as speculative writing, this paper examines the materiality of stereo-images that depict an intangible referent, Mars. <i>Theme: The Form of the Image</i></p> <p>Thinking Small: New Aesthetics for Small Screen Images Prof. Philip Kain, <i>Global Liberal Studies, New York University, New York, USA</i> <i>Overview:</i> As images become smaller and more portable, how do designers develop new aesthetics for nano-scale platforms? What happens to the image when new media "borrow" the aesthetic of traditional media? <i>Theme: The Form of the Image</i></p> <p>From Linear to Stellar: The Web Documentary, a Reflective Device on Reality Gilles Tassé, <i>Communication Faculty, Université du Québec à Montréal, Montreal, Canada</i> <i>Overview:</i> How interactivity supported by webcasting platforms allows the documentary filmmaker and his spect-actors to collaborate on a dialogue on reality. <i>Theme: The Form of the Image</i></p>
Room 6	Spanish Language Themed Session
12:55-13:50	LUNCH
13:50-15:30	PARALLEL SESSIONS
Krutch Theatre	Spanish Language Session
Room 1	<p>Archives and Collections</p> <p>Photographs: The Glassplate Negative Archive from Luxembourg's "Institut Emile Metz" as Material Performances of Industrial Reform Francoise Poos, <i>ECCS Department of Education, Culture, Cognition and Society, Université du Luxembourg, Luxembourg, Luxembourg</i> <i>Overview:</i> This paper explores a heuristic approach to photographs as material performances that reflect cultural, institutional or industrial imaginations and desires at the intersection of value and materiality. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>The Politics and Uses of Private and Public Archives in a Digital World Kyler Clarke Zeleny, <i>Communications and Culture, York University, Ryerson University, Toronto, Canada</i> <i>Overview:</i> This paper explores the effects of recent changes in how institutions collect and showcase archival material while also addressing the rise in individual initiated archival collections and their online distribution. <i>Theme: The Form of the Image</i></p> <p>New Materialist Directions for Studying Media Archives Zack Lischer-Katz, <i>School of Communication & Information, Rutgers University, New Brunswick, USA</i> <i>Overview:</i> This conceptual paper uses new materialist concepts to support three new research directions for studying the materiality of media archives: An ecological-political approach, a regulatory/infrastructural approach, and a forensic/epistemological approach. <i>Theme: Image Work</i></p> <p>Narratives from the Archive Sylvia Waltering, <i>Department of Media, Manchester School of Art, Manchester Metropolitan University, Manchester, UK</i> Jacqueline Butler, <i>Department of Media, School of Art, Manchester Metropolitan University, Manchester, UK</i> <i>Overview:</i> The paper focuses on the power of imagination of photographic archives through "an exploration of the arts project The Mrs Day Collections" by Sylvia Waltering and Jacqueline Butler. <i>Theme: The Image in Society</i></p>



THURSDAY, 29 OCTOBER

13:50-15:30	PARALLEL SESSIONS
Room 2	<p>Exploring Aesthetic Boundaries</p> <p>The Aesthetics of Unease: Anthropomorphic Telepresence Artworks Heather Haden, <i>Education Department, Massillon Museum, Massillon, USA</i> <i>Overview:</i> Anthropomorphic telepresence robots in telepresence artworks recode, and at times amplify, the uncanny valley by coupling animate telerobots with robotic humans. <i>Theme: The Image in Society</i></p> <p>A Communicative Framework for Aesthetic Liking in Visual Art Melissa J. Dolese, <i>Psychology, City University of New York's Graduate Center and Brooklyn College, Hoboken, USA</i> Aaron Kozbelt, <i>Psychology, City University of New York Brooklyn College, Brooklyn, USA</i> <i>Overview:</i> A measure of communication was developed and refined to examine the predictive power of communication principles and intent on liking for images that vary in their level of abstraction. <i>Theme: The Image in Society</i></p> <p>Photographs in Film as a Specific Type of Text Yi-Ting Wang, <i>National Chiao Tung University, Hsinchu, Taiwan</i> Wen-Shu Lai, <i>Institute of Applied Arts, National Chiao Tung University, Hsinchu, Taiwan</i> <i>Overview:</i> This paper discusses photographs in film as a specific type of text. Four types of photography in film as text and film itself are identified to conclude the paper. <i>Theme: The Form of the Image</i></p> <p>Recasting Haptic Aesthetics in Digital Media Dr. Andreas Kratky, <i>School of Cinematic Arts, Interactive Media Division, Media Arts and Practice Division, University of Southern California, Los Angeles, USA</i> <i>Overview:</i> New media have fundamentally reshaped our notion of haptic experience. This paper traces the art-historic development and formulates a new concept of haptic aesthetics informed by current media technologies. <i>Theme: The Form of the Image</i></p>
Room 3	<p>Image beyond Representations</p> <p>Everted Sanctuaries: Visualizing Introversion Ryan Lewis, <i>Gwen Frostic School of Art, Western Michigan University, Kalamazoo, USA</i> <i>Overview:</i> Informed by a framework of personality theory and psychological studies, Everted Sanctuaries explores the moving image as a vehicle to communicate about the complex needs of introverts. <i>Theme: The Form of the Image</i></p> <p>Poetics of Image Quotation: Joyce's the Dead in Mattotti and Piersanti's Stigmata Marta Simonetti, <i>School of Languages and Cultures, Faculty of Humanities and Social Sciences, Victoria University of Wellington, Wellington, New Zealand</i> <i>Overview:</i> I discuss how the form of the image challenges the intermedial and intertextual assumptions underscoring reverse ekphrasis. <i>Theme: The Form of the Image</i></p> <p>Visible Speakers and the Surrounding Space in Moving Images of MOOCs Jeanine Reutemann, <i>Chair of New German Literatur and Media Semiotics, University Passau, Passau, Germany</i> <i>Overview:</i> This research article discusses moving images of open online education and how different surrounding spaces distract the communication as well as modify the meaning transported by visible speakers. <i>Theme: The Form of the Image</i></p>
Room 4	<p>Sociopolitical Agendas and the Image</p> <p>After Image: Questions Concerning Post-Cinema Media Reception Thomas Forget, <i>School of Architecture, University of North Carolina, Charlotte, USA</i> <i>Overview:</i> This paper theorizes the changing status of the image in the digital era through an analysis of a purposively selected week of moviegoing in New York City in 2015. <i>Theme: The Image in Society</i></p> <p>Media Images and the EU Foreign Policy in Africa: The Zimbabwean Experience Charles Moyo, <i>Bayreuth International Graduate School of African Studies (BIGSAS), Bayreuth University, Bayreuth, Germany</i> <i>Overview:</i> My paper focuses on the extent to which the media has influenced the EU foreign policy in Zimbabwe. <i>Theme: The Image in Society</i></p> <p>Transmedia Narratives: User Generated Content across Borders Dr. Lionel Brossi, <i>Institute of Communication and Image / Instituto de la Comunicación e Imagen, University of Chile / Universidad de Chile, Santiago, Chile</i> <i>Overview:</i> This paper addresses how transmedia narratives are re-shaping storytelling, opening a new field in the study of global communication practices and processes, focusing specially in user generated content across borders. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>Value, Iteration, Singularity: Towards a Political Economy of the Images Cesar Barros, <i>Department of Languages, Literatures & Cultures Latin American & Caribbean Studies Program, State University of New York, New Paltz, New Paltz, USA</i> <i>Overview:</i> In this paper I try to think how images accrue different (exchange/use/surplus) values by following a performative perspective that focuses on the iterative character of the image. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p>



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13:50-15:30	PARALLEL SESSIONS
Room 5	<p>How Image Impacts Cultures</p> <p>Images in the Development of Empathy and Nostalgia in Collaborative Works Dr. Lydia Nakashima Degarrod, <i>Critical Studies, California College of the Arts, Oakland, USA</i> <i>Overview:</i> This paper will compare the role of images in the development of empathy and nostalgia among the collaborators during the creation of artworks for an installation. <i>Theme: The Form of the Image</i></p> <p>The Self Representation of Twenty First Century Mapuche People Prof. Barriga Jungjohann Maria Victoria, <i>Faculty of Arts and Humanities, Catholic University of Temuco., Temuco, Chile</i> <i>Overview:</i> This paper is a multimodal analysis of Mapuche self representation in the 21st century and their political demands for recognition through visual materials. <i>Theme: The Image in Society</i></p> <p>Mapping the Movie Theater as Haunted Landscape: Mediated Materialities in Shirin (2008) and Goodbye, Dragon Inn (2003) Dr. Andrew Utterson, <i>Roy H. Park School of Communications, Ithaca College, Ithaca, USA</i> <i>Overview:</i> This paper analyzes Abbas Kiarostami's Shirin and Tsai Ming-liang's Goodbye, Dragon Inn as hauntological acts of spatialized media archaeology, reflexive mediations of changing materialities of the projected moving image. <i>Theme: Image Work</i></p>
Room 6	Spanish Language Session
15:30-15:45	BREAK
15:45-17:25	PARALLEL SESSIONS
Krutch Theatre	<p>Transformations through Moving Images</p> <p>Adapting with the Senses: Wuthering Heights as a Perceptual Film Experience Luis Rocha Antunes, <i>The School of Arts, Film Studies Department, University of Kent, Canterbury, UK</i> <i>Overview:</i> Andrea Arnold has adapted Wuthering Heights (Emily Brontë, 1847) to the screen exploring experiential aesthetics and creating a cinematic image that is multisensory in its perceptual nature. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>Turning the Digital into 16mm Film: From Chemical Emulsion to Digital Wizardry Dr. Kurt Lancaster, <i>School of Communication, Northern Arizona University, Flagstaff, USA</i> <i>Overview:</i> This project examines the historical moment of shooting film with chemical emulsion in comparison to today's technological wizards shaping the look of these historical film stocks through digital means. <i>Theme: Image Work</i></p> <p>Photography and Form: Intersections of Concept and Materiality Dr. Colleen Boyle, <i>School of Art, RMIT University, Travancore, Australia</i> <i>Overview:</i> Photographers such as Sara VanDerBeek and Shirana Shabahzi explore two-dimensional photography and three-dimensional form. I examine how this work provides new understandings of photography's co-dependent and paradoxical relationship with reality. <i>Theme: The Form of the Image</i></p> <p>Body of Water Katherine Campbell Edwards, <i>Victorian College of the Arts, University of Melbourne, Melbourne, Australia</i> <i>Overview:</i> I examine how the underwater image can portray the metaphysical - make visible, invisible zones between the inner and outer self. <i>Theme: The Form of the Image</i></p>
Room 1	<p>Spirituality and the Image</p> <p>The Physical Body, Spiritual Body and Dharma Body in Tomoyo Ihaya's Series "Drawings from Dharamsala on Tibet Burning" Wen-Shu Lai, <i>Institute of Applied Arts, National Chiao Tung University, Hsinchu, Taiwan</i> Tzu-Ching Hsu, <i>Institute of Applied Arts, National Chiao-Tung University, Hsinchu, Taiwan</i> Yu-Chia Liu, <i>Institute of Applied Arts, National Chiao-Tung University, Hsinchu, Taiwan</i> <i>Overview:</i> This research investigates Tomoyo Ihaya's series—"Drawings from Dharamsala on Tibet Burning" based on the theory of the Ethereal Double from within the framework of Tibetan teachings on death. <i>Theme: Image Work</i></p> <p>The Poetics of Transcendence and Implications of the Spatial Imaginary for Religious Art-making Rebekah Pryor, <i>Centre for Ideas, Victorian College of the Arts, The University of Melbourne, Melbourne, Australia</i> <i>Overview:</i> This paper explores the philosophical and artistic implications of Giuliana Bruno's "spatial imaginary" for "new" religious art-making, and investigates the interface between materiality of surface and the intangibility of transcendence. <i>Theme: The Form of the Image</i></p> <p>Plastic Icons: The Modern Catholic Holy Card as the Descendent of the Medieval Illuminated Manuscript Kenneth DiMaggio, <i>Humanities, Capital Community College, Hartford, USA</i> <i>Overview:</i> With its saints dressed in Biblical or Medieval garb and their landscapes depicted symbolically or allegorically, the modern Catholic Holy Card is the descendent of the Medieval Illuminated Manuscript. <i>Theme: The Form of the Image</i></p>



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15:45-17:25	PARALLEL SESSIONS
Room 2	<p>Gender, Sexuality and Image</p> <p>Toxic Beauty: Visualizing Risk Discourses on Cosmetics in Women's Magazines Elinor May Cruz, <i>Third World Studies Center, University of the Philippines, Quezon City, Philippines</i> <i>Overview:</i> In examining the prevailing toxic risk phenomenon in the Philippine cosmetics industry, I examine the visual discourses of advertisements of cosmetics in women's magazines. <i>Theme: The Image in Society</i></p> <p>The Female Spectators on the movie "50 Shades of Grey," 2015 the movie: A Discourse Analysis Lala Santyaputri, <i>Visual Communication Design, University of Pelita Harapan, Tangerang, Indonesia</i> <i>Overview:</i> This paper would expose a discourse analysis of the female spectator from the movie "50 Shades Of Gray" (2015), that show some gender roles in sexual scenes. <i>Theme: Image Work</i></p> <p>The Hypnotic Gaze of Environmental Advertisement in Cityscapes Nilloofar Shekarabi, <i>School of Art, Kamalolmolk University, Tehran, Iran (Islamic Republic of)</i> <i>Overview:</i> Environmental advertisement in contemporary metropolises possesses cinematic qualities like filmic images that quickly passes in front of citizen eyes. <i>Theme: The Image in Society</i></p> <p>20 Rue Jacob: A Cross-Disciplinary Reimagining of the Portraits of Romaine Brooks Charli Brissey, <i>Maeko Productions, Maeko Productions, Richmond, USA</i> Courtney Harris, <i>Department of Dance & Choreography, Virginia Commonwealth University, Richmond, USA</i> <i>Overview:</i> Dance artists and filmmakers Charli Brissey and Courtney Harris discuss their project "20 Rue Jacob," which reimagines the subversive portraits of painter Romaine Brooks through performance, video, and sound. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p>
Room 3	<p>Images of War, Violence, and Horror</p> <p>Melancholia Dialectics of Seeing War: Richter, Celmins and the Hyper-un-real Lance Winn, <i>University of Delaware, Wilmington, USA</i> <i>Overview:</i> What can be learned from the paintings in the time of the smart phone? Techniques used by several contemporary painters consider the distance between ourselves and images we respond to. <i>Theme: The Form of the Image</i></p> <p>A Violent Aesthetic: The Image beyond Representation Louise Birgitta Adkins, <i>Manchester School of Art, Manchester Metropolitan University, Manchester, UK</i> Kirsten Anna Adkins, <i>Department of Art and Design, City College Coventry, Blrmingham, UK</i> <i>Overview:</i> The spectacle of violence drives our news agenda. Images of suffering are ubiquitous and relentless. How does the image perform and how as artists are we performing the image? <i>Theme: The Form of the Image</i></p> <p>The Spectator-Interactor in Virtual Reality Horror Adam Daniel, <i>Writing and Society Research Centre, Western Sydney University, Sydney, Australia</i> <i>Overview:</i> Current virtual reality developers are experimenting with synthesising cinematic storytelling and VR, particularly within the horror film genre. This paper theorises the development of the spectator-interactor in cinematic virtual reality. <i>Theme: The Form of the Image</i></p>
Room 4	Spanish-Language Session
Room 5	<p>Image in Literature and Learning</p> <p>Visualizing Vocabulary: Tools and Strategies for Vocabulary Acquisition Mark Wynn, <i>INTO OSU, Oregon State University, Corvallis, USA</i> <i>Overview:</i> Lexical connotation and collocation frequencies require extensive exposure to a target language. However, more holistic representations of lexical items have become accessible with new software and media. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>Digitalization of Children's Literature: New Creative Processes and Challenges Prune Lieutier, <i>Department of the Arts, UQAM, Montréal, Canada</i> Dr. Nathalie Lacelle, <i>Faculty of Education, Université du Québec à Montréal, Montreal, Canada</i> <i>Overview:</i> This paper will focus on the creative processes and models implied by the production of enriched digital books for kids, and the status and roles of the new creators involved. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>Multimodal Art and Literacy Skills Implicated in Youth's Media Productions Dr. Nathalie Lacelle, <i>Faculty of Education, Université du Québec à Montréal, Montreal, Canada</i> Dr. Monique Lebrun, <i>Department of Applied Linguistics, University of Quebec, Montréal, Canada</i> Dr. Moniques Richard, <i>School of Visual and Media Arts, University of Quebec, Montréal, Canada</i> Dr. Christine Faucher, <i>School of Visual and Media Arts, University of Quebec, Montréal, Canada</i> <i>Overview:</i> This paper will illustrate the four levels of competencies implicated in the multimodal productions of young participants using various modes, genres, and styles, thus contributing to new media materiality. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p>



