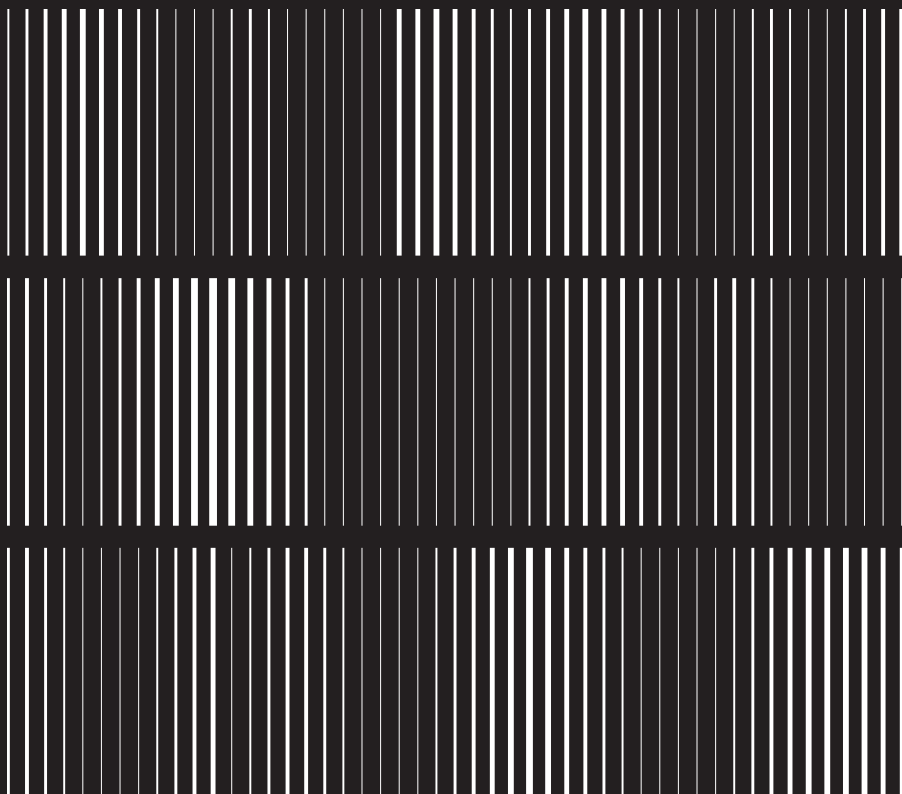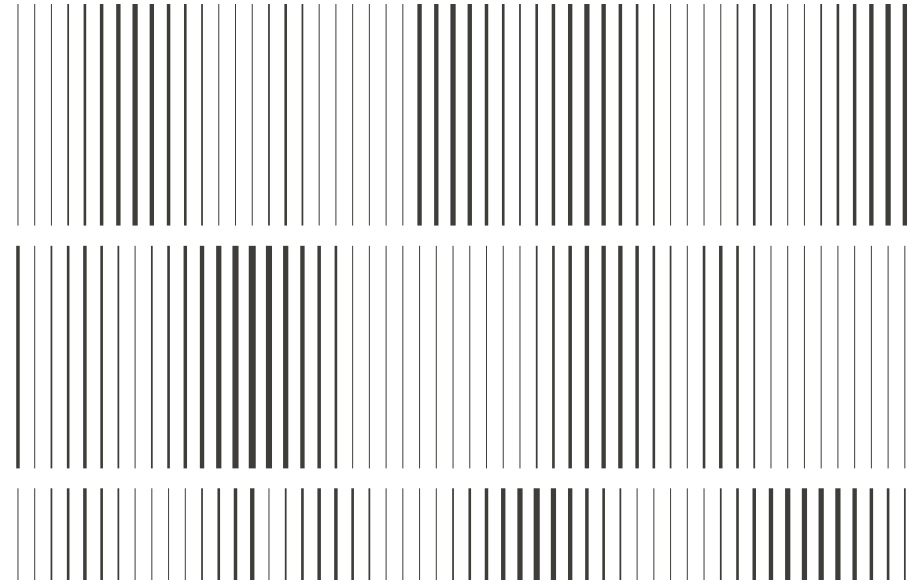# ICPT
2024

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November

ICPT 2024

07 International Conference of Photography & Theory

Deathscapes: Histories of Photography & Contemporary Photographic Practices

Photography has been closely linked to death since its inception, profoundly influencing the ways people remember and mourn the deceased. As technologies evolved, photography has dramatically reshaped how war, conflict, accidents, atrocities and/or the dead body are documented, circulated, and perceived. In recent decades, with the increasing prevalence of images depicting wounded and dead bodies in the media, and in light of heightened conflict in the region, important questions arise about how we construct and interpret landscapes of death in the contemporary world.

The 7th International Conference of Photography and Theory (ICPT2024) aims to address the notion of a 'deathscape', as stated above, but also moving beyond the visual representation of death in photography or to the physical locations where death occurs. Instead, it seeks to broaden the discussion to encompass diverse perspectives from multiple disciplines, including photography, art history, sociology, geography, anthropology, archaeology, and film. This broader view invites also exploration into the varied cultural and social landscapes of mourning, remembrance, and memorialization, while also examining the shifting symbolic meanings attached to rituals, aesthetics, technologies, and spaces.

This year, ICPT2024 brings together scholars and practitioners that explore a range of topics, including the complex relationships between death, politics, and aesthetics. Papers also address the ethical challenges faced by contemporary artists working with photography in contexts marked by violence, conflict, and memory. Another key focus is the spatial and temporal dimensions of death, as expressed through personal experiences, individual memories, and collective public performances. Furthermore, the conference delves into the ways death is represented, circulated, and produced, especially in the context of social media and emerging technologies. By fostering such interdisciplinary dialogues, ICPT2024 aims to offer new insights into how we understand, represent, and respond to death in an increasingly complex and visually saturated world.

We would like to extend our warm and sincere thanks to everyone who contributed to the successful organisation of the conference. We are deeply thankful to all the institutions that generously supported and sponsored the conference, as well as to our three distinguished keynote speakers. Certainly, the conference would not have been possible without the vision, dedication, and hard work of the members of the organizing and scientistic committees.

On behalf of the ICPT2024 organizing committee, we welcome you to the 7th International Conference of Photography and Theory. We hope that this will be a truly stimulating event, which will further contribute to debates and research related to photographies today.

Elena Stylianou & Theopisti Stylianou–Lambert
ICPT2024 Chairs

ORGANIZERS:

INTERNATIONAL ASSOCIATION OF PHOTOGRAPHY AND THEORY

photographyandtheory.com ⓘ @photography_and_theory ⓕ @photographyandtheory

SUPPORTERS:

DEPARTMENT OF CONTEMPORARY CULTURE

REPUBLIC OF CYPRUS DEPUTY MINISTRY OF CULTURE

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CYENS CENTRE OF EXCELLENCE

Cyprus University of Technology

European University Cyprus

Frederick University

Museum Lab

CULTURAL STUDIES & CONTEMPORARY ARTS LAB

PFM PHOTOGRAPHY FILM + MEDIA LAB

CONFERENCE ADMINISTRATOR:

Damianos Zisimou, Independent Artist, Netherlands

ORGANIZING COMMITTEE:

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Damianos Zisimou, Independent Artist, Netherlands
Ioulita Toumazi, Independent Curator, Cyprus
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Liz Wells, University of Plymouth, UK
Lorenz Widmaier, CYENS Centre of Excellence & Cyprus University of Technology, Cyprus
Maria Shehade, CYENS Centre of Excellence & Cyprus University of Technology, Cyprus
Mette Sandbye, University of Copenhagen, Denmark
Myrto Aristidou, CYENS Centre of Excellence & Cyprus University of Technology, Cyprus
Nicolas Lambouris, Frederick University, Cyprus
Nicos Philippou, University of Nicosia, Cyprus
Nina Mangalanayagam, HDK-Valand, Gothenburg University, Sweden
Pam Meecham, University College London, UK
Sigrid Lien, University of Bergen, Norway
Simon Standing, University of Plymouth, UK
Theopisti Stylianou-Lambert, CYENS Centre of Excellence & Cyprus University of Technology, Cyprus
Wiebke Leister, Royal College of Art, London, UK

ABOUT THE ORGANIZERS

The INTERNATIONAL ASSOCIATION OF PHOTOGRAPHY AND THEORY [IAPT] is a non-profit, academic-oriented organization dedicated to the multidisciplinary and critical study of photography and photographic practices. The Association engages with a diverse community of artists, scholars, researchers and students, who share a common interest in photography. Representing a wide spectrum of disciplines, including photography, contemporary art, visual sociology, anthropology, art history, curatorial studies, filmmaking and education, the Association provides a creative platform for its members to explore the photographic image and photography's artistic, political, social, and historical manifestation. Since 2010, IAPT organizes the biannual International Conference of Photography and Theory (ICPT) in Cyprus, a conference that aims to bring together researchers and practitioners from diverse fields of study related to photography. The ICPT conference was initiated as a response to an expanding interest in historical, artistic, cultural and scholarly research on photography, and has since been established as one of the leading international academic conferences on photography.

YIANNIS PAPADAKIS

Yiannis Papadakis is Professor of Social Anthropology at the Department of Social and Political Sciences, University of Cyprus. He is author of Echoes from the Dead Zone: Across the Cyprus Divide (I. B. Tauris, 2005, also translated in Greek and Turkish), co-editor of Divided Cyprus: Modernity, History and an Island in Conflict (Indiana University Press, 2006), editor of a 2006 special issue of Postcolonial Studies and co-editor of Cypriot Cinemas: Memory, Conflict and Identity in the Margins of Europe (Bloomsbury, 2014), among others. His published work has focused on ethnic conflict, borders, nationalism, history education, cinema, post-colonialism, migration and cemeteries. His recent work engages with issues of migration and social democracy in Denmark and the comparative study of cemeteries in Cyprus, Denmark and currently Japan.