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15:45-17:25	PARALLEL SESSIONS
Room 6	<p>The Internet and the Image</p> <p>Art and Technology: The Appropriation of Digital Photographs in Painting Paulina Caro, <i>Faculty of Arts, Pontificia Universidad Catolica de Chile, Santiago, Chile</i> <i>Overview:</i> This paper explores the appropriation of digital photographs in painting in order to examine the discourses of art and technology and to propose a reflection on the artists' context. <i>Theme: The Form of the Image</i></p> <p>Art Memes: A Visual Rhetoric Study of Online Images Combining Famous Artworks and Popular Culture Icons Manor Gera, <i>The Cohn Institute for the History and Philosophy of Science and Ideas, Tel-Aviv University, Tel-Aviv, Israel</i> <i>Overview:</i> This is a discussion on the characteristics and functions of "Artistic Memes:" online images remixing and/or juxtaposing well-known art masterpieces along with visual icons of digital popular culture. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>Truth in Photography: How I Learned to Stop Worrying and Press the Shutter Scott R. McMaster, <i>Art Education, Concordia University, Montreal, Canada</i> <i>Overview:</i> Glance though the history of photography from the false impressions of Daguerre-o-types to contemporary digital manipulations and help create a dialogue between students, visual culture and our notions of "truth." <i>Theme: The Form of the Image</i></p>
17:25	END OF DAY
	Exhibition and Welcome Reception at Asterisk Gallery in San Francisco (19:00-21:00)



FRIDAY, 30 OCTOBER

8:30-9:00	CONFERENCE REGISTRATION DESK OPEN
9:00-9:15	DAILY UPDATE
	Phillip Kalantzis-Cope, Common Ground Publishing, USA
9:15-9:45	PLENARY SESSION
	Jesse Drew, University of California, Davis, Davis, USA "Photographic Amnesia: The Power of the Image and the Image of Power"
9:50-10:20	GARDEN CONVERSATION & BREAK
10:20-12:00	PARALLEL SESSIONS
Krutch Theatre	Spanish Language Session
Room 1	Images of Social Resistance
	<p>The Political Cartoon in the Post-Paper Age Lou Charnon-Deutsch, <i>State University of New York, Stony Brook, Hispanic Languages and Literature, Stony Brook, USA</i> <i>Overview:</i> This paper discusses the evolving parameters of normative masculinity by comparing political cartoons of the 1898 Spanish-American War, the two World Wars and ongoing wars in the Mideast. <i>Theme: The Image in Society</i></p> <p>Big Citizen Is Watching You: How Digital Images Reframe Civil Society in Taiwan Mei-chun Lee, <i>Department of Anthropology, University of California, Davis, Davis, USA</i> <i>Overview:</i> Through examining the usage of infographic and video streaming technologies by online communities, I investigate how digital images enable civil participation and mobilize social resistance in Taiwan. <i>Theme: The Image in Society</i></p> <p>Creating a Palestinian Collective Space through Photography in Emily Jacir's "Where We Come From" Iris Gilad, <i>The Department of Art History, Tel-Aviv University, Tel-Aviv, Israel</i> <i>Overview:</i> Through performances and photographs, in "Where we come from" Emily Jacir crosses borders, weaving the wishes of exiled Palestinian individuals into an imagined collective space of fulfillment, remembrance, and "postmemory." <i>Theme: The Image in Society</i></p> <p>Peace Signs: A Generic Analysis of Visual Protest Rhetoric Dr. Jacqueline Irwin, <i>Communication Studies, California State University, Sacramento, USA</i> <i>Overview:</i> The poster is a visual means of protest and social responsibility and this essay develops a system of rhetorical analysis for such images. <i>Theme: The Image in Society</i></p>
Room 2	Optical Revolutions
	<p>The Diorama Effect: What If We Begin the History of Photography before Photography? Dr. Dore Bowen, <i>Department of Art and Art History, San Jose, USA</i> <i>Overview:</i> I argue that the 1825 Paris diorama combined two views of the advent of gaslight, and that the cultural references imbedded in it inform the history of photography. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>Documentary to Digital: Mexican Landscapes and "Photographic" Images Prof. Claudia Schaefer, <i>Dept. of Modern Languages and Cultures, University of Rochester, Rochester, USA</i> Prof. Raúl Rodríguez-Hernández, <i>Dept of Modern Languages and Cultures, Film and Media Studies, University of Rochester, Rochester, USA</i> <i>Overview:</i> We examine innovative digital compositions by contemporary Mexican photographer Pedro Meyer to reconsider taxonomies of landscape and nomenclature in the transition from traditional chemical photographs to technologies of digital imaging. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>After Hosukai: From the "Floating World" to the Light Box Lauren Xandra Kaufman, <i>Curatorial and Collecting Advisory, Lauren Xandra Art Limited, London, UK</i> <i>Overview:</i> I reveal how artist Jeff Wall's repurposing of the "old" media "floating world" genre of ukiyo-e printing illuminates the increasingly immaterial and anonymous spheres of identity and culture in society. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>Mirror Staging: Selfies and First-person Shooters as Post-patriarchal Narratives in the Eye of the I Sylke Rene Meyer, <i>Department of Screenwriting and Dramaturgy, University of Applied Arts and Sciences Cologne, International Film School Cologne, (ifs), Cologne, Germany</i> <i>Overview:</i> I discuss the iconography of female self representation, and the shift of male perspectives from voyeurism to chase, may create a narrative turn. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p>



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10:20-12:00	PARALLEL SESSIONS
Room 3	<p>Forms of the Moving Image</p> <p>The Illusory Frontier: A Study on the Photographic Potentials of the Moving Image Andrea C. Scansani, <i>Cinema Department/Audiovisual Department, UFSC, Florianópolis, Brazil</i> <i>Overview:</i> The recognition of materiality as a core part of the moving image put into question its intangible aspects carved on the eminently concrete ingredients of the photo-cinematographic body. <i>Theme: The Form of the Image</i></p> <p>Kinetic Displacement in Amiel Courtin-Wilson's Hail Felicity Ford, <i>Graduate School of Culture and Communication Humanities and Social Sciences, University of Melbourne, Melbourne, Australia</i> <i>Overview:</i> This paper examines of how kinetic distortion informs Amiel Courtin-Wilson's 2011 film, Hail and allows for a complex consideration of trauma, violence, and loss. <i>Theme: The Form of the Image</i></p> <p>Hitchcock: Writing with Images William Bligh, <i>University of Technology, Sydney, Australia</i> <i>Overview:</i> This paper examines Hitchcock's collaborations and the different media used during the process of 'writing' his screenplays. His films and writer relationships establish a practice of visually telling his stories. <i>Theme: The Form of the Image</i></p>
Room 4	Spanish-Language Session
Room 5	<p>Image and Identity</p> <p>Self-Representation and the City: The Photography of Edith Mather Tanya Southcott, <i>School of Architecture, McGill University, Montreal, Canada</i> <i>Overview:</i> Amateur photographer Edith Mather's use and documentation of space not only describe her perception of Montreal between 1966 and 1985; they are also tools she used to construct her identity. <i>Theme: Image Work</i></p> <p>The Image and Construction of Memory Dr. David Cubby, <i>School of Communication Arts, University of Western Sydney, Penrith South, Australia</i> <i>Overview:</i> How does photographic imagery in its materiality impact upon memory? As transmissible data archives makes capital out of information, memory becomes a means of exchange within novel formations of economy. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>Instagram: Image as a Space Nara Oliveira de Lima Rocha, <i>Design Department, Universidade Federal de Pernambuco, Recife, Brazil</i> Rob Shields, <i>Sociology, University of Alberta, Edmonton, Canada</i> <i>Overview:</i> We discuss the use of pictures postage as a space to interact and exchange ideas, expressing the autonomy of the social media information by their users. <i>Theme: The Image in Society</i></p> <p>"Blau," Longing, and the Repetitions of Becoming Dr. Andrea Thoma, <i>School of Design, University of Leeds, Leeds, UK</i> <i>Overview:</i> This paper explores "place in the making" — that is the nomadic place of non-territorialized being, involving both new and traditional fine art media. <i>Theme: Image Work</i></p>
Room 6	Spanish Language Session
12:00-12:50	LUNCH & BOOK LAUNCH
	The Image Book Imprint is pleased to present: <i>Moving from Novice to Expert: Developing Expertise in the Visual Domain</i> Edited by Arianne Rourke and Vaughan Rees
12:50-13:35	PARALLEL SESSIONS
Hallway	<p>Poster Session</p> <p>Spirituality = Design + Nature ² Dr. Gus Vouchilas, <i>Interior Design, San Francisco State University, San Francisco, USA</i> Sogol Pedram, <i>USA</i> <i>Overview:</i> Interior design derives from various objects used to create one's personal expression. Spiritual expressions found through these objects and qualified through the image are compared to a connection with nature. <i>Theme: The Image in Society</i></p> <p>Imaging the City by Hand: Participation through Urban Sketching Dr. Linda Marangia, <i>Department of Sociology and Anthropology, The Metropolitan State University of Denver, Denver, USA</i> <i>Overview:</i> A growing trend of urban sketchers take to the streets of global cities and towns with low-tech tools in hand to create images with personal meaning, the old way. <i>Theme: The Image in Society</i></p> <p>Introducing PINE: Aphoristic Phenomenology in a Maieutic Exhibition Sarah O'Hare, <i>Interdisciplinary Studies; Philosophy Department, Eastern Washington University, Cheney, USA</i> <i>Overview:</i> This is a philosophical exegeses into the creative process of "PINE;" using German Idealism and Romanticism, original aphoristic writings and photography interlock to form a gateway to experiencing phenomenology. <i>Theme: The Form of the Image</i></p>



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12:50-13:35	PARALLEL SESSIONS
Krutch Theatre	<p>Focused Discussions</p> <p>Communicating "Value" in Architecture: Photography and the Unstable Image Brynne Campbell, <i>Azrieli School of Architecture & Urbanism, Carleton University, Ottawa, Canada</i> <i>Overview:</i> The architectural profession's inability to express "value" has created an unstable image. We will examine the communication of value in architecture. Focus is drawn to professional photography's role in portfolios. <i>Theme: The Image in Society</i></p> <p>The Cluster Theory of Concepts as an Attempt to Approach the Scalability Challenge to Aesthetic Theory Jean Siqueira, <i>Post Graduate Studies in Education, Art and History of Culture, Mackenzie University, Diadema, Brazil</i> Jane de Almeida, <i>Post Graduate Studies in Education, Art and History of Culture, Mackenzie University, Sao Paulo, Brazil</i> <i>Overview:</i> Contemporaneity poses a scalability challenge to any attempt at defining the concept "art:" arts vertiginous diversification seems to preclude traditional aesthetics theory approach. It's possible to overcome that challenge? <i>Theme: The Form of the Image</i></p> <p>Re(Image)ining the Rhetorical Feminine, Reconceptualizing Masculinized L/logos Dr. Melanie Lee, <i>English Department, College of Liberal Arts, University of Southern Indiana, Evansville, USA</i> <i>Overview:</i> Religious and rhetorical authorities entwine in the social construction of masculinized L/logos, a theoretical problem that excludes the image. Multimodal composing frames image and text in epistemic parataxis. <i>Theme: The Image in Society</i></p> <p>Branding Authenticity: Exploring Reality Television Tamar Salibian, <i>Media Studies, Claremont Graduate University, Glendale, USA</i> <i>Overview:</i> In this roundtable discussion, we will examine the use of three key tactics - confession, self-reflexivity, and metacommentary - to brand authenticity in current reality television. <i>Theme: Image Work</i></p>
Room 1	<p>Publishing Your Article or Book with Common Ground Publishing In this session Common Ground Publishing's director will present an overview of Common Ground's publishing philosophy and practices. He will also offer tips for turning conference papers in to journal articles, present an overview of journal publishing procedures, and provide information on Common Ground's book proposal submission process. Please feel free to bring questions - the second half of the session will be devoted to Q&A.</p>
Room 3	Spanish-Language Workshop
Room 4	Spanish-Language Workshop
13:35-13:45	SESSION TRANSITION
13:45-15:25	PARALLEL SESSIONS
Room 1	<p>Historical and Contemporary Impacts of Image</p> <p>Greek Temples and Flying Human Headed Horses: A Critical Investigation of a Sixteenth Century Persian Painting through Image and Word Prof. Shadih Mirmobiny, <i>Humanities, Folsom Lake College, Folsom, USA</i> <i>Overview:</i> This paper argues for a link between the Neo-Platonic thoughts and a sixteenth century painting called "the Prophet's Ascension." <i>Theme: The Image in Society</i></p> <p>Detachable Images and the Making of the Postmodern City: The Work of Gordon Cullen Dr. Mira Engler, <i>Landscape Architecture and Urban Design, Ames, USA</i> <i>Overview:</i> The rise of image makers to dominant positions in postwar architectural discourse coincided with increased circulation of images in the mass media stream, detached from their initial context and ideology. <i>Theme: The Image in Society</i></p> <p>Mobile Digital Gateways between Visual Arts and Social Studies, at the Montreal Museum of Fine Arts Dr. Marie-Claude Larouche, <i>Education Department, Université du Québec à Trois-Rivières, Montréal, Canada</i> Jean-Luc Murray, <i>Education and Community Programmes, Montreal Museum of Fine Arts, Montréal, Canada</i> Patricia Boyer, <i>Education and Community Programmes, Montreal Museum of Fine Arts, Montréal, Canada</i> <i>Overview:</i> From art to social studies, how can we help students make the most of museum artworks using mobile digital technology? <i>Theme: The Image in Society</i></p> <p>The Visualization of Difference and Its Mobilizing Effects in Post-war Nicaraguan Cinema Tania Romero, <i>Visual Arts, IDSVA - Institute of Doctoral Studies in the Visual Arts, Round Rock, USA</i> <i>Overview:</i> This paper examines the recent techno-ontological practices in contemporary Nicaragua. It will explore how 'women of color' use filmmaking to disrupt and de-stabilize sociopolitical norms rather than resolve them. <i>Theme: The Image in Society</i></p>



FRIDAY, 30 OCTOBER

13:45-15:25	PARALLEL SESSIONS
Room 2	<p>Digital Transition and Transformation</p> <p>The Digital Image as a Hybrid Matthias Händler, <i>Research Training Group 1808: Ambiguity - Production and Perception Institute of Media Studies, Eberhard Karls Universität Tübingen, Tübingen, Germany</i> <i>Overview:</i> This paper examines similarities and differences between “old” and “new” media images. The comparison focuses on the physical and digital implementation as well as on their advantages and disadvantages. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of “New” Media</i></p> <p>Crowd Funding the Web Series: A Case Study in the Political Economy of New Media and the Production of a Fan Following Asst. Prof. Maria McLeod, <i>Department of Journalism, Western Washington University, Bellingham, USA</i> <i>Overview:</i> This case study of the crowd-funded web series “Dark Darkness” explores the interplay between the convergence of traditional and new forms of entertainment serials made possible by digital media platforms. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of “New” Media</i></p> <p>Wastes of Art: Dejecta as Creative Materials Dr. Luke OSullivan, <i>Department of Political Science, National University of Singapore, Singapore, Singapore</i> <i>Overview:</i> This paper asks why bodily dejecta (a physical form of “new media”) came into use as materials in modern art and finds the answer in a post-theological crisis over embodiment. <i>Theme: The Form of the Image</i></p> <p>Imagining Alternative Spaces: A Reflection on the Characteristics of Analogous Spaces Prof. Thierry Lagrange, <i>Faculty of Architecture, Catholic University of Leuven, Sint-Amandsberg, Belgium</i> <i>Overview:</i> This contribution focuses on the characteristics (scale, visibility, spatiality, knowledge processing ...) of so-called analogous space. Therefore we worked on three different research cases; matrices, networks and movement. <i>Theme: The Form of the Image</i></p>
Room 3	<p>Documentation and Constructed Realities</p> <p>Trompe l'oeil and Ritual: Chris Burden's 1974 Performance Oh, Dracula Rachel Povey, <i>Art History, University of Utah, Salt Lake City, USA</i> <i>Overview:</i> This paper focuses on the photograph taken of Chris Burden's 1974 piece Oh, Dracula, arguing that it represents a constructed visual reality of the performance that Burden seeks to disseminate. <i>Theme: The Form of the Image</i></p> <p>One Moment in Time for the "Mother Road" through Albuquerque, New Mexico Donatella Davanzo, <i>University of New Mexico, Albuquerque, USA</i> <i>Overview:</i> A photographic 2013-14 survey of Route 66 in Albuquerque, New Mexico documents every building along the route to capture this moment in time as an historical resource for future scholars. <i>Theme: The Image in Society</i></p> <p>Creating an Image of the Enemy: Analysis of the Visual Propaganda of Current Russian-Ukrainian Conflict Dr. Svitlana Nesterova, <i>Department of Sociology, Artvin Coruh University, Hopa, Turkey</i> <i>Overview:</i> This paper evaluates the role of visual propaganda in inciting hostility between Ukrainians and Russians, and analyzes semiotic characteristics and motivational effectiveness of the images, used by both sides. <i>Theme: The Image in Society</i></p> <p>Recalling Touch: In and Out of Focus Jacqueline Butler, <i>Department of Media, Manchester School of Art, MMU & Glasgow School of Art, Manchester, UK</i> <i>Overview:</i> This work acts as a visualiser of memories and experiences a relationship between a mother and daughter, woman to woman, considering legacy and inheritance. <i>Theme: The Form of the Image</i></p>



FRIDAY, 30 OCTOBER

13:45-15:25	PARALLEL SESSIONS
Room 4	<p>Moving Images and Their Impacts</p> <p>Whispers of Auteurs: Revisiting the Author Theory in Making of Documentaries Discourse Images Prof. Patricia de Oliveira Iuva, <i>Centro de Comunicação e Expressão Departamento de Artes e Letras Curso de Cinema, Universidade Federal de Santa Catarina UFSC, Florianópolis, Brazil</i> <i>Overview:</i> This study has the objective to instigate new approaches to authorship established from making of documentaries discourse images: the film director and the making of director. <i>Theme: Image Work</i></p> <p>The Archetypal Images Produced by the Science-Technology Imaginary in the Mass Culture Silvio Anaz, <i>Escola de Comunicações e Artes, Universidade de São Paulo, São Paulo, Brazil</i> <i>Overview:</i> This is a study about what are the main archetypal images produced by science-technology imaginary in mass culture, specially through the mainstream movies and TV series. <i>Theme: The Image in Society</i></p> <p>A Semiotic Analysis of the Youtube Videos of Petra Mahalimuyak Ms. Leslie Anne Liwanag, <i>Filipino Department, College of Liberal Arts, De La Salle University, Manila, Philippines</i> Dr. Feorillo Demeterio III, <i>Filipino Department, College of Liberal Arts, De La Salle University, Manila, Philippines</i> <i>Overview:</i> This is a study of the ideological underpinnings of the Youtube videos of the Filipina model and performer Petra Mahalimuyak using the semiotics of Roland Barthes. <i>Theme: The Image in Society</i></p> <p>The Aesthetic Archive of Sexual Violence: A Conversation with Chase Joynt's Akin Hannah Dyer, <i>Women and Gender Studies, University of Toronto, Toronto, Canada</i> Chase Joynt, <i>Film Studies, York University, Toronto, Canada</i> <i>Overview:</i> A screening of Chase Joynt's award-winning short film, Akin (9 minutes), is followed by a short paper which describes the aesthetic impulse to represent an intergenerational relationship to sexual violence. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p>
Room 5	Spanish-Language Session
Room 6	Spanish-Language Session
Room 7	<p>Late Additions</p> <p>Every Time I Leave the Room: An Installation Prototype for Gesture, Navigation, Immersion and Multi-modality Dr. Gregory Ferris, <i>Media Arts and Production, Faculty of Arts and Social Sciences, University of Technology, Sydney, Australia</i> <i>Overview:</i> Every Time I Leave The Room is an installation prototype using gestural navigation to explore interconnected narratives. This paper examines the research that lead to and resulted from this project. <i>Theme: The Form of the Image</i></p> <p>Not an Image But a Breakdown: Anne Collier and the Rephotographic Survey Project Tracy Stuber, <i>Visual and Cultural Studies, University of Rochester, Rochester, USA</i> <i>Overview:</i> Two artistic practices of rephotography, of Anne Collier and the Rephotographic Survey Project, offer visual alternatives to the historical and political legacy of the American 1970s. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p>
15:25-15:40	BREAK
15:40-17:20	PARALLEL SESSIONS
Krutch Theatre	<p>Perceptions, Boundaries, and Rituals</p> <p>"The Cut Worm Forgives the Plow": Painting Beyond Representation Prof. Russell Prather, <i>Department of English, Northern Michigan University, Marquette, USA</i> <i>Overview:</i> This paper considers how Romantic poet/artist William Blake's Proverb of Hell "the cut worm forgives the plow" informs my own and others' visual art practice. <i>Theme: The Form of the Image</i></p> <p>Redefined by Modernity: Some Issues Regarding Contemporary Photography Natalia Velez, <i>USC Annenberg School for Communication and Journalism, University of Southern California, Los Angeles, USA</i> <i>Overview:</i> This work uses 21st century photography to analyze the boundaries between Art and contemporary practices in a context where technology has changed the conditions for art production. <i>Theme: The Form of the Image</i></p> <p>Touching-Feeling-Seeing-Thinking: On Processes of Making and Viewing Dr. Marina Kassianidou, <i>Department of Arts, European University Cyprus, Limassol, Cyprus</i> <i>Overview:</i> Drawing upon the notion of seeing-touching, associated with the haptic, the paper focuses on the making of a book of fabric collages and on the viewers' encounters with the work. <i>Theme: The Form of the Image</i></p> <p>The Creative Behind the Design: A Phenomenological Investigation into the Lived Experience of Leading Creative Practitioners Darren Finlay, <i>Foundation Studies - Design, University of New South Wales, Sydney, Australia</i> <i>Overview:</i> This research investigates the "lived experience" of seven leading creative practitioners from four countries across design disciplines through a phenomenological methodology. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p>



FRIDAY, 30 OCTOBER

15:40-17:20	PARALLEL SESSIONS
Room 1	<p>Cinema for Change</p> <p>The Cinema of the Prague Spring: The Aesthetics of Revolution Emily Elizabeth Thomas, <i>Visual and Critical Studies, School of the Art Institute of Chicago, Chicago, USA</i> <i>Overview:</i> This paper explores the effects of systematic, oppressive politics on the creative production of socially active works of cinema. <i>Theme: The Image in Society</i></p> <p>Student Militancy and Documentary Film in Argentina Tomas Crowder-Taraborrelli, <i>Soka University of America, Aliso Viejo, USA</i> <i>Overview:</i> I will analyze a series of documentary films from Argentina that reclaim the history of the forced disappearances of high school students during the last dictatorship. <i>Theme: The Image in Society</i></p> <p>Images of the Future: Critical Reflections on "Things to Come" 1936 and "2001: A Space Odyssey" Prof. H. James Bix, <i>Division of Anthropology, Canisius College/University of Belgrade, Williamsville, USA</i> <i>Overview:</i> Cinematic images may anticipate the human future. Exemplary films are "Things to Come" and "2001: A Space Odyssey." Emphasizing collectivism and individualism respectively, they offer contrasting visions of progressive evolution. <i>Theme: The Image in Society</i></p> <p>Food as a Communicator of Cultural Information in International Cinema Dr. Kristine Mirrer, <i>School of Communication, Media, and Journalism, Kean University, Union, USA</i> <i>Overview:</i> Food is a critical conveyor of cultural information. Food rituals in significant events across cultures have been shared on film. This paper explores the representation of food in international cinema. <i>Theme: The Image in Society</i></p>
Room 2	<p>Corporate Images</p> <p>New Tendencies in Place Branding Indexes and Their Implications for Intercultural Communication Carmen Maiz-Bar, <i>Universidad de Vigo, Vigo, Spain</i> <i>Overview:</i> Place branding strategies have been traditionally linked to International Indexes, being Nation Brands Index and Country Brand Index the main references. The new Good Country Index changes existing parameters. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>The Rhetoric of Representation in the Digital Age: New Media in Real Estate Development Dr. Tridib Banerjee, <i>Price School of Public Policy, University of Southern California, Los Angeles, USA</i> Brettany Shannon, <i>Price School of Public Policy, University of Southern California, Los Angeles, USA</i> <i>Overview:</i> How do real estate developers use emergent media? Through a case study comparison of three Los Angeles projects' online platforms, we find digital media enrich and expose developers' rhetoric. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p> <p>Advertising in a New Media Era: Reflection on Situation, Changes, and Coping Strategies Wenhua Li, <i>School of Design, The Hong Kong Polytechnic University, Hong Kong, Hong Kong</i> Prof. Cees de Bont, <i>School of Design, The Hong Kong Polytechnic University, Hong Kong, Hong Kong</i> <i>Overview:</i> This study examines the situation and changes of advertising industry, seeks possible solutions for new design generation to better survive in new media era. <i>Theme: Special Focus: Media Materiality: Towards Critical Economies of "New" Media</i></p>
Room 3	<p>Photojournalism in the Modern World</p> <p>The Beginning of the Utilization of Photography in the Newspaper Design and Contribution of Pulitzer Prof. Özer Kanburoğlu, <i>Visual Communication Design Department, Istanbul Aydın University, İstanbul, Turkey</i> Assist. Prof. Kerim Karagöz, <i>Visual Communication Design Department, Kocaeli University, Kocaeli, Turkey</i> <i>Overview:</i> With this study Joseph Pulitzer's contribution to the photo-journalism will be examined and alteration of the usage of the photography on journalism will be addressed with all of its layers. <i>Theme: The Form of the Image</i></p> <p>Redefining Photojournalism in a Post-medium Techno-creative World Tamara Voninski, <i>Sydney College of the Arts, University of Sydney, Sydney, Australia</i> <i>Overview:</i> This paper will reframe the practice and definition of photojournalism within the contemporary techno-creative practice of the contemporary art world using the photography of Oculi (Australia) as a case study. <i>Theme: The Form of the Image</i></p> <p>Let the Pictures Do the Talking? Afghan Photographers and the Visual Narration of Afghanistan Saumava Mitra, <i>Faculty of Information and Media Studies, Western University, London, Canada</i> <i>Overview:</i> The paper presents findings from in depth interviews with 20 working photojournalists in Afghanistan to explore how the material conditions of their work affects the photographic works they produce. <i>Theme: Image Work</i></p>



FRIDAY, 30 OCTOBER

15:40-17:20	PARALLEL SESSIONS
Room 4	<p>Image in Education</p> <p>Re-Imagining Rhetoric: Using Images to Teach Writing Dr. Susan Cotton, <i>Department of English, Lone Star College-Kingwood, Kingwood, USA</i> Chelsie Meredith, <i>Department of English, Lone Star College--Kingwood, Kingwood, USA</i> Mikha Mitchell, <i>Lone Star College-Kingwood, Kingwood, USA</i> <i>Overview:</i> The presenters address the pedagogy and rationale for teaching writing using graphic texts and novels and insights gained after their adoption in the classroom. <i>Theme: The Image in Society</i></p> <p>The Impact of Image Posting in Online Education: Provocation and Communication Dr. Jocelyn Chapman, <i>Creative Systemic Studies Online Doctoral Program, School of Health Professions, University of Louisiana at Monroe, Monroe, USA</i> Karen McClendon, <i>Institutional Research, California Northstate University, Elk, USA</i> <i>Overview:</i> We assert that image posting in the online learning environment increases possibilities for how and what we communicate, deepening the learning experience in several important ways. <i>Theme: The Image in Society</i></p> <p>Making Images, Curating Images: Bridging the Gap between University Learning and Professional Practice Dr. Vaughan Rees, <i>Art & Design, University of New South Wales, Sydney, Australia</i> Dr. Arianne Rourke, <i>Art& Design, University of New South Wales, Sydney, Australia</i> <i>Overview:</i> This paper discusses the role workplace internships can play to link university learning to "real-world" practice. <i>Theme: Image Work</i></p>
Room 5	Spanish-Language Session
Room 6	Spanish-Language Session
Room 7	Spanish Language Session
17:20-17:50	CLOSING SESSION
	Held in Krutch Theatre





The Image | List of Participants

Adkins	Kirsten Anna	City College Coventry	UK
Anaz	Silvio	Universidade de São Paulo	Brazil
Barker	Michele	University of New South Wales	Australia
Barros	Cesar	State University of New York	USA
Birx	H. James	University of Belgrade	USA
Bligh	William	University of Technology	Germany
Bohr	Marco	Loughborough University	UK
Bowen	Dore	San José State University	USA
Boyle	Colleen	RMIT University	Australia
Brissey	Charli	University of Illinois at Urbana-Champaign	USA
Brossi	Lionel	University of Chile	Chile
Brown	Janice	University of Colorado at Boulder	USA
Butler	Jacqueline	Manchester School of Art	UK
Campbell	Brynne	Carleton University	Canada
Caro	Paulina	Pontificia Universidad Catolica de Chile	Chile
Casper	Jonathan	North Carolina State University	USA
Ceyssens	Patrick	University Hasselt Belgium	Belgium
Chapman	Jocelyn	University of Louisiana at Monroe	USA
Charnon-Deutsch	Lou	State University of New York	USA
Chun	Wendy	Brown University	USA
Cotton	Susan	Lone Star College	USA
Crowder-Taraborrelli	Tomas	Soka University of America	USA
Cruz	Elinor May	University of the Philippines	Philippines
Cubby	David	University of Western Sydney	Australia
Daniel	Adam	Western Sydney University	Australia
Davanzo	Donatella	University of New Mexico	USA
de Oliveira Iuva	Patricia	Universidade Federal do Rio Grande do Sul	Brazil
Degarrod	Lydia Nakashima	California College of the Arts	USA
Demeterio III	Feorillo	De La Salle University	Philippines
DiMaggio	Kenneth	Capital Community College	USA
Dolese	Melissa J.	City University of New York's Graduate Center	USA
Drew	Jesse	University of California, Davis	USA
Dyer	Hannah	Carleton University	Canada
Edwards	Katherine Campbell	University of Melbourne	Australia
Eldridge	Luci	Royal College of Art	UK
Engler	Mira	Iowa State University	USA
Ezeluomba	Ndubuisi Chinedu	University of Florida	USA
Fabietti	Elena	Johns Hopkins University	USA
Ferris	Gregory	University of Technology	Australia
Finlay	Darren	University of New South Wales	Australia
Ford	Felicity	University of Melbourne	Australia
Forget	Thomas	University of North Carolina	USA
Gavaskar	Sayuri	San Jose State University	USA





The Image | List of Participants

Gera	Manor	Tel-Aviv University	Israel
Gilad	Iris	Tel-Aviv University	Israel
Goeting	Marijke	Radboud University	Netherlands
Goodman	Aaron Michael	Kwantlen Polytechnic University	Canada
Haden	Heather	Massillon Museum	USA
Hamlyn	Jim	The Robert Gordon University	UK
Harris	Courtney	Virginia Commonwealth University	USA
Henderson	Arlinda	Plymouth University	USA
Händler	Matthias	Eberhard Karls Universität Tübingen	Germany
Irwin	Jacqueline	California State University, Sacramento	USA
Joynt	Chase	York University	Canada
Kain	Philip	New York University	USA
Kanburoğlu	Özer	Istanbul Aydın University	Turkey
Kassianidou	Marina	European University Cyprus	Cyprus
Koller	Lynn	Embry-Riddle Aeronautical University	USA
Kratky	Andreas	University of Southern California	USA
Lacelle	Nathalie	Université du Québec à Montréal	Canada
Lagrange	Thierry	Catholic University of Leuven	Belgium
Lai	Wen-Shu	National Chiao Tung University	Taiwan
Lancaster	Kurt	Northern Arizona University	USA
Larouche	Marie-Claude	Université du Québec à Trois-Rivières	Canada
Lebrun	Monique	University of Quebec	Canada
Lee	Mei-chun	University of California, Davis	USA
Lee	Melanie	University of Southern Indiana	USA
Lewis	Ryan	Western Michigan University	USA
Li	Vivian	The Hong Kong Polytechnic University	Hong Kong
Lischer-Katz	Zack	Rutgers University	USA
Liwanag	Leslie Anne	De La Salle University	Philippines
Maiz-Bar	Carmen	Universidad de Vigo	Spain
Marangia	Linda	The Metropolitan State University of Denver	USA
María Victoria	Barriga Jungjohann	Universidad Católica de Temuco	Chile
McClendon	Karen	California Northstate University	USA
McLeod	Maria	Western Washington University	USA
McMaster	Scott R.	Concordia University	Canada
Mecija	Casey	The University of Toronto	Canada
Meredith	Chelsie	Lone Star College	USA
Meyer	Sylke Rene	University of Applied Arts and Sciences Cologne	Germany
Mirmobiny	Shadieh	Folsom Lake College	USA
Mirrer	Kristine	Kean University	USA
Mitchell	Mikha	Lone Star College	USA
Mitra	Saumava	Western University	Canada
Moyo	Charles	Bayreuth University	Germany
O'Hare	Sarah	Pacific Northwest College of Art	USA





The Image | List of Participants

O'Sullivan	Luke	National University of Singapore	Singapore
Phillips	Carol	Liberty Children's Art Project	USA
Poos	Francoise	Université du Luxembourg	Luxembourg
Povey	Rachel	University of Utah	USA
Prather	Russell	North Michigan University	USA
Pryor	Rebekah	The University of Melbourne	Australia
Rees	Vaughan	University of New South Wales	Australia
Reutemann	Jeanine	University of Applied Sciences and Arts Switzerland	Switzerland
Rocha Antunes	Luis	The University of Science and Technology	Norway
Rocha	Nara	Universidade Federal de Pernambuco	Brazil
Rochelle	Henrique	Universidade Estadual de Campinas	France
Rochelle	Safiyah	Carleton University	Canada
Romero	Tania	Institute of Doctoral Studies in the Visual Arts	USA
Rourke	Arianne	University of New South Wales	Australia
Ryder	Carol	Liverpool John Moores University	UK
Salibian	Tamar	Claremont Graduate University	USA
Santiyaputri	Lala	University of Pelita Harapan	Indonesia
Scansani	Andrea C.	University of São Paulo	Brazil
Shannon	Brettany	University of Southern California	USA
Shields	Rob	University of Alberta	Canada
Simonetti	Marta	Victoria University of Wellington	New Zealand
Sinfield	David	Auckland University of Technology	New Zealand
Siqueira	Jean	Universidade Presbiteriana Mackenzie	Brazil
Skees	Murray	University of South Carolina	USA
Sliwinska	Basia	Middlesex University	UK
Sofie	Gielis	University College Hasselt	Belgium
Southcott	Tanya	McGill University	Canada
Stuber	Tracy	University of Rochester	USA
Tassé	Gilles	Université du Québec à Montréal	Canada
Thoma	Andrea	University of Leeds	UK
Thomas	Emily Elizabeth	New York University	USA
Uttersson	Andrew	Ithaca College	USA
Velez	Natalia	University of Southern California	USA
Voninski	Tamara	University of Sydney	Australia
Vouchilas	Gus	San Francisco State University	USA
Waltering	Sylvia	Manchester Metropolitan University	UK
Wang	Yi-Ting	National Chiao Tung University	Taiwan
Winn	Lance	University of Delaware	USA
Wynn	Mark	Center for English as a Second Language	USA
Xiao	Jia Xin	The Hong Kong Polytechnic University	Hong Kong
Zeleny	Kyler Clarke	Ryerson University	Canada