JO RACTLIFFE

Since the 1980s, Jo Ractliffe's photographs have reflected her ongoing preoccupation with the South African landscape and the ways in which it figures in the country's imaginary, particularly the violent legacies of apartheid. In a country with a powerful tradition of social documentary, Ractliffe became known for her distinctive photographic approach in photographing places of violence and conflict, drawing attention to the absent and unseen, traces of meaning beyond the evidentiary. In 2020 Steidl published a monograph on Ractliffe's work, Photographs: 1980s – Now. Her photo-books include Being There (2022), Signs of Life (2019), Everything is Everything (2017), as well as The Borderlands (2015), As Terras do Fim do Mundo (2010) and Terreno Ocupado (2008), which documented the aftermath of the war in Angola. Ractliffe is represented by Stevenson Gallery: https://www.stevenson.info/artist/jo-ractliffe

CHERINE FAHD

Cherine Fahd (b.1974) is a Lebanese-Australian photographer living and working in Sydney. She has devoted over two decades to examining photography as a dynamic social practice. Much of her early works present a surrealist engagement with photography, the boundaries between staged and unstaged photography, and how we perform for the camera. Cherine also writes broadly on photography. Her scholarly work has an enduring focus on everyday familial experiences, which often, to humorous effect, provoke questions about race, cultural difference, death, grief and the role of mourning in the family album. Recent research has examined the destigmatisation of infant loss through post-mortem photographs on social media and the political and ethical issues of making death public. Cherine's creative work has been commissioned by leading Australian cultural institutions such as the Museum of Contemporary Art Australia and the Sydney Opera House. Her photographs have been exhibited internationally at the Haifa Museum of Art, Benaki Museum Athens, and the Tokyo Metropolitan Museum of Photography.

DAY 1: THURSDAY. 07 NOVEMBER

	THEATRE	SEMINAR ROOM
08:30-09:00	**REGISTRATION**	
09:00-09:20	**WELCOME**	

Elena Stylianou, European University Cyprus, Nicosisa Municipal Arts Centre [NiMAC] associated with the Pierides Foundation (ICPT2024 Chair)
Theopisti Stylianou-Lambert, Cyprus University of Technology & CYENS Centre of Excellence (ICPT2024 Chair)

09:20-10:20	**KEYNOTE**

Deathscapes, Erasures and Identity: A Comparison of Cemeteries in Cyprus, Denmark and Japan
Yiannis Papadakis
Department of Social and Political Sciences, University of Cyprus, Cyprus

10:20-11:40	**SESSION 1: PROBLEMATIZING ABSENCE: BEYOND THE IDYLLIC LANDSCAPES**

SESSION 1: PROBLEMATIZING ABSENCE: BEYOND THE IDYLLIC LANDSCAPES
Chair: Liz Wells

SESSION 2: DIGITAL LEGACIES AND SOCIAL MEDIA PLATFORMS
Chair: Maria Shehade

Selfie-destruction: Exploring the Nexus of Wildlife, Selfies and Mortality in Light of Proliferating "Selfie-killings" and Issues of Animanl Party
Jack Faber

Digital photographic legacies, grief, and remembrance
Lorenz Widmaier

Revelation
Kayla Parker & Stuart Moore

Our Days of Gold. A Performative Approach to Mourning and the Re-Animation of a Photographic Archive on Social Media
Assunta Ruocco

Photography of Absence: Jewish Heritage in Lithuanian Landscape
Tomas Pabedinskas

suchness*
Eileen Little

Extreme Images: Geo-Photographic Landscapes
Arden Surdam

"Angel Kisses and Dandelion Wishes": An Aesthetic Experience of Death on Facebook
Robyn Helen Perros

11:40-12:10	**Coffee Break**

	THEATRE	SEMINAR ROOM
12:10-13:30	**SESSION 3: SEARCHING FOR TRUTHS: FORENSICS (AND) PHOTO ARCHIVES**	**SESSION 4: PHOTOGRAPHY AS MEMENTO MORI: OBJECTS OF REMEMBRANCE**
	Chair: Elena Stylianou	Chair: Despo Pasia

Kodak Knows No Dark Days: Forensic Gazes, Death and the Photographed Smile
Xaver Könneker

Camera Lucida in Latin America
Jordana Blejmar

Between Historical, Forensic & Artistic Reenactments: The Decisive Moment of Death in Morimura Yasumasa's Reenactments of Assassination Photographs,
Ayelet Zohar

Visual Traces of My Grandmother
Edna Barromi-Perlman

How to Voice the Unspeakable: A critical exploration of my Grandparents' Past
Kai Ziegner

Falscher Hase / Mock Rabbit: An Artistic Exploration of Crime and Memory in the GDR
Jana Müller

Death in the Happiest Space: The Family Album. Pictures of Funerals as Counterstatements of Migration Aspirations and Capitalist Futurity
Ina Alice Danila

Fictionalizing "deathscape" Through the Prism of the Forensic Forum
Charalambos Artemis

13:30-14:30	**Lunch**

DAY 1: THURSDAY. 07 NOVEMBER

	THEATRE	SEMINAR ROOM
14:30–15:50	**SESSION 5: FACING DEATH** Chair: Nicos Philippou **"I Have Seen My Death:" The X-Ray and a New Vision of the Corporeal Landscape** Megan Carnrite **Bringing to Life Critical Care Nurses' Words & Photographs About End-of-Life Events** Grace Gelder **Aesthetic Perspectives on Death in Veterinary Scientific Photography** Michelle Aimée Oesch **Death and Sympraxis: A Story of Reincarnation** Christina Skarpari	**SESSION 6: FUTURE PASTS: RENDERING CONFLICT IN AI AND DATA VISUALIZATION** Chair: Evanthia Tselika **Falling Soldiers – Images of Mass Disruptions** Winfried Gerling **AI Testimonies: Transforming (Historical) Representation Through Diffusion, Svea Braeunert** **When Deaths Become Dots: Abstraction in Data Visualization** Paul Heinicker **Larval Memories: Spectralizing the Past through AI Photography** Ali Shobeiri

15:50–16:20	**Coffee Break**

DAY 1: THURSDAY. 07 NOVEMBER

	THEATRE	SEMINAR ROOM
16:20–17:20	**SESSION 7: ARCHIVES, ACTIVISM AND RESISTANCE** Chair: Gavriel Koureas **An Uncanny Conversation: Ambivalent Relations to Power & Violence In The German Propaganda Film Archive** Chantal Riekel **Archives as Resistance** Haidi Motola **An Irish Deathscape: Photography, Remembrance, And Violence** Gail Baylis	**SESSION 8: Historiographies of deathscapes: Zones of conflict and collective visibility** Chair: Nicos Philipou **Photo-Text Work as Deathscape: Kriegsfibel In 1955, 1983, 2011 & 2023** Andrew Fisher **The Documentary Approaches the Dead, Again: Historiographic Rethinking of Communal Violence in India** Santasil Mallik **Give Me a Hand: Exploring Personal & Historical Deathscapes through Photographic Performance on Public Sculpture** Laura Palau

19:00	**Conference Reception** (see social program for more info)

DAY 2: FRIDAY. 08 NOVEMBER

	THEATRE	SEMINAR ROOM
09:00-09:20	**REGISTRATION**	
09:20-10:20	**KEYNOTE** **Violent Legacies: Photographing in the Southern African Landscape** **Jo Ractliffe** Independent Artist, South Africa	
10:20-11:40	**SESSION 9: THE PERFECT PORTRAIT: AMBIGUITY, AFFECT AND FETISH** Chair: Leister Wiebke **The Ambiguity of Trash: Zanele Muholi's Meditation on Bare Life** Spring Ulmer **As If They Were All Still Here: The Posthumous Portrait of the Taraldsen Family** Marie Fongaard Seim **Shutter and Shadow: The Evolution Of Death In Photographic Practice And Literature** Joanna Madloch **Artistic Strategies to Memorialize and Materialize the Absence** Silvia Martí Marí	**SESSION 10: LOVE & LOSS THROUGH THE LENS: MEDIATED DEATH** Chair: Alexandra Athanasiadou **Grieving The 'Poor Image': Screen-Mediated Loss During Covid-19** Jennifer Good **Digital Séance: Fabricated Visual Encounters With The Dead** Doron Altaratz & Tal Morse **Sanitising "The Black Chronicle": Traffic Accidents & The Pictogramisation Of News Photography** Ilija Tomanic Trivundza **Identity, Anonymity, and the Body: Visualizing Death in Forensics and Photojournalism** Elizabeth Davis
11:40-12:10	**Coffee Break**	

DAY 2: FRIDAY. 08 NOVEMBER

	THEATRE	SEMINAR ROOM
12:10-13:30	**SESSION 11: THE ONTOLOGY OF PHOTOGRAPHY AND THE POWER OF THE PHOTOGRAPHIC GESTURE** Chair: Andrew Fisher **Sleutelen as a Photographic Gesture** Judith van Ijken **Time Takes Place: Towards A Hauntological Criticism Of Photography** Zoltán Dragon **The Crowds' Memento Mori** Simon Terrill **Frozen In The Margins (Affirming Life And The Value Of Death)** Jude Wall	**SESSION 12: PHANTASMAGORIA, SPECTATORSHIP AND THE MEDIATION OF AFFECT** Chair: Nicolas Lambouris **Mortality's Grim Tableau** Shreya Mukherjee **Violent Images, Images of Violence: October 7th and its Aftermath** Vered Maimon **Witnessing Carnage: Self-Documented Terrorism and the Moral Challenges of Decentralized Digital Platforms** Doron Altaratz and Tal Morse **Contemporary Photographs – Memorialising Loss** Bindu Bhadana
13:30-14:30	Lunch	
14:30-15:30	**SESSION 13: MINORITIZED BODIES: VIOLENCES AND ABSENCES** Chair: Theopisti Stylianou-Lambert **Cultural landscapes of war and violence: representations of refugees in Thessaloniki during the Balkan Wars** Maria Kyriakidou **The Visibility and Invisibility Of "Motionless Deathscape" In Photography and Film** Subhasree Biswas **Using Photography To Engage With Other People's Losses** Naoko Uchiyama	**SESSION 14: PERFORMATIVE ACTS OF REMEMBRANCE, MYTHOLOGIES AND RITUALS OF GRIEF** Chair: Elena Parpa **Carnation Songs (To Death We Dance): From Ritual Objects to Materialized Identities** Nicolas Lambouris **Commemorating the Divine: Sacred Imagery and the Representation of the Guru** Pelin Aytemiz Karsl **Photography and the Performance of the Absence** Filipe Figueiredo & Cosimo Chiarelli
15:30-16:00	**Coffee Break**	