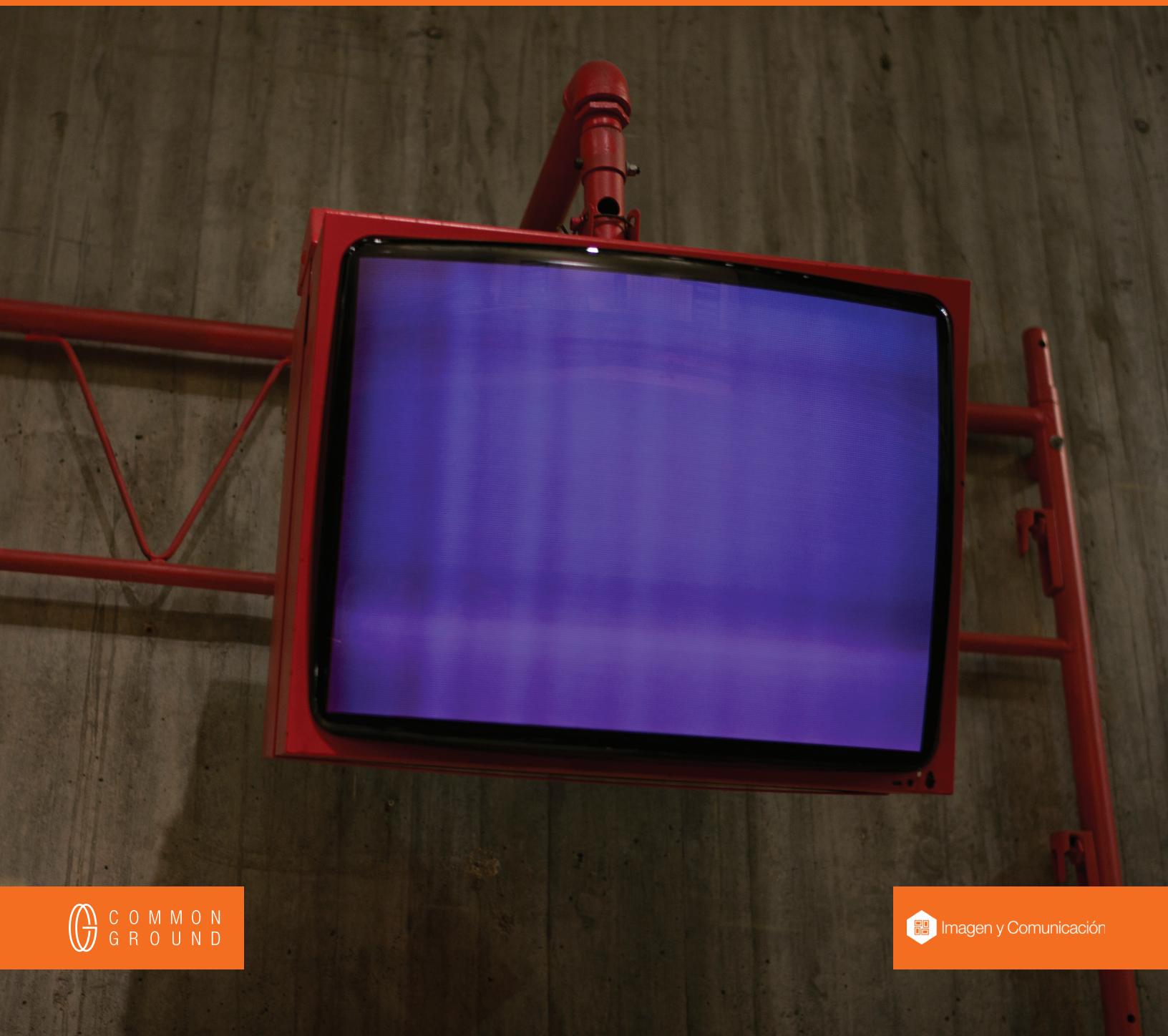


Sexto Congreso Internacional de

Imagen y Comunicación

Hacia economías críticas de los “nuevos” medios de comunicación

29-30 OCTUBRE 2015 | UNIVERSITY OF CALIFORNIA AT BERKELEY | BERKELEY, USA
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Sexto Congreso Internacional de Imagen y Comunicación

*“La materialidad de los medios: hacia economías
críticas de los “nuevos” medios de comunicación”*

University of California at Berkeley - Berkeley, EE.UU.
29-30 de octubre de 2015



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 COMMON GROUND

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Estimado colega,

Bienvenidos al VI Congreso Internacional de Imagen y Comunicación en University of California at Berkeley, Berkeley, EE.UU.

El Congreso de Imagen y Comunicación es un medio por el que podemos reunirnos y preguntarnos sobre la naturaleza y las funciones de creación de imágenes y las imágenes en sí mismas. Su objetivo es ser un foro interdisciplinario que reúne a investigadores, docentes y profesionales de las áreas de interés como: la arquitectura, el arte, la ciencia, las comunicaciones, la informática, los estudios culturales, el diseño, la educación, los estudios de cine, la lingüística de la historia, la administración, el marketing, los estudios de medios, los estudios de museos, la filosofía, la fotografía, la psicología, estudios religiosos, la semiótica y muchos más.

El congreso de Imagen y Comunicación se celebra anualmente en diferentes lugares alrededor del mundo, cada uno de ellos seleccionado por el papel que juega la imagen en relación al cambio social, cultural y económico. El primer Congreso se llevó a cabo en el 2010 y se celebró la Universidad de California, Los Angeles, EEUU; en 2011 se celebró en el Palacio de Congresos Kursaal, San Sebastián, España; en 2012 en la Escuela Superior de Humanidades y Periodismo (Higher School of Humanities and Journalism), Poznan, Polonia; 2013 en el University Center Chicago, Chicago; y en 2014 en la Freie Universitat Berlin, Berlin, Alemania.

Además de la organización del Congreso Internacional de Imagen y Comunicación, Common Ground publica artículos seleccionados de los asistentes al congreso, por lo que animamos a todos los participantes del congreso a presentar un artículo en base a su presentación en el congreso para su revisión por pares y su posible publicación en la revista.

Common Ground también organiza congresos y publica revistas en otras áreas de conocimiento de interés para la esfera intelectual humana, como las ciencias sociales, la tecnología, las humanidades, la salud, por nombrar solo unos pocos. Nuestro objetivo es crear nuevas formas de interacción en esta comunidad de conocimiento, donde los investigadores pueden reunirse presencialmente y también permanecer conectados virtualmente, aprovechando al máximo el acceso a través de medios digitales. También estamos comprometidos en crear un proceso de revisión más inclusivo, abierto y fiable.

Deseo agradecer a todos los que han trabajado en la preparación del Congreso de Imagen y Comunicación, en especial mis colaboradores de Common Ground por su eficiente trabajo en el desarrollo de este congreso: Ana Quintana, Monica Hillison y Rachael Arcario.

Le deseamos todo lo mejor en este congreso y esperamos que le proporcione oportunidades para el intercambio de ideas con otros colegas, profesores, investigadores y profesionales, provenientes de más de 33 países.

Cordialmente,

Karim Javier Gherab-Martín
Director, Common Ground Publishing Iberoamérica
Profesor, Universidad San Pablo CEU, Madrid, España



ACERCA DE COMMON GROUND

Nuestra misión

Common Ground Publishing 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 comunidades de conocimiento y proporcionamos plataformas para interacciones a través de diversos canales.

Nuestro mensaje

Los sistemas de conocimiento tradicionales se caracterizan por las separaciones verticales —por disciplinas, por asociaciones profesionales, por instituciones y por países. Common Ground toma algunos de los desafíos y de las ideas clave de nuestro tiempo y construye comunidades de conocimiento que se superponen horizontalmente a las estructuras de este conocimiento heredado. La sostenibilidad, la diversidad, el aprendizaje, el futuro de las humanidades, el significado de la interdisciplinariedad, el lugar de las artes en la sociedad, las conexiones de la tecnología con el conocimiento o el nuevo papel que juega la universidad son aspectos muy importantes de nuestro tiempo que requieren de una reflexión interdisciplinar, de debates globales y de colaboraciones intelectuales de carácter interinstitucional.

Common Ground es un lugar de encuentro para las personas, las ideas y el diálogo. Sin embargo, la fuerza de las ideas proviene de encontrar denominadores comunes. Por el contrario, el poder y la resistencia de estas ideas consiste en que se presentan y se ponen a prueba en un espacio compartido en el que se comparan y conectan las diferentes perspectivas, experiencias, conocimientos de fondo, metodologías, orígenes geográficos o culturales y afiliaciones institucionales. Estos son los vigorosos y solidarios tipos de ambiente académico en los que las deliberaciones más productivas sobre el futuro toman lugar. Nos esforzamos por crear los espacios de interacción e imaginación intelectual que nuestro futuro merece.

Nuestros medios de comunicación

Common Ground crea comunidades de conocimiento que se reúnen personalmente en congresos anuales. Entre congreso y congreso, los miembros de cada comunidad también se mantienen en contacto durante el año mediante comunidades de conocimiento online, ya sea a través de procesos formales de publicación académica (revistas con revisión por pares y presentaciones mediante nuestro canal en YouTube), o ya sea a través de conversaciones informales en blogs o boletines electrónicos mensuales. 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. Gracias al uso de un software pionero en redes sociales académicas desarrollado por Common Ground, Scholar, los procesos de publicación de revistas y libros hacen partícipes al grueso de la comunidad en la revisión de la calidad intelectual de los contenidos.





COMUNIDAD DE CONOCIMIENTO DE IMAGEN Y COMUNICACIÓN

La comunidad de conocimiento de Imagen y Comunicación está formada por académicos, investigadores y profesionales que trabajan juntos para construir una estructura de conocimientos académicos relacionados con temas de crítica importancia para la sociedad en general. Centrándose en la intersección de la academia y del impacto social, la comunidad de conocimiento de Imagen y Comunicación trae una perspectiva internacional interdisciplinaria sobre las discusiones de los nuevos desarrollos en este campo, incluyendo la investigación, la práctica, la política y la enseñanza.

Temas

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

Tema 2: La imagen en contexto

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

Tema 3: La imagen en sociedad

- Explorando el efecto social de la imagen y la comunicación
- 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

Tema destacado del congreso 2015.

La materialidad de los medios: Hacia economías críticas de los "nuevos" medios de comunicación

Cuando hablamos de "nuevos" medios de comunicación, la pretensión de novedad atrae el significado de lo que se supone que es la peculiar naturaleza de las tecnologías digitales. Esta narrativa se refleja en el análisis de un cambio histórico de una era industrial basada en la lógica de la producción de masas y el consumo uniforme, a una era de la información centrada en la producción y comunicación de esta información. En una lógica industrial, "material" se referiría principalmente a una crítica a la economía política de los objetos reales, mientras que "inmaterial" se referiría a una política de la identidad y cultura.

El tema destacado del Congreso de Imagen y Comunicación 2015 será "La materialidad de los medios: Hacia economías críticas de los "nuevos" medios de comunicación". El congreso abordará este tema a través de una serie de preguntas como por ejemplo: ¿podría el objetivo de la "materialidad de los medios" ser una forma efectiva para ver los flujos de la economía política, la identidad y la sexualidad en el contexto de un análisis crítico de lo que es "nuevo" en los nuevos medios de comunicación?, ¿cómo se puede hacer frente a la intersección, la co-dependencia y la interacción de los medios de comunicación materiales e inmateriales? y ya que esta cuestión se refiere al Congreso de Imagen y Comunicación, ¿cómo entendemos la producción, consumo y distribución de imágenes en una era de los "nuevos" frente a los "antiguos" medios de comunicación? ¿Cómo podríamos enmarcar las economías críticas de los "nuevos medios de comunicación en relación a la herencia, el renacimiento y re-imaginación de los "viejos" medios?

Asuntos y alcance

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 la 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..

Miembros de la comunidad

La membresía a la comunidad de conocimiento de Imagen y Comunicación está incluida en la inscripción del congreso. Como miembro de la comunidad, tiene acceso a una amplia gama de herramientas y recursos para utilizar en su propio trabajo: el acceso electrónico a la revista completa y a la colección de libros, una cuenta en Scholar que le ofrece un espacio innovador online para el aprendizaje colaborativo en sus clases o para obtener una mayor conexión con otros colegas (dentro de un proyecto de investigación o en el mundo) y un congreso anual donde puede presentar su trabajo e interactuar con otros colegas con intereses similares que le aportan diferentes perspectivas. Puede además contribuir al desarrollo y la formalización de ideas y trabajos de los demás, como revisor de la revista y de la colección de libros, como participante del congreso o contribuyendo al diálogo de la comunidad a través de su boletín de noticias..

- Suscripción electrónica a la revista en español/portugués y a la colección homóloga en inglés por el periodo de 1 año. El acceso durante ese periodo de tiempo es a todos los números presentes y pasados.
- Envío de un artículo para su revisión y eventual publicación en las revistas (si supera la revisión por pares).
- Participación como evaluador en el proceso de revisión por pares, y la posibilidad de figurar como Editor Asociado de las revistas habiendo revisado tres o más artículos.
- Envío de un video de su presentación académica al canal YouTube de la comunidad, tanto si ha sido presentado como si no en el congreso, y tanto si se publica como si no en las revistas.

Participación en la comunidad

Participe y haga una presentación en el congreso

Ya ha comenzado su participación en la comunidad, asistiendo al congreso, haciendo una presentación e interactuando presencialmente con otros miembros de la comunidad. Esperamos que esta experiencia le proporcione una valiosa fuente de retroalimentación para su trabajo actual y para posibles proyectos individuales y de colaboración futuros, así como el inicio de una relación con otros miembros de esta comunidad de conocimiento, que pueden continuar en el futuro.

Publicación de artículos en las revistas

Le animamos a que envíe un artículo para su revisión y posible publicación en la *Revista Internacional de la Imagen*. De esta forma, puede compartir el resultado final de su presentación con otros participantes y miembros de la comunidad de Imagen y Comunicación. Como miembro de la comunidad, también se le invita a revisar el trabajo de otros pares y contribuir de esta forma al desarrollo del conocimiento de la comunidad como Editor Asociado. Como parte de su participación en la comunidad, también tiene acceso online a todos los artículos (todos los números actuales y pasados) de la *Revista Internacional de la Imagen*.

Participe a través de los medios sociales

- Canal de YouTube: Suba y vea las presentaciones y contribuciones de otros colegas en el canal de YouTube de la comunidad en: <https://www.youtube.com/playlist?list=PL2549C6FD94B4AA67>. Siga las instrucciones para subir su video en <http://sobrelaimagen.com/congreso/tipos-de-sesiones-del-congreso/presentacion-online>.





Acerca de nuestro enfoque editorial

Durante 30 años, Common Ground Publishing se ha comprometido con la creación de lugares de encuentro de personas e ideas. Con 10 comunidades de conocimiento en español y portugués y 24 comunidades en inglés, la visión de Common Ground es proveer plataformas que reúnan a personas de diversos orígenes geográficos, institucionales y culturales en espacios donde académicos y otros profesionales puedan conectar por igual a través de distintos campos interdisciplinarios de estudio. Cada comunidad de conocimiento realiza un congreso académico anual alrededor del mundo y está asociada a una Revista (o a una colección de Revistas) revisada por pares y una serie de redes sociales, en torno a un nuevo “espacio social de conocimiento” realmente disruptivo diseñado y desarrollado por Common Ground: Scholar (<http://cgscholar.com/>).

A través de sus servicios editoriales, Common Ground tiene como objetivo fomentar los más altos estándares de excelencia intelectual. Somos muy críticos con las graves deficiencias que existen en el actual sistema de publicaciones académica, incluyendo las estructuras existentes y las redes exclusivas que restringen la visibilidad de los académicos e investigadores emergentes en los países en desarrollo, así como los costes e ineficiencias insostenibles asociados con la edición comercial tradicional.