DAY 2: FRIDAY. 08 NOVEMBER

	THEATRE	SEMINAR ROOM
16:00–17:00	**SESSION 15: FRAGMENTED NARRATIVES: IMPERIALISM & (DE)COLONIAL PRAXIS** Chair: Liz Wells	**SESSION 16: COMPLEX LANDSCAPES: BURIAL SITES, CEMETERIES, GRAVEYARDS** Chair: Elena Stylianou
	Framing Death: Exploring The Politics Of Visuality On Violence During The Portuguese Colonial War (1961–1974) Ana Catarina Pinho	**Tainted Photographic Landscapes** Witold Kanicki
	Photographic Practice as Decolonial Praxis, in the Context Of Cyprus and Palestine Louli Michaelidou	**Ghosts of the Past: A Hauntology of the Other's Cemeteries as Contested Spaces in Kosovo and Cyprus** Theodoros Kouros & Aikaterini Kourou
	Take My Picture! On Ritual Photography, Disruption, and Possibilities (Observations From the Rara/Gagá Celebrations) Rafael Gomez	**Ethereal Visualizations of Graveyards in Cyprus** Konstantinos Irakleous

19:00–22:00	**Conference Dinner** (see social program for more info)

DAY 3: SATURDAY. 09 NOVEMBER

	THEATRE	SEMINAR ROOM
09:00–09:20	**REGISTRATION**	
9:20–10:20	**KEYNOTE** **Photography, Suicide, and the Limits of Knowing** **Cherine Fahd** Associate Professor in Visual Communication, University of Technology Sydney	
10:20–11:40	**SESSION 17: APORIAS OF SPACE: SPATIO-TEMPORAL VISUALITIES** Chair: Nicolas Lambouris	**SESSION 18: UNSETTLING THE PAST: DATA VISUALIZATIONS AND TECHNOLOGICAL DISRUPTIONS** Chair: Theopisti Styllianou-Lambert
	Like the Delayed Rays of a Star: Birth and the Beirut Explosion Heather M. O'Brien - Takahashi	**Serpent Symbolisms: Nicolas Poussin's "Landscape with a Man killed by a Snake" - a photographic inquiry** Wiebke Leister
	Let the Dead Speak Haris Pellapaisiotis	**Deepfakes as Hauntological Media** Sara Oscar
	The Photograph as Relic and Fetish Olivier Richon	**On Present & Absent Photographs as the Silent Heroes of Synthetic & Social Memories** Alexey Yurenev
	Dark Tourism, Ruin Porn & the Ethical & Aesthetic Dilemmas in Aftermath Photography Simon Standing	**Resolution and the Gaps** Rose Butler

|	
11:40–12:00	**CLOSING REMARKS** Elena Stylianou & Theopisti Stylianou-Lambert (ICPT2024 Chairs) Yiannis Papadakis, Jo Ractliffe, Cherine Fahd (ICPT2024 Keynotes)

DAY 1: THURSDAY. 07 NOVEMBER

13:30–14:30   **Lunch**
The Old PowerHouse, [NiMAC] (free)
3 Tempon str., 1016 Nicosia
tel. +357 22 432559

19:00   **Conference Reception**
Nicosia Municipal Arts Centre [NiMAC] entrance (free)
3 Tempon str., 1016 Nicosia
tel. +357 22 432559

DAY 2: FRIDAY. 08 NOVEMBER

13:30–14:30   **Lunch**
The Old PowerHouse, Nicosia (free)
3 Tempon str., 1016 Nicosia
tel. +357 22 432559

19:00–22:00   **Conference Dinner**
Zanettos Cypriot Tavern (50€)
65 Trikoupi, Nicosia 1015
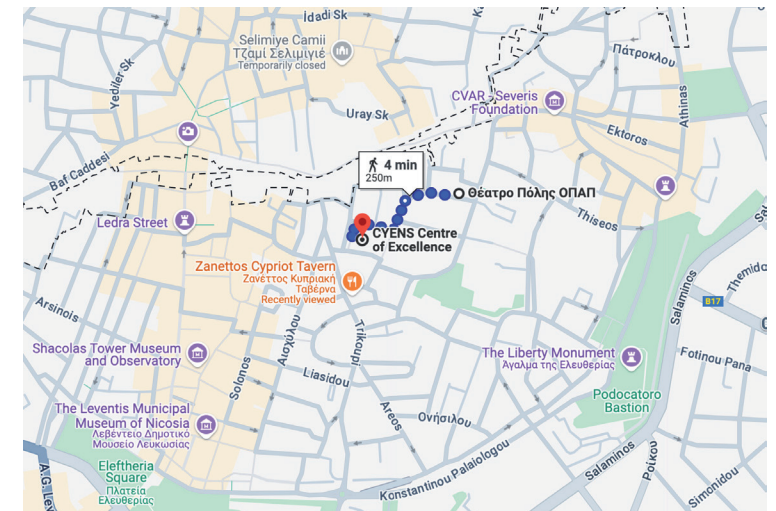*tel. +357 22 765501*
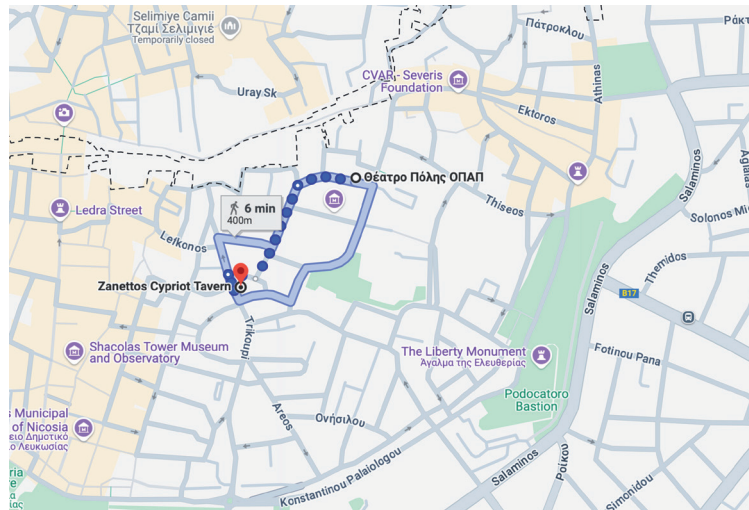
Map: Theatro Polis OPAP (Theatre) to Zanettos Tavern

CONFERENCE VENUE – LOCATIONS

THEATRE   **Theatro Polis – OPAP**
10-12 Tempon str., Palia Ilektriki, 1016 Nicosia

SEMINAR
ROOM   **CYENS CENTRE OF EXCELLENCE**
Lellou Demetriades, 1 Plateia Dimarchoiou, Nicosia 1016
tel. +357 22 747575

Map: Theatro Polis OPAP (Theatre) to CYENS Centre of Excellence (seminar room)

DAY 1: THURSDAY. 07 NOVEMBER

09:20–10:20. THEATRE
KEYNOTE: YIANNIS PAPADAKIS

Deathscapes, Erasures and Identity: A Comparison of Cemeteries in Cyprus, Denmark and Japan

Prof. Yiannis Papadakis, Department of Social and Political Sciences, University of Cyprus, Cyprus

Cemeteries are nowadays the commonest form of deathscapes. This presentation suggests some analytical tools and ideas for thinking about and visualizing cemeteries. Drawing from primary research on ordinary cemeteries in Cyprus, Denmark and Japan, I focus on issues related to gender, class, migration and the shifting boundaries among humans and other animals. Denmark is a strong welfare state society with a tradition of social democracy, equality and secularism; Cyprus, or rather the Greek Cypriot side of this divided island, is a Greek Orthodox, market-orientated society where the family has played a substantial social role; and, Japan is the most aged society, where family ties have been fast disintegrating and new kinds of social ties are being created both for the living and the dead, along with new anxieties about existence before and after death. While a lot of work in the social sciences has focused on identity (of the living), the material identity, visibility or erasure of the dead has hardly received any attention.

DAY 1: THURSDAY. 07 NOVEMBER

10:20–11:40. THEATRE
SESSION 01: PROBLEMATIZING ABSENCE: BEYOND THE IDYLLIC LANDSCAPES

Selfie-Destruction: Exploring the Nexus of Wildlife, Selfies, and Mortality in Light of Proliferating "Selfie-killings" and issues of Animal Privacy

Jack Faber, HDK-Valand, University of Gothenburg, Sweden (Guest researcher) /
University of the Arts, Helsinki

"Selfie-Destruction" examines the alarming trend of "selfie-killings" involving wildlife and the broader ethical implications for interspecies relations and environmental conservation. As the pursuit of the perfect nature selfie escalates, so does the risk to both animal and human life and welfare. This research seeks to understand the motivations behind such risky behavior, exploring the societal, psychological, and media-driven factors that contribute to this phenomenon. By revisiting Berger's paradox of animal marginalization and image proliferation, and integrating critiques by scholars like Pick, Burt, Mbembe and Braverman, the study interrogates the ethics of wildlife photography, particularly in the context of hyper-digitization and animal privacy. Employing a multidisciplinary approach, the research includes case studies of "selfie- killings" and contextualize them within a comprehensive digital media review of "selfie-deaths", now described by recent studies as public health problem. Statistical analyses of selfie-related incidents offer quantitative insights, while a scrutiny of social media trends reveals the broader ecological consequences of viral wildlife images. Positioned at the intersection of mass extinction and digitized nature, this study revisits key debates on animal surveillance and interspecies ethics, challenging assumptions about species equality, ecological abuse, and privacy. Ultimately, "Selfie-Destruction" aims to provide a nuanced understanding of the fatal intersections between wildlife, selfies, and mortality, offering recommendations for conservation, responsible photography, and policy changes to safeguard both humans and the biodiversity they document.