Para combatir estas deficiencias, Common Ground ha desarrollado un modelo de publicación innovador. Cada una de las comunidades de conocimiento de Common Ground organiza un congreso académico anual. La cuota de inscripción que pagan los participantes del congreso por asistir y presentar en estos congresos, les permite enviar un artículo a la colección de revistas asociada sin coste adicional. Así, los autores pueden realizar una presentación en un congreso científico de su área de investigación, incorporar las críticas constructivas que reciben en respuesta a su presentación y, a continuación, enviar un artículo sólido para su revisión por pares, sin que el autor tenga que pagar una tasa adicional. Los académicos que no puedan asistir al congreso en persona, pueden participar de forma virtual, opción que les permite enviar un artículo a las revistas. Usando una parte de la cuota de inscripción para financiar los costes asociados a la producción y comercialización de las revistas, Common Ground es capaz de mantener unos precios de suscripción bajos, facilitando así el acceso a todos nuestros contenidos. Todos los participantes del congreso, tanto presenciales como virtuales, pueden subir sus presentaciones al canal de YouTube de Common Ground, además de tener una suscripción electrónica gratuita a las revistas por un periodo de un año. Esta suscripción permite el acceso a todos los números, presentes y pasados, de la revista en español/portugués y a las revistas en inglés. Además, cada artículo que publicamos está disponible de forma individual con una tarifa de descarga de \$3 para los no abonados, y los autores disponen de la opción de publicar su artículo en acceso abierto para llegar así a una mayor audiencia y garantizar la difusión más amplia posible.

El riguroso proceso de revisión de Common Ground trata también de abordar algunos de los sesgos inherentes a los tradicionales modelos de editoriales académicas. El conjunto de evaluadores está compuesto de autores que han presentado recientemente artículos a las revistas, así como de revisores voluntarios cuyos currículos y experiencia académica han sido evaluados por el equipo editorial de Common Ground. Los artículos son asignados a revisores en base en sus intereses académicos y experiencia. Al tener voluntarios y a otros autores como posibles revisores, Common Ground evita los inconvenientes de depender de la red profesional de un solo editor, que con más frecuencia de la deseable conlleva la creación de grupos de arbitraje cerrados que deciden qué y quién publica. En cambio, Common Ground aprovecha el excelente talante de los participantes del congreso y de los autores de las revistas para evaluar los trabajos, utilizando un sistema de evaluación basado en criterios más democráticos e intelectualmente más rigurosos que otros modelos tradicionales. Common Ground también reconoce la importante labor de los revisores, nombrándoles Editores Asociados de los volúmenes en los que contribuyen.

A través de la creación de un software asombrosamente innovador, Common Ground también ha comenzado a hacer frente a lo que considera como un cambio en las relaciones tecnológicas, económicas, geográficas, interdisciplinarias, sociales y de distribución y difusión del conocimiento. Desde hace más de diez años hemos estado construyendo una editorial muy mediada por las tecnologías web y las nuevas redes sociales, donde la gente pueda trabajar en estrecha colaboración para aprender, crear y compartir conocimiento. La tercera y última iteración de este proyecto es un entorno social de conocimiento pionero llamado Scholar (<http://cgscholar.com/>). Esta plataforma informática posee un lugar donde los académicos pueden conectarse en red y dar visibilidad a sus investigaciones a través de una librería personal.

Esperamos que se unan a nosotros en la creación de diálogos entre diferentes perspectivas, experiencias, áreas de conocimiento y metodologías a través de las interacciones en el seno del congreso, las conversaciones online, los artículos para la revista (revisados por pares).

Revista Internacional de la Imagen

La *Revista Internacional de la Imagen* es una revista interdisciplinar que 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 resulta de interés para académicos, investigadores, profesores, estudiantes de educación superior y educadores, así como administradores y gestores de la educación.

La *Revista Internacional de la Imagen* está sometida a un proceso de revisión por pares, está indexada de acuerdo a los criterios de los principales rankings y posee procesos cualitativos de revisión de los contenidos que garantizan la publicación de trabajos de la máxima calidad académica.

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Frecuencia de Publicación

2 números por volumen; los artículos son publicados continuamente online



PROCESO DE ENVÍO

Cada participante que tenga una propuesta aceptada puede y está invitado a presentar un artículo a la *Revista Internacional de la Imagen*. El artículo completo podrá ser enviado mediante el sistema de gestión CGPublisher. A continuación encontrará las instrucciones paso a paso sobre el proceso de envío.

1. Presentar una propuesta para el congreso (en persona o virtual).
2. Una vez que su propuesta o el resumen de su ponencia haya sido aceptado, puede enviar su artículo a la revista haciendo clic en "add a paper" dentro de la página donde suministró la propuesta. Puede subir su artículo desde el momento en que realice la inscripción hasta un mes posterior a la fecha en que termina el congreso.
3. Una vez que recibamos su artículo y comprobemos los requisitos de presentación, retiraremos su identidad y datos de contacto del documento para enviárselo a dos evaluadores apropiados y empezar así el proceso de revisión. Puede ver el estado de su trabajo en cualquier momento iniciando sesión en su cuenta CGPublisher en www.CGPublisher.com.
4. Cuando se carguen los informes de los evaluadores, se le notificará por correo electrónico y se le proporcionará un enlace para que pueda ver los informes (después de que las identidades de los evaluadores hayan sido eliminadas).
5. Si el artículo ha sido aceptado, se le pedirá que acepte el acuerdo de publicación y se le enviará una copia final de su artículo. Si el artículo es aceptado solicitando modificaciones, se le pedirá que notifique los cambios realizados en su presentación final a la luz de los comentarios de los revisores. Si se rechaza su artículo, puede volver a presentarlo para una nueva evaluación.
6. Los trabajos aceptados serán maquetados, y le enviaremos las pruebas para su aprobación antes de su publicación.
7. Los artículos individuales pueden ser publicados on-line primero antes de publicarse el número completo de la Revista.
8. Los participantes registrados en el congreso tendrán acceso on-line a la revista desde el momento de la inscripción hasta un año después de la fecha de finalización del congreso. Los artículos individuales están disponibles en la librería de la revista. El autor y los evaluadores externos pueden solicitar copias impresas de artículos o revistas completas a un precio reducido.

PLAZO DE ENVÍO

Puede enviar su trabajo final para su publicación en la revista en cualquier momento del año, teniendo como fecha límite el mes de **abril de 2016**.



SUSCRIPCIÓN A LA REVISTA, ACCESO ABIERTO Y SERVICIOS EDITORIALES

Suscripción Institucional

Common Ground ofrece suscripción impresa y electrónica a todas sus revistas. Existen diferentes opciones y paquetes de revistas a las que se puede suscribir, incluso puede tener acceso a la colección completa de revistas en inglés y en español/portugués. Puede utilizar el formulario de recomendación a su Biblioteca, disponible en el siguiente enlace <http://sobrelaimagen.com/publicaciones/revista/suscripciones-y-peticion-de-ejemplares>.

Suscripción Individual

Como parte de la inscripción al congreso, todos los participantes (tanto virtuales como presenciales) del congreso cuentan con una suscripción on-line anual a la *Revista Internacional de la Imagen*. La suscripción de acceso gratuito tanto al volumen actual de la revista como a todo el fondo editorial. El periodo de acceso gratuito comienza en el momento de la inscripción y termina un año después de la finalización del congreso. Después de ese tiempo, los participantes deberán adquirir una suscripción individual. Para ver los artículos, vaya a <http://ijwes.cgpublisher.com/>. Seleccione la opción "Login" e introduzca su nombre de usuario y contraseña en CGPublisher. A continuación, seleccione un artículo y descargue el PDF. Puede solicitar una nueva contraseña del programa CGPublisher en "http://www.cgpublisher.com/lost_login"

Para obtener más información, por favor visite:

<http://sobrelaimagen.com/publicaciones/revista/suscripciones-y-peticion-de-ejemplares>
o póngase en contacto con nosotros en publicaciones@commongroundpublishing.com

Acceso Abierto

Las revistas de Common Ground ofrecen un modelo de acceso abierto híbrido a los autores de los artículos. Se trata de un nuevo modelo, en pleno auge en el seno del sector de las publicaciones académicas. Este servicio es ofrecido cada vez más por las editoriales universitarias y por editoriales comerciales de prestigio.

Acceso Abierto Híbrido significa que algunos artículos están disponibles sólo para suscriptores, mientras que otros están disponibles gratuitamente para cualquier persona que busca en la web. Los autores que estén interesados en tener su artículo en acceso abierto, es decir accesible de forma gratuita en la web, deben abonar una cantidad adicional si desean hacer efectiva esta interesante opción. Cada vez más agencias de financiación, tanto gubernamentales como fundaciones públicas y privadas, están exigiendo que los artículos de sus investigadores sean publicados en acceso abierto. A cambio, dichas agencias ofrecen financiación adicional a dichos autores para poder abonar la cantidad estipulada por la editorial. Infórmese en su agencia de financiación, en su centro de investigación o en su universidad para solicitar una ayuda por este concepto.

Los beneficios de convertir su artículo en acceso abierto son considerables y empíricamente comprobados. Innumerables trabajos de investigación han probado que un artículo en acceso abierto aumenta no sólo su visibilidad y su accesibilidad y por tanto, también el número de lectores potenciales, sino que además puede aumentar el número de citas recibidas en más de un 250%

Para más información, por favor visite la página:

<http://sobrelaimagen.com/publicaciones/revista/acceso-abierto>

Servicios Editoriales

Nos complace en ofrecer servicios editoriales para aquellos autores que quieran tener una revisión/edición profesional de su trabajo. Los autores pueden solicitar estos servicios editoriales antes de remitir su artículo o después del proceso de revisión por pares. En algunos casos los evaluadores pueden recomendar que un artículo sea corregido/editado como condición para su publicación. Los servicios descritos a continuación pueden servir de ayuda a los autores en la fase de revisión, antes de presentar la versión final de su artículo. Se ruega contacten para obtener más información soporte@commongroundpublishing.com o visite nuestra página: <http://sobrelaimagen.com/publicaciones/servicios-editoriales>





CONGRESO DE IMAGEN Y COMUNICACIÓN

Principios y características del Congreso

La estructura del congreso se basa en cuatro principios fundamentales que impregnan todos los aspectos de la comunidad de conocimiento:

Internacional

Este congreso viaja alrededor del mundo para ofrecer la oportunidad a los congresistas de descubrir y experimentar diferentes países y lugares. Pero lo más importante es que el Congreso Internacional de Imagen y Comunicación ofrece una oportunidad tangible y significativa para colaborar con académicos de gran diversidad de culturas y perspectivas. Este año, están presentes participantes de más de 33 países del mundo, lo que ofrece una oportunidad única para trabajar directamente con colegas de todos los rincones del planeta.

Interdisciplinar

A diferencia de congresos de asociaciones donde asisten participantes con orígenes y especialidades afines, este congreso reúne a investigadores, profesionales y académicos de un amplio abanico de disciplinas que tienen un interés común en los temas y asuntos tratados en el seno de esta comunidad de conocimiento. Como resultado, los temas se abordan desde una gran variedad de perspectivas y distintos métodos interdisciplinarios, con el ánimo siempre puesto en el respeto mutuo y en la colaboración.

Inclusivo

Cualquier persona cuyo trabajo académico sea relevante y sólido es bienvenida a participar en esta comunidad, independientemente de su disciplina, cultura, institución o experiencia. Si es profesor emérito, estudiante de posgrado, investigador, profesor o administrador público, su trabajo y su voz pueden contribuir a la elaboración colectiva de los conocimientos que se generan y se comparten en esta comunidad.

Interactivo

Para sacar el máximo provecho de la rica diversidad de culturas, orígenes y perspectivas representados en el congreso, se deben maximizar las oportunidades para charlar, escuchar, participar e interactuar. Se ofrecen gran variedad de formatos de sesiones a lo largo del congreso (unas más formales, y otras más informales) para ofrecer estas oportunidades de intercambio de ideas y de prácticas.

Descripción de sesiones

Sesiones plenarias

Los ponentes plenarios, escogidos entre los principales investigadores del mundo, ofrecen presentaciones formales sobre temas de interés general para los asistentes al congreso. Sus presentaciones se programan normalmente a primera hora. Como regla general, no se conceden turnos de preguntas y respuestas durante estas sesiones plenarias. En su lugar, los plenarios responderán a las preguntas y participarán en reuniones informales, que llamamos tertulias, durante la pausa del café.

Grupos de discusión

Los grupos de discusión ofrecen una oportunidad inicial para conocer a otros participantes con intereses y preocupaciones similares. Los participantes se autoseleccionan en grupos en función del área temática para la que han enviado su propuesta, y posteriormente amplían la discusión sobre los temas y preocupaciones que sienten que son de suma importancia para este segmento de la comunidad. Preguntas como "¿Quiénes somos?", "¿Cuál es nuestro objetivo común?", "¿Cuáles son los desafíos actuales que enfrenta la sociedad en esta área?", "¿A qué retos nos enfrentamos en la construcción de conocimientos y en la realización de cambios significativos en esta área?" son las que guiarán el diálogo en estos grupos específicos. Siempre que sea posible, se celebrará una segunda ronda el último día del congreso, para que el grupo original vuelva a reunirse y pueda discutir los cambios acaecidos en sus perspectivas e ideas como resultado de la experiencia del congreso. Los informes que salgan de estos grupos, proporcionarán un marco para las discusiones finales de los participantes durante la sesión de clausura.

Comunicaciones

Las comunicaciones se agrupan por temáticas compuestas de tres o cuatro presentaciones seguidas de la discusión en grupo una vez finalizadas todas las presentaciones. Cada ponente en la sesión hace una presentación formal de su trabajo de veinte minutos y posteriormente se deja un tiempo para las preguntas y para el diálogo entre todos los asistentes de la sala. El moderador de la sala introducirá a los ponentes, mantendrá el tiempo de las presentaciones y dará pie a la discusión final. Las comunicaciones formales de cada ponente estarán a disposición de los participantes en caso de que sean aceptadas para su publicación en la revista.

Coloquio

Los coloquios son organizados por un grupo de colegas que deseen presentar diversas dimensiones de un proyecto o distintas perspectivas sobre un tema. Se presentan cuatro o cinco comunicaciones formales seguidas por los comentarios y/o la discusión que se genere en el grupo. Se puede enviar un solo artículo o varios artículos a la revista en base al contenido de la sesión del coloquio.

Talleres/Sesiones interactivas

Los talleres incluyen una amplia interacción entre los participantes que asisten al taller, alrededor de una idea o una experiencia práctica. Estas sesiones también pueden tomar la forma de panel, charla, diálogo o debate, lo implica una interacción sustancial con el público. Solo un artículo (que puede ser en coautoría) podrá ser enviado a la revista para su revisión y posible publicación.

Mesas redondas

Las mesas redondas están pensadas para trabajos de discusión y debate informal, más que presentaciones formales. Estas sesiones proporcionan un foro de conversación entre el autor y un pequeño grupo de colegas interesados en esa temática. Varias de estas discusiones se producen simultáneamente en un área específica, donde el autor tiene una mesa asignada con el título de su presentación la cuál viene recogida en el programa. El autor puede comenzar con unas ideas claves o puntos de discusión para estimular y orientar la conversación. Solo un artículo, basado en el trabajo académico y reforzado por el debate que se haya creado, podrá ser enviado a la revista.

Sesión de posters

La idea de los posters es presentar los resultados preliminares, o en proceso, de proyectos que permitan una presentación en un formato visual. Estas sesiones permiten presentar de manera informal el proyecto en el que se está trabajando.

Presentaciones online

Si no puede asistir al congreso en persona, puede optar por enviarnos una presentación online. Los formatos varían, pero pueden ser una presentación a través de nuestro canal de YouTube o una discusión online con los congresistas interesados. Los resúmenes de estas presentaciones se incluyen en las descripciones de las sesiones online y se puede enviar un artículo a la revista para su arbitraje y posible publicación, de acuerdo con las mismas normas y criterios que el resto de presentaciones presenciales que se envían posteriormente a la revista.

PROGRAMA Y HORARIO DEL CONGRESO



Congreso Internacional de Imagen y Comunicación

HORARIO: COMUNICACIONES EN ESPAÑOL Y PORTUGUÉS

Jueves, 29 de octubre

8:00-9:00	Acreditación al Congreso
9:00-9:20	Apertura del Congreso: Phillip Kalantzis-Cope, Common Ground Publishing, EE.UU.
9:20-9:50	Sesión plenaria: Wendy Chun, Brown University, Providence, EE.UU.
9:50-10:25	Tertulia y café con ponente plenario
10:25-11:05	Grupos de discusión Krutch Theatre: La forma de la imagen; La imagen en contexto; La imagen en sociedad
11:05-11:15	Descanso: traslado a las sesiones paralelas
11:15-12:55	Sesiones paralelas
12:55-13:50	Comida
13:50-15:30	Sesiones paralelas
15:30-15:45	Descanso y café
15:45-17:25	Sesiones paralelas
17:25-17:30	Fin de la sesión
19:00-21:00	Recepción de bienvenida y Exposición en Asterisk Gallery - San Francisco

Viernes, 30 de octubre

8:30-9:00	Acreditación al Congreso
9:00-9:15	Anuncios del día: Phillip Kalantzis-Cope, Common Ground Publishing, EE.UU.
9:15-9:45	Sesión plenaria: Jesse Drew, University of California-Davis, Davis, EE.UU.
9:45-10:20	Tertulia y café con ponente plenario
10:20-12:00	Sesiones paralelas
12:00-12:50	Comida
12:50-13:35	Mesas redondas y posters
13:35-13:45	Descanso: traslado
13:45-15:25	Sesiones paralelas
15:25-15:40	Descanso y café
15:40-17:20	Sesiones paralelas
17:20-17:50	Clausura. Se realizará en el Krutch Theatre

DESTACADOS DEL CONGRESO

Eventos especiales

Recepción de bienvenida y exposición de arte – Jueves, 29 de octubre

Le invitamos el jueves 29 de octubre a participar en el cóctel de bienvenida del Congreso de Imagen y Comunicación y apertura de la exposición de arte, la cual contará con la participación de diversos delegados. La exposición y cóctel serán celebrados en Asterisk San Francisco Gallery localizado en San Francisco. Todos los delegados están invitados a participar y disfrutar de una copa. Es una excelente oportunidad para conocer al resto de delegados internacionales, hacer contactos y ver los trabajos que se exponen.