Revelation

Kayla Parker, University of Plymouth, UK
Stuart Moore, University of the West of England, Bristol, UK

This paper critically reflects on the authors' collaborative project, Revelation (2024, ongoing), a series of photographic diptychs of intentionally abandoned boats and ships in the River Plym estuary, which lies to the east of the port city of Plymouth, on the southwest coast of Britain. Centuries of silting from mining waste has produced a shallow river mouth and estuary basin, with mud of 30 metres in depth. This estuarine ships' graveyard is a landscape of death, with vessels beached and partially interred in the mud. Along the foreshore, as the water level falls with the lunar cycle of twice-daily tides, the broken bodies of ships and boats – "the hulks" – are exposed. The photographs fix the riverscape at the tidal moments of stasis – the period of slack water at the lowest point when the hulks are brought to light, and at the height of the tide when their remains are concealed. The ships' fractured bodies, deliberately abandoned in an expanse of mud and left to decay, are caught between a state of being and of unbeing, between presence and absence. These vessels are not "wrecked", as in the dramatic painted shipwrecks featuring storms, rogue waves and impending rocks, or during sea battles. Rather, the bones of these rotting, wooden corpses are a metaphor for nation and Western colonial expansion. These ruined, decomposing hulks, discarded in the dying, post-industrial riverscape of Revelation, are emblematic of a traumatised, postcolonial Britain in decline, the loss of this country's power and the impacts of Brexit.

DAY 1: THURSDAY. 07 NOVEMBER

Photography Of Absence: Jewish Heritage In Lithuanian Landscape
Tomas Pabedinskas, Vytautas Magnus University, Kaunas, Lithuania

The paper presents creative project "Plant Memory/Wooden Synagogues" (2019-2020) by Lithuanian photographer Dovilė Dagienė. It is a research of rare architectural monuments in order to reconstruct the broken and tragic story of Lithuanian Jews, to restore the lost narrative. Using analogue black and white photography technologies she photographs derelict wooden synagogues and plants found growing on endangered buildings. Dagienė's photographs restore the continuum of forgotten history and of disrupted life of many people. Dagienė establishes intimate relation to the lost lives through the chain of material traces of it. The land keeps the memory of people who perished there, the plants unearth it through their roots and the photographs bare tangible images of these plants. Unlived human lives continue in the forms of nature and photography provides material evidence to the continuum of life. Dagienė's photographs do not speak directly about historical facts – almost two hundred thousand Jewish people killed during holocaust (1941-1944) in Lithuania. Instead, she provokes the feeling of longing for the lives not fully lived. The longing remains in the present as the invisible part of the landscape, which cannot be captured, but is evoked in the photographs. Thus, these photographs are essentially of absence. With reference to British art critic John Berger, the paper argues that the degree to which Dagienė's photographs are worth looking at can be judged by all that she is willingly not showing because it is contained within it: memory, empathy, longing for and the continuity of life.

Extreme Images: Geo-Photographic Landscapes
Arden Surdam, Zürcher Hochschule der Künste, Zürich, Switzerland

As a lens-based artist, my current research expands on radical theories put forth by artist and writer, Susan Schuppli, who sparked an alternative definition of photography in her essay Dirty Pictures (2015). Schuppli refers to images of polluted landscapes resulting from human industrial activity as "dirty pictures". She means this in a nuanced sense, arguing images to be aesthetic agents and active participants in the environmental changes they depict. Elaborating on Jane Bennett's Vibrant Matter, specifically the "lively power of material formations", Schuppli proposes a conceptual shift in how we perceive and engage with images, characterizing them as self-governed. However, Schuppli seems uninterested in expanding this argument beyond the theoretical. My PhD research re-orients her position towards photography, illustrating instances that challenge prosaic definitions of image making. By uncoupling photography from the camera, I argue that photography is not flat, replicable, or archival. Rather, it as is a medium occurring beyond the lens. This scaled definition is most readily apparent in "extreme images," subliminal episodes of human-altered habitats. Through instances of invasive species or polluted environments, previously healthy ecologies reach new heights of contamination - a visual inconceivability and consequence of the human-caused climate crisis. Markedly, these adulterations are inherently photographic. Visually arresting instances of phosphorous propagated algae blooms serve as extreme geo-photographic deathscapes harbingering environmental decline. And these deathscapes are in fact not documentation of inanimate matter or static instances of destruction but visualizations of real time demise. While these living ruins are awe inspiring, they demand us to answer how we as active participants capture a rapidly changing environment? How can one photographically record these reorganizations and is there a neutral way to visualize these sites?

DAY 1: THURSDAY. 07 NOVEMBER

10:20-11:40. SEMINAR ROOM
SESSION 02: DIGITAL LEGACIES AND SOCIAL MEDIA PLATFORMS

Digital Photographic Legacies, Grief, And Remembrance
Lorenz Widmaier, Cyprus University of Technology, Limassol, Cyprus

This presentation explores how digital photographic legacies affect and shape grief and remembrance. Today, digital and often networked photographs are having a profound impact on bereavement practices. After death, digital photographic legacies enable the bereaved to remember everyday life in rich detail, to recognise the personality of the deceased, and to reconnect with them. They also enable the bereaved to reconstruct the biography of the deceased, to learn about missed periods of the deceased's life, or to answer questions related to a suicide. Creative practices based on digital photographic legacies can be an essential task in bereavement, facilitating the recollection or reconstruction of the past. The presentation suggests that research in photography could refocus on this mnemonic function of photography and support bereaved people and professionals working in the context of bereavement, such as palliative care professionals, bereavement counsellors, or grief therapists. This could include the further development of therapeutic grief techniques involving digital photography. Drawing on empirical research, the presentation discusses such practices. In particular, it focuses on a video created by a father in memory of his deceased daughter. He incorporated into the video the photographs his daughter had left behind on her smartphone and on social media. He uploaded the video to YouTube with the intention of sharing his loss with strangers. Finally, the presentation provides some guidance on how to prepare and pass on a digital photographic legacy.

Our Days of Gold. A Performative Approach to Mourning and the Re-Animation of a Photographic Archive on Social Media.
Assunta Ruocco, University of Lincoln, UK

In April 2016, my mother Cécile Barbiaux died suddenly in her home in Sorrento, Italy at the age of 61. As a bereaved daughter, artist and scholar, I responded to this event by creating an artwork, Our Days of Gold (2017-ongoing) based on my photography archive made during my years at art school in the early 2000s. 'Our Days of Gold' invests social media and more specifically Instagram, as an ongoing artwork and creative mourning strategy that performatively stages the durational re-animation of my photographic archive for an audience of strangers, called to witness Cécile's life, made visible through my writing and images as @ourdaysofgold, @ourdaysofgold_film and @ourdaysofgold_digital. My excavation of the images in the archive unfolds on multiple levels, from the interrogation of personal memories and inscrutable past events to the examination of the meaning of images and of the photographic archive in the context of art history and practice. Through its activation of Instagram's languages, communities, specific structure and affordances, Our Days of Gold creates a virtual space for a temporal paradox, where the past becomes contemporary by being stretched to excruciating slowness over the duration of the present, with one summer afternoon taking over 9 months to share at the glacial pace of an image a day. Re-animation is explored through the suspension of knowledge, and love and mourning can be shared with strangers in the present, in "the indeterminate zone between event and image, document and monument" (Enwezor 2008).

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suchness*
Eileen Little, University of South Wales, Cardiff, UK

The history of the photograph is bound intimately with a history of how we experience death—from a dying American Civil War soldier clutching an ambrotype of his three children to the posting of easily shareable photographs captioned 'happy heavenly birthday', speaking directly to those dead beloved through the virtual platform on screen. First the photograph, then the exploding image archive on our phones. That 'experience' of death and mourning, and the contemporary 'deathscape' that social media is at least partially comprised of, especially Facebook, may be an impoverished one. This paper intends to look inward, psychoanalytically, at practices that are intimate on media that is social. The question of 'why do they do that?' as we, I, do it myself will be addressed in parallel with an examination of the qualities that comprise the shifting ontologies of the photographic and the possibilities of narrative to embody experience (as opposed to the merely 'informational' or to data).

> "*Maman's* photo as a little girl—in front of me on my desk. It was enough for me to look at it, to apprehend the suchness of her being (which I struggle to describe) in order to be reinvested by, immersed in, invaded, inundated by her goodness" (Barthes, 2009)

What is the nature of the apprehension of suchness via screens and smartphones? And how do they invade, inundate our embodied experiences of loss, presence and absence? Can you lose your-Self, become immersed in, really encounter an-Other in the fragments that build up there?

"Angel Kisses and Dandelion Wishes": An Aesthetic Experience of Death on Facebook
Robyn Perros, Rhodes University, Makhanda, South Africa

On Facebook, part of the experience of death is an aesthetic experience. From crying emojis to angel graphics, from filtered photographs to hashtagged platitudes; the affordances of Facebook allow for mourning and memorialisation to be assembled, 'IKEA-style'. Aesthetic choices made by Facebook users in times of death create community and comfort for some, but cause disconnect and tension for others. In times when community and conviviality are prized, what happens when aesthetics clash? When aesthetics unsettle, annoy, or confuse, how are they negotiated, both online and/or offline? How are South African Facebook users, in particular, affected by the aesthetics of death on this platform? Through the lens of African Philosophy, this presentation homes-in on the subtleties of such tensions. This presentation forms part of my current PhD thesis titled, 'Networked Breath: An African Philosophical Approach to the Study of Death Online', and draws on broader data from a public survey, online 'walking' interviews, and a body-mapping workshop conducted for this research with South African Facebook users, and research collaborators, situated in the Eastern Cape province.

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12:10-13:30. THEATRE
SESSION 03: SEARCHING FOR TRUTHS: FORENSICS (AND) PHOTO ARCHIVES

Kodak Knows No Dark Days: Forensic Gazes, Death and the Photographed Smile
Xaver Könneker, Independent Artist, Netherlands

Looking at a smile with a forensic gaze unveils an uncanny tension between life and death. 'Kodak Knows No Dark Days: Forensic Gazes, Death and the Photographed Smile' is an essay that examines the peculiar relationship between the smile, the history of photography, and death in forensic odontology, a forensic practice that uses photographs of smiles to identify deceased persons. In cases where unidentified human bodies are discovered in a state of carbonization, skeletonization, or in the process of decomposition, and no dental records can be provided, a forensic odontologist will request from friends and family members photographs of the deceased person smiling. In this process, the dental characteristics revealed by the photographed smile serve as crucial forensic data for identification. Exploring the forensic potential of the smile and its implication for archival memory, the essay revolves around an interview conducted with a forensic odontologist specializing in the forensic identification of human remains using selfie photographs of smiling individuals. In the essay, the insights derived from the interview intertwine with a historical analysis of the socio-cultural reasons smiling for the camera arose as a standard ritual in the first place. By tracing the history of the Eastman Kodak Company and its immense impact on the cultural habits surrounding photography, the essay interrogates how an industrial giant with a virtual monopoly over the photography market altered the photographed narratives of our lives and our relationship to memory and death. At the heart of the thesis lies the unintended connection between Kodak's project to purge what is painful from the family archive by linking photography with pleasure and the practice of forensic odontology, a field using photographed smiles as evidence to identify human remains. By examining the unexpected link between the smile, the history of Kodak, and forensic identification, the thesis invites the reader to ponder the implications of the forensic gaze on our memories and the space we give grief in the photographed narratives of our lives.

Between Historical, Forensic and Artistic Reenactments: The Decisive Moment of Death in Morimura Yasumasa's Reenactments of Assassination Photographs
Ayelet Zohar, History of Art Department, Tel Aviv University, Tel Aviv, Israel

In my presentation, I shall analyze three images of reenactment of the moment of assassination, as photographed by Japanese artist Morimura Yasumasa (b. 1951, Osaka). These include the assassination of Socialist party leader Asanuma Inejirō by right-wing activist Yamaguchi Otoya during a televised debate in 1960; Lee Harvey Oswald assassination by Jack Ruby in Nov. 1964; and the assassination of a Vietcong fighter on a street of Saigon by the chief police commander, a photograph originally shot by Eddie Adams (1968). Historical reenactment is a tool to reach back to the truth and observe how certain events transpired with a specific role in bringing truth to light. Artistic reenactments, on the other hand, do not seek truth per se, or even relevance to history as if they are "about the relevance of what happened in the past for the here and now." As Jenny Thompson has suggested in her book War Games, "reenactment is an opportunity for new interpretation and change," I look at the tension between historical reenactments, forensic reenactments and artistic reenactments, positioning Morimura's reenactment of the death moment as a cross point between the three modes. What is significant about the reenactment of assassination photographs is the fact that they merge together the crucial moment of photography ("the decisive moment," as coined by Henri Cartier-Bresson in Images à la sauvette, 1952) and the instant moment of death. The presence of this specific moment on camera is astonishing to viewers, as it displays the impossibility of the gaze to isolate the split second, while the camera is able to perfectly freeze, uniting together life and death at their point of convergence. In reenacting this impossible moment, Morimura returns to discourses of police and forensic reenactments of crimes as the moment of integration between the language of photography, the processes of crime, and the totality of death. The historical importance of these moments is challenged through the artistic practice that sets deliberate changes to convey a possible interpretation and meaning-making of this mergence. In my presentation, I shall look into theoretical discussions of the moment of forensic reenactments (Eyal Weizmann and Ariella Azoulay), in relation to artistic reenactments, and the possibility of placing the reenactment in a new context that gives photography a crucial role in its potential of a fresh interpretation of the moment when life and death converge behind the lens.

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Falscher Hase / Mock Rabbit: An Artistic Exploration of Crime and Memory in the GDR
Jana Müller, The Folkwang University of Arts, Germany

In my project Falscher Hase / Mock Rabbit, I illuminate criminal investigations within the former German Democratic Republic (GDR), intertwining historical narratives with personal reflections. This artistic journey also spans recent global crime scenes, utilising an extensive online archive to delve into the artistic discourse surrounding crime. Central to my research is my 86-year-old father, a former police detective with first-hand experience in murder cases and espionage in socialist Germany. Despite the GDR's official stance denying crime, my father has revealing insights. These materials form the basis for large-scale installations and a recent artist book in which conversations with my father are supplemented by photographic documentation and textual fragments from my childhood. These are juxtaposed with historical documents sourced from various archives, alongside by a detailed glossary that provides context on crime administration in the GDR. The research unfolds through a large selection of images, ranging from archival evidence from the Stasi archives in Berlin, family artefacts and crime scene photographs. My photographs are connected with a search for memories and truths, those connected with my own family and with the social life of others who I did not know. Crime and forensic photography are one way in which photography contributes to knowing what has happened, but memories are not simply constructed from images. My artistic research is my own attempt to put together many ways of knowing what has happened and to test this as memory and as a form of understanding both the past and the present reality.

Fictionalizing "Deathscape" Through The Prism of the Forensic Forum
Charalambos Artemis, Independent Artist, Switzerland

In this new body of work, the artist explores a fictionalized representation of place through the prism of forensic science's role in the search for missing persons. The work seeks to blur the lines between reality and the imagined through a representation of a place which has witnessed a violent past. Suggestive of a haunting narrative that feels both intensely real and metaphorically rich it aims to challenge the viewer's sense of reality and in doing so address the ambiguity of the ontological state of the missing. The work serves as memorial, engaging with the past, to bring forgotten or suppressed stories to the forefront, thereby creating a space for reflection and remembrance. It also looks into the future alluding to issues of delayed justice, incompleteness, uncertainty, and the subjectivity of experiencing time. Although the case of the missing persons in post conflict Cyprus is the logical starting point for the Cypriot born artist, the work deliberately avoids the specificity of a historical event, time or place and aims to address a globally common narrative, transcending time and space. It comprises of layers of different media such as found and personal vernacular photos, negatives, aerial images, topographic maps, engravings, found architectural drawings and text, all of which have landscape as a common denominator. The methodology adopted in creating a fictionalized representation of such place, is informed by forensic sciences, the necessity of which arose by the desire for truth, closure, and justice. It is also a subject that has been part of the artist's daily life through his partner's profession as a forensic specialist. Over the years this has led not only to the building of personal relationships with key figures in the international forensic community but also to a behind-the-scenes understanding of the nuances of forensic work and its applications across time and space. These lived experiences and daily exposure to this problematic (in Cyprus and globally) have culminated to this work which is not so much about what you see but rather what you don't see; the absence of those who go missing, the way they go missing and the complex work of those who dedicate their careers in finding them and piecing together this contested and elusive truth.

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12:10-13:30. SEMINAR ROOM
SESSION 04: PHOTOGRAPHY AS MEMENTO MORI: OBJECTS OF REMEMBRANCE

Camera Lucida in Latin America
Jordana Blejmar, University of Liverpool, UK

Roland Barthes' Camara Lucida, perhaps the most influential book on photography, was written in 1979, when many Latin American countries were experiencing military regimes and when disappearance became the modus operandi for eradicating political opponents. In Camera Lucida a son mourns his mother and asks what her portrait retains of her in absentia; in turn the mothers of the disappeared wore the photographs of their children on their clothes or on banners in marches to prove an existence denied by terrorist states. In both cases photographs function as indexes and at the same time show their own limitations when making absence present. All they can deliver are ghosts, an ephemeral referent. This paper examines the reception of Camera Lucida in Latin America and the 'lessons' that the visual strategies of memory born out of disappearance offer to key scholars in photography. The question is not so much how Barthes' reflections resonate in Latin America, but rather what Latin America 'teaches' Barthes? Focusing on early uses of photographs of the disappeared– such as in Antonio Frasconi's Los desaparecidos (1981-1984, Uruguay) and Hernan Parada's Obrabierta (1979-1984, Chile) — I propose that these works offer a way-out of the two dilemmas set out by Barthes, one related to the social use of photographs at the time he was writing (the way photographs were being 'tamed' and 'flattening death'), and the other to a personal frustration that he experienced with the famous Garden Photograph, which became for Barthes an object of melancholia rather than mourning.

Visual Traces of My Grandmother
Edna Barromi-Perlman, Kibbutzim College of Education, Faculty of Arts. University of Haifa, Israel.