Fecha: Jueves, 29 octubre

Hora: 7pm-9pm

Precio: Gratis

Reserva: No es necesaria

Dirección:

Asterisk San Francisco Gallery

3156 24th Street

San Francisco, CA 94110



PONENTES PLENARIOS

Wendy Chun

Es profesora y catedrática de cultura moderna y de medios de comunicación en la Universidad de Brown. Ha estudiado Diseño de Sistemas de Ingeniería y Literatura Inglesa, que compagina con su trabajo actual en los medios digitales. Es autora de *Control and freedom: Power and Paranoia in the Age of Fiber Optics* (MIT, 2006), y *Programmed Visions: Software and Memory* (MIT 2011); es coeditora (con Tara McPherson y Patrick Jagoda) de un número especial de la literatura americana titulado *New Media and American Literature*, coeditora (con Lynne Joyrich) de *Camera Obscura* titulado *Race and/as Technology* y co-editora (con Thomas Keenan) de *New Media, Old Media: A History and Theory Reader* (Routledge, 2005). Actualmente es profesora en la Universidad de Leuphana (Lüneburg, Alemania). Ha sido miembro del Instituto de Estudios Avanzados (Princeton), miembro del Instituto Radcliffe de Estudios Avanzados de la Universidad de Harvard y miembro Wriston en Brown, así como profesora asociada en el Departamento de Historia de la Ciencia en la Universidad de Harvard. Actualmente está trabajando en una monografía titulada *Imagined Networks* (Redes Imaginarias).

Jesse Drew

Trabaja como diseñador gráfico, educador y escritor; busca desafiar la relación entre el público y las nuevas tecnologías. Su investigación se centra en la teoría y en la práctica de los medios de comunicación alternativos y su impacto en las sociedades democráticas. Medios virales de comunicación, blogs, Radio FM de baja potencia, las redes de ordenadores sociales, televisión por cable / satélite, peer-to-peer, y activismo on-line, junto con una sociedad civil cada vez más atomizada, han impulsado estas comunicaciones antes marginales, en posiciones de alta importancia. Es en este campo donde ha estado los últimos 30 años trabajando e investigando. Su trabajo con los medios ha sido expuesto internacionalmente y sus escritos han aparecido en numerosas publicaciones y revistas, así como varias antologías, como: *Resisting the Virtual Life* (City Lights Press), *Reclaiming San Francisco: History, Politics, Culture* (City Lights Press), *At a Distance* (MIT Press) y *Collectivism After Modernism* (University of Minnesota). En la actualidad es profesor asociado de Cine y estudios tecnoculturales en la UC Davis (Universidad de California en Davis). Antes de llegar a la UC Davis, dirigió el Centro de Medios Digitales y fue Decano Asociado del Instituto de Arte de San Francisco.



BECAS A JÓVENES INVESTIGADORES 2015

Carlos Augusto Álvarez Arboleda

Graduado en Ingeniería Sanitaria de la Universidad de Antioquía y magister en Medio Ambiente y Desarrollo de la Universidad Nacional de Colombia – sede Medellín. Actualmente estudiante del Doctorado en Historia de la Universidad Nacional de Colombia y perteneciente al grupo de investigación “Historia, Trabajo, Sociedad y Cultura”. Mi proyecto de investigación se titula: “Lo que por agua viene por agua se va. Aguas negras, paisaje y ambiente en Medellín (1900-1950)”, el cual está en preparación, al igual que la defensa del examen de calificación.

Claudia Arely Donis

Graduada en el área de Pedagogía y Ciencias de la Comunicación por la Facultad de Humanidades y la Escuela de Ciencias de la Comunicación de la Universidad San Carlos de Guatemala. Con Máster Universitario en Estudios Internacionales de Paz, Conflictos y Desarrollo por la Cátedra UNESCO de Filosofía para la Paz en la Universidad Jaume I – Castellón España. Actualmente en desarrollo del Doctorado en Español en la línea de investigación de Comunicación en la Facultad de Filosofía y Letras de la Universidad de Valladolid –España. Su línea de investigación está relacionada con los medios masivos de comunicación como legitimadores de discursos que conforman identidades colectivas que fomentan relaciones sociales de manera pacíficas o violentas en los receptores.

Ana Paola Rascón Limón

Ingeniero en Alimentos con 8 años de experiencia en la industria alimentaria, con interés en la resolución de problemas de acceso a la alimentación, desnutrición y hambre. Actualmente estudiante de la Maestría en Comunicación Estratégica en la Benemérita Universidad Autónoma de Puebla (México) finalizando trabajo de investigación “Estrategias de Comunicación para fidelizar a los donantes actuales del Banco de Alimentos de Puebla” con enfoque a la Comunicación en las Organizaciones, Marketing e Imagen del Tercer Sector, destacando la labor que realizan las organizaciones de la sociedad civil por combatir diversas problemáticas, como es en este caso, la seguridad alimentaria. Colabora desde hace un año como voluntaria en el Banco de Alimentos Puebla, desarrollando proyectos de Imagen y Comunicación que beneficien a la fundación para lograr mayor impacto en sus diferentes públicos.

Julio Paredes Riera

Licenciado en Comunicación Social / Enseñanza Superior en General: Comunicador Social; Docente Universitario-Investigador, -Maestrante en Resolución de Conflictos y Mediación-, -Maestrante en Dirección Estratégica. Especialidad: Gerencia, Orientación: Resolución de Conflictos Mediación-, Doctorante en Ciencias Pedagógicas. Ponente en varios encuentros académico-científicos: I Congreso Internacional de Ciencia y Tecnología UTMACH 2015 (Machala, Ecuador), 1er. Congreso Internacional de Ciencias Pedagógicas (Guayaquil, Ecuador), XI Conferencia Internacional UNICA 2014-Universidad Máximo Gómez Báez (Ciego de Ávila, Cuba). Docente de Educación Superior desde el 16 de mayo del 2011 en la Universidad Técnica de Machala hasta la actualidad. Capacitador de Educación Continua del claustro docente de las Unidades Académicas de la Universidad Técnica de Machala. Tutor Concurso De Reconocimiento A La Investigación Universitaria Estudiantil Galdones Nacionales 2014 (SENESCYT), Miembro del Colegio de Periodistas de El Oro, Filial de la Federación Nacional de Periodistas del Ecuador (FENAPE). Investigador Grupo OVEC (Observatorio de la Violencia en el Ecuador). Ponente – Conferencista – Expositor.

Daniela Espitia Sanabria

Estudiante de la Universidad Militar Nueva Granada Bogotá, Colombia, Facultad de Ingeniería Multimedia finalizando Trabajo de Grado, como Semillero de Investigación (2013-2015) del grupo de investigación “La Tramoya”. Enfocado en el campo del arte digital, audio y nuevos medios, liderado por Dra. María Martha Gama Castro. Participación en el Festival Internacional de la Imagen. Manizales, Colombia 2015 con el Poster titulado: “Out of Time”, XIII Encuentro Regional de Semillero de Investigación, Bogotá, con el proyecto La interactividad como alternativa a la narración no lineal; “Out of Time”. Trabajo que se centra en la línea de investigación: Las narrativas no lineales y cómo pueden ayudar a contarse por medio de las nuevas tecnologías, involucrando e interactuando con el público.



JUEVES, 29 OCTUBRE

JUEVES, 29 OCTUBRE	
8:00-9:00	ACREDITACIÓN AL CONGRESO
9:00-9:20	APERTURA DEL CONGRESO
	Phillip Kalantzis-Cope, Common Ground Publishing, EEUU
9:20-9:50	SESIÓN PLENARIA
	Wendy Chun, Brown University, Providence, EEUU
9:55-10:25	TERTULIA Y CAFÉ CON EL PONENTE PLENARIO
10:25-11:05	GRUPOS DE DISCUSIÓN
	Rooms 1 & 2: The Form of the Image Rooms 3 & 4: Image Work Rooms 5 & 6: The Image in Society Krutch Theatre: La forma de la imagen; La imagen en contexto; La imagen en sociedad
11:05-11:15	DESCANSO: TRASLADO
11:15-12:55	SESIONES PARALELAS
Krutch Theatre	Sesión en inglés: The Image in Society
Room 1	Sesión en inglés: The Contemporary Image
Room 2	Sesión en inglés: The Politics of Seeing
Room 3	<p>La imagen y su impacto socio-cultural: Sesión en español y portugués</p> <p>El uso de la fotografía como fuente para la transformación ambiental Carlos Augusto Alvarez Arboleda, <i>Facultad de Ciencias Humanas y Sociales, Universidad Nacional de Colombia, sede Medellín, Medellín, Colombia</i> <i>Overview:</i> mostrar como por fotografías se pudieron conocer las causas del deterioro ambiental de las fuentes hídricas en Medellín entre 1920 – 1955 y como el cambio va quedando registrando. <i>Theme:</i> La imagen en contexto</p> <p>A imagem artística brasileira nos anos de chumbo Tatiane De Oliveira Elias, <i>Staatliche Akademie der Bildenden Künste Stuttgart, Stuttgart, Germany</i> <i>Overview:</i> Sob o impacto da ditadura (1964-1985) ocorreram transformações profundas na arte e na política brasileira. <i>Theme:</i> La forma de la imagen</p> <p>El Santo Oficio en llamas: La guerra de imágenes entre católicos y protestantes Yobenj Aucardo Chicangana-Bayona, <i>Facultad de Ciencias Humanas y Económicas, Universidad Nacional de Colombia, sede Medellín, Medellín, Colombia</i> <i>Overview:</i> Se estudian representaciones iconográficas sobre la Inquisición Española en grabados y pinturas hechos por protestantes y católicos durante los siglos XVI-XVII, herramientas de propaganda claves en las “guerras de religión”. <i>Theme:</i> La imagen en sociedad</p> <p>Pinturas de la guerra o declaración de la guerra: Visualización de las guerras de España y Marruecos en las pinturas Toloo Riazi, <i>Spanish and Portuguese Department, The University of California, Santa Barbara(UCSB), Santa Barbara, USA</i> <i>Overview:</i> ¿Cómo la imagen podría convertirse en un discurso ideológico constituyendo la forma de pensar en algo. ¿Las imágenes de la guerra podrían ser una declaración de la guerra? <i>Theme:</i> La imagen en sociedad</p>
Room 4	Sesión en inglés: Re-thinking the Image
Room 5	Sesión en inglés: New Frontiers

JUEVES, 29 OCTUBRE

11:15-12:55	SESIONES PARALELAS
Room 6	<p>Cine, imágenes animadas y música: Sesión en español y portugués</p> <p>Charlie Parker no canta blues: Análisis diacrónico del significado del jazz a través de imágenes del público, de los músicos y de lo escenarios. Olga Eliana Echeverry Mateus, <i>Conservatory of Music, Universidad Nacional de Colombia, Bogota, Colombia</i> <i>Overview:</i> Usando imágenes del público, los músicos y los escenarios de jazz se analiza el cambio de los significados sociales de la música de jazz través del tiempo. <i>Theme: La imagen en sociedad</i></p> <p>Pacakes a la Walt Disney: La idea del desayuno, las películas animadas y los imaginarios colectivos Estudiante Alejandra Cala, <i>Universidad Nacional de Colombia, Bogotá, Colombia</i> Estudiante Maria Angelica Carrillo, <i>Universidad Nacional de Colombia, Bogotá, Colombia</i> <i>Overview:</i> La ponencia rastrea la presencia de las películas animadas en los imaginarios juveniles, siguiendo la idea de desayuno que ellas ofrecen, en una amplia muestra de escenas cinemagráficas <i>Theme: La imagen en sociedad</i></p> <p>A análise semiótico e discursivo dos filmes: "Deus e o diabo na terra do Sol" e "O dragão da maldade contra Santo Guer eiro", de Glauber Rocha Ana Luiza Valverde da Silva, <i>University of Valencia, Spain, Fundación CAPES, Ministerio de Educación de Brasil, Brasília - DF 70040-020, Brasil, Berkeley, USA</i> <i>Overview:</i> Esses filmes do cineasta Glauber Rocha colocam em evidencia a dicotomia ent e ordem/desordem, a imagem e as histórias fictícias qu tratam da realidade social do Brasil da década de 60. <i>Theme: La imagen en contexto</i></p> <p>O video "The Passing" de Bill Viola e as possibilidades dialogicas com a escritura de Edgar Poe Mrs Fernanda Paixao, <i>Departamento de Teoria Literária. Estudos interartes., Universidade de Brasília, Brasília, Brazil</i> PhD Andre Gomes, <i>Departamento de Teoria Literária, Universidade de Brasília, Brasília, Brazil</i> <i>Overview:</i> A análise do video "The Passing" de Bill Viola e as possibilidades dialogicas com a escritura de Edgar Poe <i>Theme: La forma de la imagen</i></p>
12:55-13:50	COMIDA
13:50-15:30	SESIONES PARALELAS
Krutch Theatre	<p>La materialidad de los medios: Sesión en español</p> <p>Fotografía móvil y redes sociales: Prácticas de producción fotográfica, consumo, socialización y de echos de autor en jóvenes universitarios Dr. Jacob Bañuelos, <i>Departamento de Estudios Culturales, Escuela de Humanidades y Ciencias Sociales, Tecnológico de Monterrey-Campus Ciudad de México, Tecnológico de Monterrey, Mexico, Mexico</i> <i>Overview:</i> En el presente estudio se analizan las prácticas de producción, consumo (recepción), socialización, privacidad y derechos de autor que realizan jóvenes universitarios mexicanos con la fotográfica en dispositivos móviles <i>Theme: La imagen en sociedad</i></p> <p>Televisión de aire en streaming: ¿complemento o competencia? Sr. Mauro Sebastián Gasparini, <i>Departamento de Ciencias Sociales, Universidad Nacional de Quilmes., Bernal, Argentina</i> <i>Overview:</i> El propósito es brindar un primer diagnóstico aproximativo del uso de internet por parte de las televisoras de aire argentinas. <i>Theme: Tema destacado 2015. La materialidad de los medios: Hacia economías críticas de los "nuevos" medios de comunicacion</i></p> <p>El entramado textual y una reiteración de la tradición visual occidental en la serie "Picture Windows" Ms Juliana Robles de la Pava, <i>Universidad de Buenos Aires, Ciudad Autonoma de Buenos Aires, Argentina</i> <i>Overview:</i> La tradición representativa se ha condensado dentro de los medios artísticos mas diversos. La Serie fotográfica de John Pfahl Pictu e Windows reconfigura las coo denadas de la episteme escópica occidental. <i>Theme: La forma de la imagen</i></p> <p>La creación de una imagen Moderna y apropiación del espacio en la arquitectura funcionalista de México Cesar Daniel Herrera Valdez, <i>Ciencias y Artes para el diseño, Universidad Autónoma Metropolitana, Ciudad de México, Mexico</i> <i>Overview:</i> En México en los años 30, la necesidad de crear una imagen y entrar en la etapa Moderna y Funcionalista genero experimentos en la arquitectura que fueron poco valorados <i>Theme: La imagen en sociedad</i></p>
Room 1	Sesión en inglés: Archives and Collections
Room 2	Sesión en inglés: Exploring Aesthetic Boundaries
Room 3	Sesión en inglés: Image beyond Representations
Room 4	Sesión en inglés: Sociopolitical Agendas and the Image
Room 5	Sesión en inglés: How Image Impacts Cultures



JUEVES, 29 OCTUBRE

13:50-15:30	SESIONES PARALELAS
Room 6	<p>La imagen y la publicidad: Sesión en español</p> <p>La incidencia de la RSC en la imagen y la reputación corporativa PhD Jaime Alberto Orozco-Toro, <i>Facultad de Publicidad, Universidad Pontificia Bolivariana, Medellín, Colombia</i> <i>Overview:</i> Esta investigación indaga la forma en que la comunicación de la RSC incide en la Imagen y la Reputación de las empresas de comunicación, en toda la cadena de valor. <i>Theme:</i> <i>La imagen en contexto</i></p> <p>La realidad del cerdo: Anuncios de productos cárnicos en Colombia Diego Andrés Menjura Chaves, <i>Facultad de Artes, Universidad Nacional de Colombia, Bogotá, Colombia</i> <i>Overview:</i> Retóricas publicitarias en los anuncios de productos cárnicos en Colombia entre el 2000 al 2015. <i>Theme:</i> <i>La imagen en sociedad</i></p> <p>Estrategias de comunicación digital para el fomento del turismo cultural en museos: Caso del Museo Regional Casa de Alfeñique Jessica Piñeros, <i>Benemérita Universidad Autónoma de Puebla, Puebla, Mexico</i> <i>Overview:</i> Proponer estrategias en medios digitales que fomenten el interés por el turismo cultural en el Museo Regional Casa de Alfeñique y contribuyan al fortalecimiento de su comunicación e imagen institucional. <i>Theme:</i> <i>La imagen en contexto</i></p> <p>Comunicación estrategia para lograr participación activa en las campañas sociales: El caso de la campaña social Genera Ibero Gabriela Rivera, <i>Benemérita Universidad Autónoma de Puebla, Puebla, Mexico</i> <i>Overview:</i> Analizar el grado de congruencia que tiene la imagen de la campaña social Genera Ibero con la apreciación que tiene el receptor sobre el altruismo. <i>Theme:</i> <i>La imagen en sociedad</i></p>
15:30-15:45	DESCANSO Y CAFÉ
15:45-17:25	SESIONES PARALELAS
Krutch Theatre	Sesión en inglés: Transformations through Moving Images
Room 1	Sesión en inglés: Spirituality and the Image
Room 2	Sesión en inglés: Gender and Image
Room 3	Sesión en inglés: Images of War and Violence
Room 4	<p>Periodismo y fotoperiodismo: Sesión en español y portugués</p> <p>La figura del fotógrafo y el fotógrafo como autor en publicaciones periódicas de 1830 a 1930 Prof. Zenaida Osorio, <i>Escuela de Diseño Gráfico Facultad de Artes Universidad Nacional de Colombia, Universidad Autónoma de Barcelona, Bogotá, Colombia</i> <i>Overview:</i> ¿Cuál fue la variedad de razones no fotográficas que lleva on a tantos diplomáticos, viajeros, comerciantes, científicos y agentes come ciales a usar los procedimientos fotográficos durante 1830 y 1930? <i>Theme:</i> <i>La forma de la imagen</i></p> <p>Editorial Cuarto Propio (Chile, 1984): Liderazgo femenino en la oposición durante la dictadura de Augusto Pinochet Diseñadora Gráfica Ana María Umaña <i>Escuela de Diseño Gráfico, Facultad de Artes, Universidad Nacional de Colombia, Bogotá D.C., Colombia</i> <i>Overview:</i> Examina el rol social de la editorial Cuarto Propio para el desarrollo y difusión de reflexiones críticas, principalmente femeninas, durante e régimen dictatorial de Augusto Pinochet en Chile (1973-1990). <i>Theme:</i> <i>La forma de la imagen</i></p> <p>Periodismo y periodistas de "The citizen Kane" a "The Newsroom": La sala de noticias y su significación cultural 1941-201 Diseñadora Gráfica Nykole Angie Calde ón Castañeda, <i>Bienestar universitario Gestión de Proyectos, Universidad Nacional de Colombia, Bogotá, Colombia</i> Diseñador Gráfico Christian Camilo Rojas O abajo, <i>Vicerrectoría de Sede Dirección Académica, Universidad Nacional de Colombia, Bogotá, Colombia</i> <i>Overview:</i> Las representaciones autorreferenciales, incluidas en los propios periódicos o series televisivas, se utilizan como fuente de investigación acerca de éste durante el siglo XX y XXI. <i>Theme:</i> <i>La forma de la imagen</i></p> <p>Reflexões a partir da filosofia d ittgenstein sobre o papel das imagens na comunicação Fernando Scherer, <i>Filosofia, Albert-Ludwigs-Universitaet Freiburg / UNIVASF, Freiburg, Germany</i> <i>Overview:</i> Neste trabalho pretendo abordar o papel que a imagem desempenha na comunicação, na linguagem, a sua relação com o pensamento e perguntar pela significação das imagens <i>Theme:</i> <i>La forma de la imagen</i></p>
Room 5	Sesión en inglés: Image in Literature and Learning
Room 6	Sesión en inglés: The Internet and the Image
17:25-17:30	FIN DE LAS SESIONES
	Recepción de bienvenida y Exposición en Asterisk Gallery - San Francisco (19:00-21:00)



VIERNES, 30 OCTUBRE

VIERNES, 30 OCTUBRE	
8:30-9:00	ACREDITACIÓN DEL CONGRESO
9:00-9:15	ANUNCIOS DEL DÍA
	Phillip Kalantzis-Cope, Common Ground Publishing, EEUU
9:15-9:45	SESIÓN PLENARIA
	Jesse Drew, University of California, Davis, Davis, EEUU
9:50-10:20	TERTULIA Y CAFÉ CON EL PONENTE PLENARIO
10:20-12:00	SESIONES PARALELAS
Krutch Theatre	<p>La imagen en la educación: Sesión en español</p> <p>La pedagogía de las multiliteracidades como posibilidad de potenciar los procesos de lectura, interpretación, comprensión, significación reflexión de los textos multimodale Lizeth A. Jiménez, <i>Universidad Pedagógica Nacional. Departamento de Lenguas. Facultad de Humanidades., Universidad Pedagógica Nacional, Bogotá, Colombia</i> <i>Overview:</i> Se exponen los resultados de un estudio cualitativo de una investigación-acción que buscó indagar y analizar la incidencia del uso de las Multiliteracidades en el desarrollo de la literacidad multimodal. <i>Theme:</i> <i>La imagen en sociedad</i></p> <p>La imagen del témpano de la integralidad cultural: Una herramienta para la educación visual intercultural Silvia Austerlic, <i>Independent Researcher, Soquel, USA</i> <i>Overview:</i> Uso del "Témpano de la Integralidad Cultural" como herramienta de educación visual intercultural para abrir espacios de auto-reflexión diálogo contrastando las perspectivas del "Norte Global" y "Sur Global." <i>Theme:</i> <i>La imagen en sociedad</i></p> <p>La imagen en las piezas de Contenido: Diseño, comunicación y pedagogía para la elaboración de materiales educativos Mtro. Alex Filemon Palacios, <i>División de Ciencias y Artes para el Diseño, Universidad Autónoma Metropolitana, Mexico, Mexico</i> <i>Overview:</i> Propuesta de elaboración de piezas de contenido a partir de la importancia de la imagen en los productos comunicativos enfocados a la educación. <i>Theme:</i> <i>La imagen en sociedad</i></p> <p>Sindéresis de la imagen en el proceso enseñanza-aprendizaje Lic. Julio Paredes-Riera, <i>Unidad Académica de Ciencias Empresariales, Universidad Técnica de Machala, Santa Rosa, Ecuador</i> <i>Overview:</i> La comprensión de la incidencia de la imagen en el proceso formativo compromete a directivos, educandos y educadores a la búsqueda de la excelencia en aras del desarrollo sostenible sustentable. <i>Theme:</i> <i>La imagen en sociedad</i></p>
Room 1	Sesión en inglés: Images of Social Resistance
Room 2	Sesión en inglés: Optical Revolutions
Room 3	Sesión en inglés: Forms of the Moving Image
Room 4	<p>El cine y la interactividad: Sesión en español</p> <p>Para mirar a Cenicienta: Las representaciones audiovisuales estadounidenses 1911-2007 Angela María Rodríguez Marroquín, <i>Facultad Ciencias Humanas y Económicas, Universidad Nacional de Colombia sede Medellín, Medellín, Colombia</i> <i>Overview:</i> Esta investigación es una reflexión sob e los cambios culturales y sociales, que presenta el cuento de la Cenicienta al ser adaptada en los medios audiovisuales estadounidenses del siglo xx. <i>Theme:</i> <i>La imagen en sociedad</i></p> <p>La interactividad como alternativa a narración no lineal: Out of Time Daniela Sánchez, <i>Universidad Militar Nueva Granada, Bogotá D.C, Colombia</i> Daniela Espitia, <i>Universidad Militar Nueva Granada, Bogotá D.C, Colombia</i> Andrés Felipe Pradilla Sánchez, <i>Universidad Militar Nueva Granada, Bogotá D.C, Colombia</i> Herr Luis E. Saavedra, <i>Universidad Militar Nueva Granada, Bogotá D.C, Colombia</i> <i>Overview:</i> Uso de la interactividad dentro de la narrativa no lineal cinematográfica, con tecnologías para interactuar en el desar ollo de la historia controlando y construyendo experiencias de visualización y percepción <i>Theme:</i> <i>La forma de la imagen</i></p> <p>La fotografía como herramienta de auto etnografía y antropología visual para la creación del documental interactivo: Cuerpos, objetos y miradas Mtro. Carlos Saldaña Ramírez, <i>División de Ciencias de la Comunicación y Diseño, Universidad Autónoma Metropolitana - Unidad Cuajimalpa, Ciudad de México, Mexico</i> <i>Overview:</i> Presentación de las técnicas de investigación a través de fotografía autoetnográfica como herramienta para la c eación del documental interactivo "Cuerpos, objetos y miradas: historias de vida – sexoservidoras". <i>Theme:</i> <i>La imagen en sociedad</i></p> <p>Imagen y percepción: El caso del cine etnográfico de Jorge P elorán (Argentina, 1960/1970) Dr Javier Campo, <i>Miembro del Centro de Investigación y Nuevos Estudios sobre Cine (FFyL-UBA) y del Instituto de Investigaciones Gino Germani (FCS-UBA), CONICET-UNICEN, Tandil, Argentina</i> <i>Overview:</i> En esta exposición se analizarán algunos de los films de Jorge P elorán, trajinados por imágenes que sugieren una percepción no conceptual, recuperando las ideas de Gilles Deleuze y Stanley Cavell. <i>Theme:</i> <i>La forma de la imagen</i></p>
Room 5	Sesión en inglés: Image and Identity



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10:20-12:00	SESIONES PARALELAS
Room 6	<p>Nuevas tendencias: Sesión en español</p> <p>Videojuegos para dejar de gritarle a los jugadores en la pantalla: Mitos, marketing y público objetivo de videojuegos de deporte Diseñador Gráfico Joan Sebastian Baez Arias <i>Facultad de Artes, Universidad Nacional de Colombia, Bogotá D.C., Colombia</i> <i>Overview:</i> Un estudio sobre ideas de marketing basadas en mitos implícitos y públicos objetivo específicos <i>Theme: La imagen en contexto</i></p> <p>Nueva cultura audiovisual y ciberculturas juveniles: Sociabilidad y apropiación mediática de jóvenes en el ciberespacio Doctor José Alberto Abril Valdez, <i>División de Ciencias Sociales, Universidad de Sonora, Hermosillo, Mexico</i> Doctor Gustavo Adolfo León Duarte, <i>División de Ciencias Sociales, Universidad de Sonora, Hermosillo, Mexico</i> <i>Overview:</i> El trabajo propone un acercamiento al consumo audiovisual como apropiación mediática, en los procesos de sociabilidad de los jóvenes, en el ciberespacio. <i>Theme: La imagen en sociedad</i></p> <p>Sobre el carácter creativo en las prácticas contemporáneas de la imagen: Del dadaísmo a la guerra de los memes Maestro Mario Alberto Morales Domínguez, <i>Doctorado en Ciencias y Artes para el Diseño Universidad Autónoma Metropolitana Unidad Xochimilco, Universidad Autónoma Metropolitana, México, Mexico</i> <i>Overview:</i> Una caracterización de las formas actuales de creación de imágenes, en el arte, el diseño o la ciudadanía, de acuerdo a los retos económicos, políticos y sociales que enfrentamos. <i>Theme: La imagen en sociedad</i></p> <p>La no escenografía en los telenoticieros: Cuando la calle es el set Lucas Jaramillo, <i>Jefe Director Departamento de Diseño, Pulso Diseño, Bogotá, Colombia</i> Prof. Zenaida Osorio, <i>Escuela de Diseño Gráfico Facultad de Artes Universidad Nacional de Colombia, Universidad Autónoma de Barcelona, Bogotá, Colombia</i> <i>Overview:</i> ¿De qué se ocupará el diseño de escenografías hoy cuando se prefiere escenificar las noticias en las calles urbanas o en los apartamentos de habitación de los periodistas? <i>Theme: Tema destacado 2015. La materialidad de los medios: Hacia economías críticas de los "nuevos" medios de comunicación</i></p>
12:00-12:50	COMIDA
12:50-13:35	SESIONES PARALELAS
Hallway	Posters: inglés
Krutch Theatre	<p>Mesa Redonda: español e inglés</p> <p>Estrategias de comunicación visual para formación de la ciudadanía: Barrio Minuto de Dios Master Lucía Roderó, <i>Programa de Tecnología en Comunicación Gráfica Centro de Investigación de la Facultad de Ciencias de la Comunicación, Corporación Universitaria Minuto de Dios SP - UNIMINUTO, Bogotá, Colombia</i> Master degree Megric Alejandra Pacheco Zabala, <i>Programa de Tecnología en Realización Audiovisual Facultad de Ciencias de la Comunicación, Corporación Universitaria Minuto de Dios SP-UNIMINUTO, Bogotá, Colombia</i> <i>Overview:</i> Estrategias de comunicación visual para formación ciudadana que permiten canales de interacción comunitaria, para la reflexión y el cambio social en los territorios urbanos con conflictos identificados <i>Theme: La imagen en sociedad</i></p> <p>El uso de la imagen como discurso: El caso de la publicidad como, ¿legitimadora de violencia cultural? Claudia Arely Donis, <i>Facultad de Filosofía y Letras, Universidad de Valladolid, Guatemala</i> <i>Overview:</i> Reflexión del uso de la imagen como discurso en la publicidad y legitimadora de violencia cultural <i>Theme: La imagen en sociedad</i></p> <p>Imágenes urbanas y discursos de Bogotá: Historias visuales en una ciudad contemporánea Professor Liliana Ortega Castillo, <i>Faculty of Fine Arts Visual Arts Degree, Universidad Pedagógica Nacional de Colombia, Bogotá, Colombia</i> <i>Overview:</i> Las imágenes contemporáneas de Bogotá ofrecen un variado espectro de representación de fenómenos socioculturales, generando así reflexiones y discursos donde el contenido visual amplía perspectivas de interacción de sus habitantes. <i>Theme: La imagen en sociedad</i></p>
Room 1	Sesión en inglés: Publishing Your Article or Book with Common Ground Publishing
13:35-13:45	DESCANSO: TRASLADO
13:45-15:25	SESIONES PARALELAS
Room 1	Sesión en inglés: Historical and Contemporary Impacts of Image
Room 2	Sesión en inglés: Digital Transition and Transformation
Room 3	Sesión en inglés: Documentation and Constructed Realities
Room 4	Sesión en inglés: Moving Images and Their Impacts



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13:45-15:25	SESIONES PARALELAS
Room 5	<p>La publicidad y el diseño gráfico: Sesión en español</p> <p>Diseño de la comunicación gráfica y comunicación de salud: La exposición gráfica social de la enfermedad Mtra. María del Socorro Juárez Pierce, <i>Teoría e Historia Críticas, Universidad Autónoma Metropolitana. Unidad Xochimilco, Coyoacán, Mexico</i> <i>Overview:</i> La ponencia muestra comparativas entre diversas obras plásticas del cuerpo enfermo y carteles de salud mexicanos. Los resultados exponen diferencias y similitudes económicas y sociales entre ambos casos. <i>Theme: La imagen en sociedad</i></p> <p>Modulación semántica de marcas y logotipos biestables: Perspectiva cognitiva y posibles aplicaciones para una comunicación más efectiva Guillermo Andres Rodriguez Martinez, <i>Faculty of advertising, Jorge Tadeo Lozano University, Bogotá, Colombia</i> <i>Overview:</i> La modulación semántica de marcas y logotipos biestables supone el direccionamiento de los mensajes comerciales, donde, desde una perspectiva cognitiva, es posible definir aplicaciones específicas para una comunicación más efectiva <i>Theme: La forma de la imagen</i></p> <p>La imagen corporativa del Banco de Alimentos de Puebla, desde la perspectiva de sus donadores actuales Ing. Ana Paola Rascón Limón, <i>Facultad de Ciencias de la Comunicación, Benemérita Universidad Autónoma de Puebla, Puebla, Mexico</i> <i>Overview:</i> Actualmente, es muy importante que las Organizaciones del Tercer Sector (OTS) fortalezcan su credibilidad y reputación, a través de su imagen corporativa, debido a los exigentes criterios de la sociedad. <i>Theme: La imagen en sociedad</i></p> <p>La sensopercepción del espectador en una experiencia audiovisual: Un punto de vista desde las neurociencias Luis Fernando Gasca Bazurto, <i>Programa de Dirección y Producción de Medios Audiovisuales. Facultad de Comunicación y Bellas Artes., Corporación Unificada Nacional de Educación Superior - CUN, Bogotá, D.C., Colombia</i> <i>Overview:</i> Explicación de la manera en que se emplean los métodos y técnicas de las neurociencias para la producción audiovisual y en particular para la producción de los tráileres cinematográfico <i>Theme: La forma de la imagen</i></p>
Room 6	<p>La imagen y su contexto: Sesión en español y portugués</p> <p>A representação do real no audiovisual a partir de uma abordagem dos diálogos do personagem PhD Fernando Andacht, <i>Head of the Department of Theory & Methodology of the Facultad de Información & Comunicación, Universidad de la República, Montevideo, Uruguay; Visiting Lecturer at the Graduate Program in Communication & Languages of the Universidade Tuiuti do Paraná, Curitiba, Brazil, Montevideo, Uruguay</i> Débora Regina Opolski, <i>Doutoranda do programa de pós-graduação em Comunicação e Linguagens na Universidade Tuiuti do Paraná (UTP); Bolsista Fulbright/CAPES na University Southern California (USC)., Universidade Tuiuti do Paraná; University Southern California; Fulbright/CAPES, Los Angeles, USA</i> <i>Overview:</i> Esse trabalho aborda o real a partir dos diálogos do personagem, refletindo sobre e a identificação que os aspectos são os da voz criam entre espectador e produção, analisando a fala semiótica <i>Theme: La forma de la imagen</i></p> <p>El arte es punto de fuga del determinismo: Acercamiento al Graffiti y el mural en la Universidad Nacional de Colombia María Alejandra Rojas Arias, <i>Facultad de Artes, Estudiante, Bogotá, Colombia</i> <i>Overview:</i> Estudio visual y conceptual del mural y graffiti de la Universidad Nacional de Colombia. Revisión histórica del graffiti en Colombia: el arte como punto de fuga de las formas patriarcales-herramienta de comunicación. <i>Theme: La forma de la imagen</i></p> <p>Um método a ser pesquisado: A intervenção como processo artístico midiático Dr. Ricardo Nicola, <i>Social Communication Department, Sao Paulo State University, Bauru, Brazil</i> Dra. Nelyse Aparecida Meiro Salzedas, <i>Programa de Pós-Graduação em Comunicação, Faculdade de Arquitetura, Artes e Comunicação da Universidade Estadual Paulista, Bauru, Brazil</i> Prof. Pedro Luiz Padovini, <i>Faculdades de Dracena - UNIFADRA, IMESS, Bauru, Brazil</i> <i>Overview:</i> Críticos e artistas desde o século XIV discutem processos metodológicos da arte em seus suportes comunicacionais. Panovsky trabalha com métodos iconográficos/iconológicos e nós podemos o método midiático para compreendê-la. <i>Theme: La imagen en contexto</i></p> <p>Imagen pública y percepción ciudadana de los partidos políticos en México Dra. Angelica Mendieta Ramirez, <i>Facultad de Ciencias de la Comunicación, Benemérita Universidad Autónoma de Puebla, Puebla, Mexico</i> Fabiola Coutino Osorio, <i>Facultad de Ciencias de la Comunicación-BUAP, Benemérita Universidad Autónoma de Puebla, Puebla, Mexico</i> <i>Overview:</i> La influencia de los medios de comunicación en la desafección política, la percepción, la imagen y la falta de confianza de los ciudadanos respecto a los partidos políticos en México. <i>Theme: La imagen en contexto</i></p>
15:25-15:40	DESCANSO Y CAFÉ
15:40-17:20	SESIONES PARALELAS
Krutch Theatre	Sesión en inglés: Perceptions, Boundaries, and Rituals
Room 1	Sesión en inglés: Cinema for Change
Room 2	Sesión en inglés: Corporate Images
Room 3	Sesión en inglés: Photojournalism in the Modern World
Room 4	Sesión en inglés: Image in Education