This study presents photographs found in forged identity cards of two Jewish women from Rome during WW2. The study discusses the power of Holocaust photographs to connect to traumas and discusses the role of photographs as memento mori. The analysis relates to the act of viewing the photographs from the angle of a post memorial viewer (Hirsch, 1997). Seeing and observing Holocaust photography incorporates unwritten rules of viewing, which partly relate to the need to understand, to appropriate the stories and identify with them. The study explores whether such photographs can retain memories and serve as a mnemic trace of a family's untold trauma. "Memory is both fixed and fluid: social and personal. As sites of memory, photographic images …offer not a view on history but, as mnemic devices, are perceptual phenomena upon which a historical representation may be constructed" (Bates, 2010). As such, do the ID photographs serve as traces or evidence? My goal is to deconstruct the process of viewing these Holocaust photographs, eighty years after the war, to analyze their effect on the viewer and to make meaning of the images. The analysis aims to explore whether such simple, dry, technical ID portraits taken for forged certificates during the Holocaust can serve as a site of memory, in the case where memory does not exist.

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How to Voice the Unspeakable: A Critical Exploration of My Grandparents' Past
Kai Ziegner, Potsdam University of Applied Sciences, Potsdam, Germany

My grandfather Franz was 18 when he joined the NSDAP and volunteered for the Africa Corps. Marianne, my grandmother, was two years older and member of the BDM. During the war, she worked on her parents' farm. According to family members, forced laborers were exploited there. I was 7 when my grandfather died in 1982, hence we didn't talk about the war. I later learned that he had fought in Tunisia in an anti-aircraft unit, was captured by the British, and later became a prisoner of war in the United States. As far as I can remember, my grandmother never said a word about the war. But one time, when we went to work together in the field that once belonged to her family, she told me that in her youth she had cooked acorn soup and made flour from chestnuts to bake bread. Although she was sparing with words and hard, she gave me a great love of nature and the landscape of my home region in Saxony. Inspired by some of my grandparents' war memorabilia that I inherited, since the summer of 2018 I have been travelling to places where my grandparents mainly spent their time during the war. By studying historical artifacts and records, I try to clarify from the perspective of the succeeding generations to what extent my grandparents may have incurred guilt during the war. The result of my artistic research is a hybrid experimental book that incorporates archival material, conceptual photography and experimental writing.

Death in the Happiest Space: The Family Album. Pictures of Funerals as Counterstatements of Migration Aspirations and Capitalist Futurity
Ina Alice Danila, Bucharest National University of Arts, Bucharest, Romania

Family photography typically showcases domestic harmony, pleasurable consumption, and performed happiness, but it rarely leaves room for suffering or loss. This is not the case for transnational subjects, who often hold on to photos of funerals from their home communities that they were unable to attend due to geographical distance, limited financial resources, legal constraints to traveling, or the inability to take time off from work. On the one hand, by showing abject dead corpses and bereaved relatives, these pictures interrupt the regime of positivity in the family album and disturb its optimistic rhetoric with a reminder of the imminent end of individual bodies and their agency. On the other hand, for transnational subjects, these pictures emerge as visual materializations of a double loss: the loss of loved ones in their absence and the loss of the death event itself, with all its subsequent mourning rituals and funerals. The paper employs ethnographic research methods and visual analysis of photographs circulated by the Romanian diaspora at the turn of the twenty-first century to examine these images as counterstatements of capitalism's aspirations, including those driving mobility from world peripheries to world centers. It discusses how representations of missed deaths reveal an undercurrent of regret and frustration constitutive of all migration experiences and serve as loci of an unconscious affective potential of family photography to disrupt contemporary capitalist ideals and myths, chief among which is the never-dying, border-crossing American dream.

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14:30-15:50. THEATRE
SESSION 05: FACING DEATH

"I Have Seen My Death:" The X-Ray And A New Vision Of The Corporeal Landscape
Megan Carnrite, University of Westminster, UK

This paper details how X-ray vision shifted perceptions of time, mortality, and death through its ability to image the body's interior landscape. In December 1895, Wilhelm Röntgen produced the world's first radiograph, a ghostly image of his wife Anna's hand, depicting her bones and the prominent ring she wore on her third finger. Upon seeing it, Anna shuddered, exclaiming, "I have seen my death." Röntgen's new imaging technologies, produced through penetrating electromagnetic radiation, passed seemingly effortlessly through skin and muscle to visualise the bones and interior of the body. Previously, this could only be achieved through invasive incision. This new gaze, I argue, exposed the body's fallibility; it was no longer cohesive and impenetrable but instead vulnerable to the phantasmagoric forces, a notion reinforced by Röntgen's naming them after the mathematical designation for the unknown, "x." Similarly, I argue that X-ray's new vision worked against the commonly held conception that technology would solve the problems of the future. With a deluge of advances— like railways and electricity— technological progress was viewed favourably as a cure-all for the ailments of the present day and the days to come. The X-ray, though, provided a stark contrast, making it evident that technology could not save us from the looming and unavoidable eventuality of death. These arguments present a new conception of Röntgen's discovery and its impact, placing particular value on its effect beyond medical applications.

Bringing to Life Critical Care Nurses' Words and Photographs About End-Of-Life Events
Grace Gelder, Sheffield Hallam University, UK

For my PhD research I interviewed and facilitated participatory photography processes for nine critical care nurses located in five different countries about their experiences of moral distress. They engaged in a series of photographic activities that I designed using 5 words (tension, constraint, conflict, uncertainty and dilemma) that nursing ethicists have used to categorise different kinds of moral events that can lead to different kinds of moral distress (Morley, Bradbury-Jones and Ives, 2020) Moral distress occurs when a person experiences a morally challenging event which then develops into psychological distress (Morley, Bradbury-Jones and Ives, 2020) and this is a common experience in critical care nursing as staff are engaged in end-of-life care which is often a site of high-stakes decision-making. Drawing on my experience of designing photography-based workshops and courses, I used these 5 words, along with some suggested approaches to taking photographs as prompts and starting points for the nurses. The photographs were taken whenever and wherever the nurses had time and access, which varied from hospital to hospital. The length of conversations, the number of photographs taken, the space between meetings and the approaches, all vary enormously, as do the photographs themselves. The challenge of sharing this research in a way that feels both ethically appropriate and creatively exciting led me to explore the ways that images can be experienced alongside the stories or events that they connect to, disseminated in various forms: projected, printed, made into 3d objects, and described with only text. As Emma Cocker stated when talking about artistic processes "Too tight a frame or focus can serve to suffocate and stifle" (Cocker, 2021)and I have deliberately allowed the research to be adapted to the environments I am invited to share it in. It is constantly evolving. The presentation of this paper reveals and articulates the process of attempting to keep motion in the way that the photographs and stories were shared. Douglas Woodridge describes how photographs "move between the intentions of the maker and the logic of the photographic universe" (Wooldridge, 2021) I am interested in how the presentation of these images can reflect the constantly moving work of a nurse and how they are received by different audiences. Many of the photographs re-enact, stage or capture an atmosphere that communicates something of the transition between life and death.

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Aesthetic Perspectives on Death in Veterinary Scientific Photography
Michelle Aimée Oesch, Vetsuisse Faculty, University of Zurich, Switzerland

Photography is indispensable in research and education in veterinary medicine. From the earliest days of the medium, anatomical specimens have been meticulously prepared and photographed, adhering to a unique aesthetic driven by educational objectives.This presentation offers a first-hand reflection on veterinary photography, confronting the scientific photographer with themes of death while creating images that fulfill educational objectives through photographic expertise. The principle "form follows function" is evident in these photographic choices, resulting in aesthetically compelling photographs that enhance their instructional value. Through visual examples, the balance between aesthetic considerations and educational purposes is illustrated, offering the audience insights into how a scientific photographer navigates the interplay between aesthetics, function, photographic craft, and the often confronting subject of death. This introspective view aims to foster a deeper understanding of the role of aesthetics in scientific photography within veterinary medicine. Michelle Aimée Oesch is a senior scientific photographer at the Vetsuisse Faculty of the University of Zurich, Switzerland. She holds a bachelor's degree in Fine Art Photography (2012) from the Zurich University of the Arts (ZHdK) and a master's degree in Iconic Research and Visual Communications (2020) from the Basel Academy of Art and Design (HGK fhnw). Her master's thesis explored factors influencing the image appearance in veterinary anatomy. In addition to photography, she teaches and consults on photography in science and photographic workflows. In 2021, her photographic work was awarded the DGPh Science Photo Award.

Death And Sympraxis: A Story Of Reincarnation
Christina Skarpari, Central Saint Martins, University of the Arts London, UK

During a PhD research undertaken at the crossroads of visual ethnography and social practice in Cypriot rural communities that work with endangered crafts, intangible cultural heritage (ICH) becomes a symbolic praxis of mourning, alluding to the impending death of a practice. Fallen heroes and craft spaces are perceived as counter-monuments and shrines; a memento mori and a stoic meditation that signals the inescapability of death. Photographs, as evidence of something lived (Barthes, 1980) are permeated by memorial landscapes of heritage, where decay is juxtaposed next to hints of life. This abstract falls within metaphorical perspectives of death while tapping into some of the politics, language and aesthetics of ICH. It explores public performativity (Gimblett, 2004), concepts of "preservation", "safeguarding" and "bearing" a craft practice (ICH, 2024 & UNESCO, 2001) versus the possibility of fluidity and transformation via sympraxis: a co-design methodology being developed in the framework of this research. This proposal asks whether we can embrace today's "underworld" of craft heritage, to enable the return of the dead (Barthes, 1980), reclaim artisanal values, and come back with a reincarnated agency. If perceived as a living entity, the challenge of ICH is to maintain a whole system. This requires "generating the conditions necessary for cultural reproduction", and paying attention to the persons, their life space and social world (Gimblett, 2004). However, things get tricky as I trigger the taking of a photograph. I too join the performance and become perishable (Sontag, 2001), subject to fatality as I navigate the fragility of group dynamics. serve as loci of an unconscious affective potential of family photography to disrupt contemporary capitalist ideals and myths, chief among which is the never-dying, border-crossing American dream.