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15:40-17:20	<p>SESIONES PARALELAS</p>
Room 5	<p>La imagen más allá de la representación: Sesión en español</p> <p>Imágenes del trabajo en la ciudad del siglo XXI: Bogotá rueda a pulso Diseñadora Gráfica Ana Paula Santander <i>Diseño y producción, Alfaomega S.A., Bogotá, Colombia</i> <i>Overview:</i> Doce recorridos por Bogotá, usando el dibujo como técnica de observación y registro, ponen en duda las imágenes del trabajo urbano de las cámaras fotográficas y de televisión <i>Theme:</i> Tema destacado 2015. La materialidad de los medios: Hacia economías críticas de los "nuevos" medios de comunicación</p> <p>¿Dónde queda el tercer puente? Estudio de caso sobre el puente de la calle 170 con autopista en Bogotá (Colombia) como marca de la percepción visual de la ciudad D.g. Jacobo Camelo Herrera, <i>Facultad de Artes Escuela de Diseño Gráfico, Universidad Nacional de Colombia, Bogotá, Colombia</i> <i>Overview:</i> Analizar el papel del puente de la calle 170 en la construcción del paisaje urbano en Bogotá - Colombia y su influencia en la definición d límite de ciudad. <i>Theme:</i> La imagen en contexto</p> <p>La intervención de la imagen fotográfica como sustitución de la intervención a la obra física: Estudio de caso Paz Tejada Urbina, <i>Santiago, Chile</i> <i>Overview:</i> Los problemas que plantea la restauración del patrimonio no siempre permiten una recuperación real del objeto. Se plantea la restauración virtual como opción viable a los nuevos desafíos patrimoniales. <i>Theme:</i> La imagen en sociedad</p> <p>De la capa al discurso: La representación del héroe en el evento la Toma y la Retoma del Palacio de Justicia analizado desde el arte político contemporáneo Mg Omar Alonso García Martínez, <i>Fundación Universitaria San Mateo. Universidad del Tolima, Bogotá, Colombia</i> <i>Overview:</i> La figura del héroe en la Toma y la Retoma del Palacio de Justicia, analizado desde el arte político y la representación simbólica/memoria, en la sociedad colombiana. <i>Theme:</i> La imagen en contexto</p>
Room 6	<p>La imagen fotográfica: Sesión en español</p> <p>Una aproximación posmoderna a la fotografía Oscar Andrés Rincón Villamil, <i>Facultad de Ciencias de la Comunicación, UNIMINUTO, Bogotá D.C., Colombia</i> Ricardo Suárez Alba, <i>Facultad de Educación, Universidad Santo Tomás, Bogotá D.C., Colombia</i> <i>Overview:</i> Reflexión sobre las condiciones estéticas, semióticas y técnicas de la imagen fotográfica, reconociendo las condiciones contextuales que permiten que la fotografía sea un producto cultural significativo en la actualidad <i>Theme:</i> La forma de la imagen</p> <p>Representaciones de "tipos raciales" o retratos fotográficos: Fotografías de indígenas en el Chile decimonónico Nicole Iroumé Awe, <i>Universidad Alberto Hurtado, Santiago, Chile</i> <i>Overview:</i> La invisibilización del estatuto retratístico de la fotografía de indígenas en el Chile decimonónico. <i>Theme:</i> La imagen en sociedad</p> <p>Imágenes fotográficas: comprensión de los espacios, cotidianidad, transformación de la sociedad y creatividad. Fotografía y sociedad Master Hernan David Posada Ricaurte, <i>Faculty of social communication and advertising, Fundación Universitaria Luis Amigó, Medellín, Colombia</i> <i>Overview:</i> Argumentar las posibilidades investigativas que tiene la fotografía como herramienta generadora de propuestas creativas en lo social y la transformación y desarrollo del ser humano en la contemporaneidad. <i>Theme:</i> La imagen en sociedad</p> <p>Transmedia para la formación de competencias narrativas Mg Edwin Andrés Sepulveda Cardona, <i>Fundación Universitaria Luis Amigó (FUNLAM), Medellín, Colombia</i> <i>Overview:</i> Esta reflexión expone los principales elementos de la estrategia denominada transmediación, haciendo énfasis en el aspecto narrativo propone conceptos de textualidad que le suman al concepto de transmedialidad. <i>Theme:</i> La imagen en contexto</p>
17:20-17:50	<p>CLAUSURA DEL CONGRESO</p>
	<p>Se realizará en el Krutch Theatre</p>





The Image | Listado de Participantes

José Alberto	Abril Valdez	Universidad de Sonora	Mexico
Carlos Augusto	Álvarez Arboleda	Universidad Nacional de Colombia	Colombia
Silvia	Austerlic	Independent Researcher	USA
Joan Sebastián	Baez Arias	Universidad Nacional de Colombia	Colombia
Jacob	Bañuelos	Tecnológico de Monterrey	Mexico
Alejandra	Cala	Universidad Nacional de Colombia	Colombia
Nykole Angie	Calderón Castañeda	Universidad Nacional de Colombia	Colombia
Jacobo	Camelo Herrera	Universidad Nacional de Colombia	Colombia
Javier	Campo	CONICET-UNICEN	Argentina
María Angélica	Carrillo	Universidad Nacional de Colombia	Colombia
Yobenj Aucardo	Chicangana-Bayona	Universidad Nacional de Colombia	Colombia
Ana Luiza Valverde	Da Silva	Universidad de Valencia	Spain
Tatiane	De Oliveira Elias	Stuttgart State Academy of Art and Design	Germany
Claudia Arely	Donis	Universidad de Valladolid	Spain
Olga Eliana	Echeverry Mateus	Universidad Nacional de Colombia	Colombia
Daniela	Espitia	Universidad Militar Nueva Granada	Colombia
Luis P.	Fontoira Hollman	Argentine Beef Promotion Institute	Argentina
Omar Alonso	García Martínez	Fundación para la educación superior San Mateo	Colombia
Luis Fernando	Gasca Bazurto	Corp. Unificada Nacional Educación Superior	Colombia
Mauro Sebastián	Gasparini	Universidad Nacional de Quilmes	Argentina
Cesar Daniel	Herrera Valdez	Universidad Autónoma Metropolitana	Mexico
Nicole	Iroumé Awe	Universidad Alberto Hurtado	Chile
Lucas	Jaramillo	Pulso Diseño	Colombia
Lizeth A.	Jiménez	Universidad Pedagógica Nacional	Colombia
María del Socorro	Juárez Pierce	Universidad Autónoma Metropolitana	Mexico
Angélica	Mendieta Ramírez	Benemérita Universidad Autónoma de Puebla	Mexico
Diego Andrés	Menjura Chaves	Universidad Nacional de Colombia	Colombia
Ana Carolina	Mora Rodríguez	Autoridad Reguladora Servicios Públicos	Costa Rica
Mario Alberto	Morales Domínguez	Universidad Autónoma Metropolitana	Mexico
Ricardo	Nicola	Sao Paulo State University	Brazil
Débora Regina	Opolski	Universidade Tuiuti do Paraná	Brazil
Jaime Alberto	Orozco-Toro	Universidad Pontificia Bolivariana	Colombia
Liliana	Ortega Castillo	Universidad Pedagógica Nacional de Colombia	Colombia
Zenaida	Osorio	Universidad Autónoma de Barcelona	Colombia
Megric Alejandra	Pacheco Zabala	Coporación Universitaria Minuto de Dios	Colombia
Fernanda	Paixao	Universidade de Brasília	Brazil
Alex Filemon	Palacios	Universidad Autónoma Metropolitana	Mexico
Julio	Paredes-Riera	Universidad Técnica de Machala	Ecuador
Jessica	Piñeros	Benemérita Universidad Autónoma de Puebla	Mexico
Hernan David	Posada Ricaurte	Fundación Universitaria Luis Amigó	Colombia
Andrés Felipe	Pradilla Sánchez	Universidad Militar Nueva Granada	Colombia
Ana Paola	Rascón Limón	Benemérita Universidad Autónoma de Puebla	Mexico
Toloo	Riazi	The University of California	USA





The Image | Listado de Participantes

Oscar Andrés	Rincón Villamil	UNIMINUTO	Colombia
Gabriela	Rivera	Benemérita Universidad Autónoma de Puebla	Mexico
Juliana	Robles de la Pava	Universidad de Buenos Aires	Argentina
Lucía	Rodero	Coporación Universitaria Minuto de Dios	Colombia
Ángela María	Rodríguez Marroquín	Universidad Nacional de Colombia	Colombia
Guillermo Andrés	Rodríguez Martínez	Jorge Tadeo Lozano University	Colombia
María Alejandra	Rojas Arias	Universidad Nacional de Colombia	Colombia
Christhian Camilo	Rojas Orobajo	Universidad Nacional de Colombia	Colombia
Luis E.	Saavedra	Universidad Militar Nueva Granada	Colombia
Carlos	Saldaña Ramírez	Universidad Autónoma Metropolitana	Mexico
Daniela	Sánchez	Universidad Militar Nueva Granada	Colombia
Ana Paula	Santander	Universidad Nacional de Colombia	Colombia
Fernando	Scherer	Albert-Ludwigs-Universitaet Freiburg	Germany
Edwin Andrés	Sepúlveda Cardona	Fundación Universitaria Luis Amigo	Colombia
Paz	Tejada Urbina	Hospital Dr Luis Calvo Mackenna	Chile
Ana María	Umaña	Universidad Nacional de Colombia	Colombia









COMMON GROUND | Conference Calendar 2015-2016



The Eighth International Conference on e-Learning & Innovative Pedagogies

University of California, Santa Cruz
Santa Cruz, USA | **2-3 November 2015**
www.ubi-learn.com/the-conference



Aging and Society: Fifth Interdisciplinary Conference

The Catholic University of America
Washington D.C., USA | **5-6 November 2015**
www.agingandsociety.com/2015-conference



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

Portland State University
Portland, USA | **21-23 January 2016**
www.onsustainability.com/2016-conference



Twelfth International Conference on Technology, Knowledge & Society

Universidad de Buenos Aires
Buenos Aires, Argentina | **18-19 February 2016**
www.techandsoc.com/2016-conference



Tenth International Conference on Design Principles & Practices

Pontifical Catholic University of Rio de Janeiro (PUC-Rio)
Rio de Janeiro, Brazil | **25-27 February 2016**
www.designprinciplesandpractices.com/2016-conference



Sixth International Conference on Religion & Spirituality in Society

The Catholic University of America
Washington D.C., USA | **22-23 March 2016**
www.religioninsociety.com/2016-conference



Sixth International Conference on the Constructed Environment

The University of Arizona
Tucson, USA | **2-4 April 2016**
www.constructedenvironment.com/2016-conference



Sixteenth International Conference on Knowledge, Culture & Change in Organizations

University of Hawaii at Manoa
Honolulu, USA | **19-20 April 2016**
www.organization-studies.com/2016-conference



Eighth International Conference on Climate Change: Impacts & Responses

VNU University of Science (HUS) and
Vietnam National University, Hanoi (VNU)
Hanoi, Vietnam | **21-22 April 2016**
www.on-climate.com/2016-conference



Inaugural International Conference on Tourism & Leisure Studies

University of Hawaii at Manoa
Honolulu, USA | **22-23 April 2016**
www.tourismandleisurestudies.com/2016-conference



Seventh International Conference on Sport & Society

University of Hawaii at Manoa
Honolulu, USA | **2-3 June 2016**
www.sportandsociety.com/2016-conference



Fourteenth International Conference on New Directions in the Humanities

University of Illinois at Chicago
Chicago, USA | **8-10 June 2016**
www.thehumanities.com/2016-conference

COMMON GROUND | Conference Calendar 2015-2016



Ninth Global Studies Conference

University of California, Los Angeles
Los Angeles, USA | **30 June-1 July 2016**
www.onglobalization.com/2016-conference



Twenty-third International Conference on Learning

University of British Columbia
Vancouver, Canada | **13-15 July 2016**
www.thelearner.com/2016-conference



Sixteenth International Conference on Diversity in Organizations, Communities & Nations

The University of Granada
Granada, Spain | **27-29 July 2016**
www.ondiversity.com/2016-conference



Eleventh International Conference on Interdisciplinary Social Sciences

Imperial College London
London, UK | **2-4 August 2016**
www.thesocialsciences.com/2016-conference



Eleventh International Conference on the Arts in Society

University of California, Los Angeles
Los Angeles, USA | **10-12 August 2016**
www.artsinsociety.com/2016-conference



Sixth International Conference on the Image

Art and Design Academy,
Liverpool John Moores University
Liverpool, UK | **1-2 September 2016**
www.ontheimage.com/2016-conference



Inaugural Communication & Media Studies Conference

University Center Chicago
Chicago, USA | **15-16 September, 2016**
www.oncommunicationmedia.com/2016-conference



Ninth International Conference on the Inclusive Museum

National Underground Railroad Freedom Center
Cincinnati, USA | **16-19 September 2016**
www.onmuseums.com/2016-conference



Aging & Society: Sixth Interdisciplinary Conference

Linköping University
Linköping, Sweden | **6-7 October 2016**
www.agingandsociety.com/2016-conference



Sixth International Conference on Food Studies

University of California at Berkeley
Berkeley, USA | **12-13 October 2016**
www.food-studies.com/2016-conference



Sixth International Conference on Health, Wellness & Society

Catholic University of America
Washington D.C., USA | **20-21 October 2016**
www.healthandsociety.com/2016-conference



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

University of Pennsylvania
Philadelphia, USA | **10-11 November 2016**
www.spacesandflows.com/2016-conference

Call for Papers

Seventh International Conference on The Image

1-2 SEPTEMBER 2016 | ART AND DESIGN ACADEMY, LIVERPOOL JOHN MOORES UNIVERSITY
LIVERPOOL, UK | ONTHEIMAGE.COM



Returning Member Registration

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

- Attendance and participation at all conference sessions and presentations, including plenary addresses and parallel sessions.
- Lunch and coffee breaks on the days of the conference.
- Attendance at Welcome Reception and Book Launches (when included in conference events).
- Citation and Summary of work in printed conference program, and complete abstract included in the online Post-Conference materials.
- Membership in **The Image Knowledge Community**.

Proposal & Registration Dates

Proposal Deadlines

Advanced Proposal Deadline	1 November 2015
Early Proposal Deadline	1 February 2016
Regular Proposal Deadline	1 June 2016
Late Proposal Deadline	1 August 2016

Registration Deadlines

Advanced Registration Deadline	1 December 2015
Early Registration Deadline	1 March 2016
Regular Registration Deadline	1 July 2016
Late Registration Deadline	1 September 2016