DAY 1: THURSDAY. 07 NOVEMBER

14:30-15:50. SEMINAR ROOM
SESSION 06: FUTURE PASTS: RENDERING CONFLICT IN AI AND DATA VISUALIZATION

Falling Soldiers – Images of Mass Disruptions
Winfried Gerling, European Media Studies, University of Applied Sciences Potsdam, Germany

Based on Anja Engelke's work "The Falling Soldiers" (2022) , I will explore which patterns and stereotypes are contained in the training data of AI with regard to the generation of images of dying and how this dying is not generated from the present, unlike in a photograph. Images of a generating AI are based on training data which is necessarily fed from a past. These data have a statistical bias that is usually discriminatory in some way. These images are subject to a normalising aesthetic, as they must be probable images. AI is not capable of generating improbable images, although they often look improbable. Elena Esposito notes that probability theory "arises from the need to prepare for the unknown and unpredictable future, or from the attempt to find a secondary form of certainty." Jan Distelmeyer describes these relationships in the context of AI: "Machine learning […] derives a probable past and future from patterns of previous data acquisition, and it processes the past from that computational perspective of "the future". Under these conditions, an AI-generated image is fed by past events before it is created. This creates new and strange temporal relationships for photography - a mortification before the image - and an unimagined form of self-referentiality that, with social photography, refers to ever shorter pasts. AI images do not show the future dead - the falling soldier - they are created from past deaths. Promptography can therefore hardly be described as a photographic process, even if it looks similar to photography.

AI Testimonies: Transforming (Historical) Representation Through Diffusion
Svea Braeunert, University of Applied Sciences Potsdam, Germany

For "Exhibit A-i: The Refugee Account," Maurice Blackburn lawyers recorded the testimonies of 32 refugees detained in Australia's offshore detention centers notorious for their inhumane living conditions. To reach a wider audience and have an impact on public opinion, the lawyers felt that pictures were needed, which they created using an AI-powered text-image-generator. The results were refined in consultation with the witnesses to assure the images adequately represented their experiences. Pictures and texts were then combined in an online exhibition. The project is remarkable because it once again reshuffles questions regarding the veracity of the photographic image and its documentary status, suggesting a shift from evidence to testimony. Looking at this shift catalyzed by developments in digital technologies, I am interested in the translation of words into images that turns an individual story into a collective imagination. It makes visible what is sayable, and it does so by working with diffusion, i.e., by first adding and then subtracting noise. In contradistinction to former models of data representation, it is hence the noise – and not the signal – that makes the image. Who and what do these noisy images represent? Are they shifting what counts as documentary, carrying over the refugee experience precisely because they serve less as testimony of an individual and more as testament to a condition?

DAY 1: THURSDAY. 07 NOVEMBER

When Deaths Become Dots: Abstraction in Data Visualization
Paul Heinicker, University of Applied Sciences Potsdam, Germany

Four years after the coronavirus pandemic began, Europe continues to face Russia's war in Ukraine, and since October 2023, the Hamas-Israel conflict has intensified tensions in the Palestinian region. These events are not only bio- and geopolitical, but also visually communicate their humanitarian toll. Casualty figures, presented through data visualizations, aim to provide factual evidence and support calls to action, such as "flatten the curve" or "ceasefire now." While such visuals help illustrate the scale of crises, they risk alienating us from the individual lives lost. In this contribution the consequences of representing fatalities as lines and dots are explored. Using examples, like the New York Times' May 2022 visualization of 1 million dots for U.S. Covid-19 deaths and Mona Chalabi's infographics on the Hamas-Israel conflict, it is questioned how these practices frame data. Rather than debating if death can be visualized, the talk will focus on the implications of simplifying complex realities into numbers. How do negative emotions play into this datafication? What impact does reducing human lives to numerical values have? Lastly, what might a data-driven culture of mourning look like that goes beyond mere representation?

Larval Memories: Spectralizing the Past through AI Photography
Ali Shobeiri, Leiden University, Leiden, The Netherlands

Can we assign any mnemonic value to memories actualized through AI? To answer this question, I draw on the conjunction of memory and photography in the AI-generated photos of visual artist Alexey Yurenev. Seeking to visualize the atrocities of the Second World War, Yurenev has used Generative Adversarial Networks and existing photos to photographically materialize what one may have experienced during the conflict. This resulted in a series of synthetic portraits of defaced and eerie figures. Although his AI-generated photographs cannot embody the atrocities of WW2, they can, in peculiar ways, transmit its horror. By situating these photos at the intersection of memory, virtuality, and spectrality, I will explore the formation of photographically impelled memories that can only exist algorithmically. To do this, I will first examine the link between photography and memory to show how the spread of machine learning is reshaping it. Then, by drawing on the works of Gilles Deleuze and Henri Bergson, I will discuss how the construction of memories follows the logic of continuous actualization. Next, I will investigate virtuality through the discourse of spectrality developed by Jacques Derrida. Finally, having discussed the virtuality of memory and the spectrality of photography, I will suggest the term larval memory as a conceptual framework for the ontological status of the synthetic memories conjured up by AI. I put forward that larval memories are photographically induced and algorithmically infused recollections that are suspended in a cryptobiotic state between facticity and fabrication, authenticity and artificiality, and remembering and forgetting.

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16:20-17:20. THEATRE
SESSION 07: ARCHIVES, ACTIVISM AND RESISTANCE

An Uncanny Conversation: Ambivalent Relations to Power and Violence in the German Propaganda Film Archive.
Chantal Riekel, University for the Creative Arts, UK

With respect to the memory of terror and conflicts, lens based creative approaches have, in the last decades critically highlighted the deeper and long-term repercussions of violent events. Photographs and archives that document such histories can reveal 'counter-narratives' to the official memory, as Sara Callahan (2022) suggests. Engaging with testimonies that are not included in the latter, might provide alternative insights which interrogate relations to power and control within certain politico historical contexts. The first part of this presentation will focus on my ongoing practice-based research project, which takes as subject a biographic collection of writings and visual material, set in the National Socialist propaganda film making context. Using a partly documentary approach with film and photography, I explore how this ambivalent heritage provides an intimate insight into joint experiences of collaboration and critical resistance that shaped the German artistic production in the wartime. By contrast to film historical perspectives have analysed the visual language applied in films produced during this period, which aimed to disseminate National Socialist ideologies, I will reflect on the significance of undocumented, personal ambivalences, of hopes, dreams and critique to further the understanding of its cultural production context. In the second part of my presentation, I will reflect on the relevance of personal and familial narratives to shaping and questioning the collective memory of violent histories from within. Respectively, can creative approaches to a traumatic past that has left scars several generations after the event, help to generate a 'suture between past and present,' as the curator and writer Okwui Enwezor (2008) put it?

Callahan, Sara. 2022. Art [plus] Archive: Understanding the Archival Turn in Contemporary Art. *Rethinking Art's Histories*. Manchester (UK): Manchester University Press.
Enwezor, Okwui. 2008. *Archive Fever: Uses of the Document in Contemporary Art*. New York/Goettingen: International Center of Photography; Steidl Publishers
Macdonald, Sharon. 2013. *Memorylands: Heritage and Identity in Europe Today*. London: Routledge.

Archives As Resistance
Haidi Motola, University of the Arts, Helsinki, Finland

The Activestills collective is a group of Palestinian, Israeli and international documentary photographers that has operated for almost two decades, documenting daily life under Israeli colonialism and apartheid, as well as the Palestinian struggle for liberation. 19 years ago the collective was formed around putting up street exhibitions that brought the imagery of Israeli apartheid and oppression to the heart of major Israeli cities, from which it was largely absent. Over the years, the Activestills collection of photographs became a digital archive that has grown to include over 53,000 photos. To begin with, Activestills' documentary work aimed to be part of the struggle and stand in support of the struggling communities. Over the course of time, the collective's archive grew into an elaborate documentation of the ongoing dispossession, displacement and oppression of Palestinians. Additionally, it also contains the visual story of steadfastness and diverse forms of resistance to Israeli colonialism. While the colonial practice is one concerned with control, co-option, appropriation and erasure, Activestills maintains its archive as part of a de-colonial perception of narrative reclamation as a form of resistance. The images collected in it are a testimony of the violence and destruction of decades of Israeli violence and domination, as well as resistance to it. As the unprecedented genocide in Gaza unfolds, unhindered and without end in sight, it also an effort to commemorate those who have died and those who still survive, humanizing them and their stories.

DAY 1: THURSDAY. 07 NOVEMBER

An Irish Deathscape: Photography, Remembrance, and Violence
Gail Baylis, Ulster University, Coleraine campus, Northern Ireland

Three years in Ireland (1916-1918) constitute an intense period of material memory making that drew on prememory, mediated memory and, latterly postmemory. A constitutive mode of this memory making was photography, and in particular a series of portrait photographs. The British state's action in executing the leaders of what came to be known as the Easter Rising over a period of weeks (May 1916) created a climate of mourning and protest: 'Photographs of the executed leaders were in every small shop. Names of men who had been practically unknown two weeks before were on the lips and in the hearts of many' (O'Malley: 1936; 2013). The censorship files, Ireland, while intended to document the suppression of dissent, reveal failure in the imposition of state control and thereby provide an invaluable resource for mapping the social landscape and material practices of mourning and remembrance that emerged. This paper considers why this series of portraits came to hold such significance in a failed revolutionary context. It will draw on photographic theory, memory and counter-cultural practices studies and documentation held in the censorship files, Ireland to extrapolate why practices of popular usage came to act as an injunction for a deathscape loop.

O'Malley, E. (1936, 2013) *On Another Man's Wound*, Cork: Mercier Press.

DAY 1: THURSDAY. 07 NOVEMBER

16:20-17:20. SEMINAR ROOM
SESSION 08: HISTORIOGRAPHIES OF DEATHSCAPES: ZONES OF CONFLICT AND COLLECTIVE VISIBILITY

Photo-text work as deathscape: Kreigsfibel in 1955, 1983, 2011 and 2023
Andrew Fisher, Editor Philosophy of Photography, Research Fellow FAMU Prague, Czech Republic

This paper explores the historical influence of Bertolt Brecht's photo-text work Kriegsfibel (War Primer) of 1955, which contrasts press images from the Second World War with commentaries in the form of poetic quatrains to give a series of critical object lessons in the political cultures of death and destruction. Beyond its importance as a specific work of anti-war commentary, War Primer has accrued wider significance as a model for later critical practices. Brecht published Kriegsfibel in Communist Berlin shortly after the war. Later, in the West, many others used it as a model through which to criticize Cold War politics as, for instance, in Neue Kriegsfibel (1983) which deployed Brecht's strategies to criticize American military adventurism across the globe. Later, Broomberg and Chanarin's War Primer 2 (2011) used it as a basis upon which to address the so-called "War on Terror". More recently still, Alexander Kluge's Kriegsfibel 2023 adopted Brecht's model in response to Russia's war on Ukraine. I argue that these works combine to constitute a historically and critically layered photo-textual deathscape of their own. On their bases and in the face of seemingly endless violent conflict, the paper sets out to imagine a photographic example that is not limited to mirroring the appearances of traumatic events nor to aestheticizing trauma. In contrast, it explores variations on Brecht's model as a historically and critically articulated photographic deathscape which continues to bear powerful critical promise.

The Documentary Approaches the Dead, Again: Historiographic Rethinking of Communal Violence in India
Santasil Mallik, Western University, Canada

In the necropolitical economy of images concerning communal violence in India, documentary photography has been pivotal in relaying the iconicity of irredeemable crises and loss. Ranging from the post-partition violence captured by Margaret Bourke-White to the many spectacular scenes indexing the Gujarat riots in 2002, recurring images of severed bodies or incinerated vehicles and properties compose a metonymic scaffolding. They substitute the concrete conditions of violence with imagistic mosaics that establish the disposability of minorities. The images correspond to dominant historiographies of violence in the subcontinent, relying on the optics of exceptionalism to pit outbursts of cruelty as mere diversions within a supposedly innate order of national harmony. However, with the emergence and the later development of Subaltern Studies in postcolonial criticism, historians like Partha Chatterjee (1994), Shahid Amin (1995), and Gyanendra Pandey (2006) emphasized the notion of the 'fragment' in writing minor histories against any totalizing narrativization of communal strife. Recent ethnographies of anti-minority pogroms also attend to the sustained, quotidian processes of minoritization that, according to Moyukh Chatterjee (2023), historically "compose violence." My presentation illustrates how documentary photography enters into a discussion with this historiographic shift, which otherwise has primarily relied on researching textual, oral, or literary sources. I engage with the works of contemporary documentary practitioners to explore how they think through new modes of historicizing conflicts between ethnic or religious groups across the country, animating slivers of possibility, perhaps, to listen to the dead as witnesses.

DAY 1: THURSDAY. 07 NOVEMBER

Give Me a Hand: Exploring Personal and Historical Deathscapes through Photographic Performance on Public Sculpture
Laura Palau Barreda, PhD in Arts, KASK, Belgium

Isn't the act of photographing itself a traumatic event?

Photography is paradoxical, capturing fleeting moments and rendering them both eternal and haunting. This desire to preserve memories and suspend time has always fascinated me. Even before the camera, humans used various means to isolate and frame reality. Yet, as Baer (2002) insightfully notes, photography does not offer proof—only fragments of a continuous flow of events. In 'Give Me a Hand' (2020), I delve into the relationship between memory, trauma, and photography. After losing my left thumb in a COVID-19-related accident, I created prosthetic thumbs cast from historical statues in Den Haag. This process reflects my journey of healing and adaptation while exploring broader themes of historical permanence, cultural identity, and the connections between past and present—the project questions how art can mediate the experience of loss, weaving together personal and collective narratives. Casting these statues' hands became a way of reclaiming agency, turning my physical loss into a new form of creation. In this context, photography transforms from a mere documenter of pain into a tool for reshaping and reclaiming fractured identities. Through this work, I aim to highlight how personal grief can be reimagined as a creative force, allowing individual stories to weave new, unexpected connections with the past.

DAY 2: FRIDAY. 08 NOVEMBER

09:20–10:20. THEATRE
KEYNOTE: JO RACTLIFFE

Violent Legacies: Photographing in the Southern African Landscape
Jo Ractliffe, Independent artist, South Africa

To photograph in the landscapes of Southern Africa is to photograph in the wake of terrible violence, dispossession and suffering. My photography is concerned with the South African landscape and how it figures in the country's imaginary, particularly as we reflect on the after-effects of apartheid. My work has taken me to various sites of violence and brutality: forced removals, secret killings and conflicts that spilled across the border of South Africa into Namibia and Angola. More recently, I have photographed in landscapes laid waste by the mining industry. Most of my work explores the idea of landscape as pathology; a site of testimony and trauma, but also of the formation of myth in terms of the kinds of narratives that circulate the historical record. I am interested in the ways past violence and conflict is manifest in the landscape of the present both forensically and symbolically, despite the failure to witness. In this presentation, I will draw on various bodies of work from the 1980s to now, that demonstrate my attempts to disturb reality 'out there', dislocate perception, and draw the viewer's interpretive agency. I will also discuss my conceptual and working approach, which involves a certain degree of indeterminacy and the play between contingency and intention; the visual strategies and conventions I employ, such as documentary, forensic, snapshot, photomontage and multiple exposure; and also, how I think about the spaces of reception, whether it be the photobook, the gallery or outdoors in the urban and rural environment.

DAY. 01

DAY. 02

DAY 2: FRIDAY. 08 NOVEMBER

10:20-11:40. THEATRE
SESSION 09: THE PERFECT PORTRAIT: AMBIGUITY, AFFECT AND FETISH

The Ambiguity of Trash: Zanele Muholi's Meditation on Bare Life
Spring Ulmer, Middlebury College, USA

Global capital scales race, Achille Mbembe theorizes, by attempting to extract value from people it marks as waste. In Zanele Muholi's series Somnyama Ngonyama, Hail the Dark Lioness, Muholi photographs themselves in costumes fashioned largely out of trash and purposefully digitally darkens their skin tone to require viewers grapple with their Blackness. In "Julile I," a self-portrait taken post-fibroid surgery, Muholi photographs themself naked in an odalisque pose atop medical refuse, a tattoo of a womb visible on their upper arm. Access to such a potentially life-saving measure as fibroid surgery, Muholi relays in an interview, is regulated by medical apartheid that continues to refuse people access to medication and medical procedures simply because they can't afford them. Disposability is the outcome of a globalized economy in which Black peoples are routinely denied life-saving medical care. Trash as prop in Muholi's self-portraits refuses the idea of static identity, implores the viewer think beyond representation, beyond materiality. Haptic images implicate the viewer, Tina Campt argues. Ultimately, the viewer of Muholi's haptic self-portraits must extrapolate from the images just how readily and rapidly global capitalist waste poisons and slowly kills those, like Muholi, who live in the Global South. The haptic viewer (Ariella Azoulay's participatory citizen), hereby, shifts the genre of Muholi's African self-portraiture into a unique genre of toxic exposure, flipping the easily perceived trash-as-if-treasure aesthetic pleasure of Muholi's ambiguous images into a reading of photographic protest of unjust, racialized death.

As If They Were All Still Here: The Posthumous Portrait Of The Taraldsen Family
Marie Fongaard Seim, Norsk Folkemuseum – Norwegian Museum of Cultural History, Oslo, Norway

In a portrait dating from late 1890s, showing the Taraldsen family from Arendal on the south coast of Norway, the presentation of the two youngest children in the foreground have been inserted from earlier photographs. At the time the group portrait was taken, the two children had already died of diphtheria a few years earlier. The photographer and retoucher Magnus Løvfold (1860-1935) in Arendal had to carefully adjust the arrangement of the surviving members of the family so that there would be room to bring the whole family together using photomontage techniques. The deceased and the living are thus portrayed together as if they were still present as a whole family. Well established as a genre in the tradition of painted portraiture, a key question is how the attempts of depicting deceased persons as once alive found its way into photographic practices. This paper address a less studied type of photographic portraiture related to mourning and remembrance: the use of photomontage. Using the Taraldsen portrait as a starting point, the paper aims to draw and explore parallels between mourning practices in space and time. From pre-photographic pictorial traditions to the culture of remembrance in the 1800s, and the use of contemporary digital manipulation techniques to reunite family members even after death. The case opens to a range of questions of what this type of pictures are doing in relation to family values and coping with loss.

DAY 2: FRIDAY. 08 NOVEMBER

Shutter and Shadow: The Evolution of Death in Photographic Practice and Literature
Joanna Madloch, Montclair State University, Montclair (NJ), USA

From the thanatographic portraiture of the 1800s, through war photography, to modern-day imagery of violence, death has been a significant part of photographic practice and an essential branch of the photographic business. Simultaneously, the camera itself caused superstitious fears, with some believing that photography could steal the soul and cause the disintegration of the subject's body. The proposed paper explores how the relationship between photography and death has been depicted in literature from the 19th century to the present day. Starting with satire, such as Champfleury's "The Legend of the Daguerreotypist" (1863), to early photography-related mysteries like E.W. Hornung's "The Camera Fiend" (1911), and on to Pierre Boulle's novel The Photographer (1968), the paper traces the evolution of the photographer's portrayal from an accidental killer to a cold-blooded murderer who would do anything for the perfect picture. This concept coincides with the theory compiled by Vilém Flusser in his essay Towards a Philosophy of Photography (1983). The camera, as described by Flusser, is not a simple tool that can be completely dominated by its human user; it is rather an unpredictable machine, which involves its operator in a complicated network of codependency. Finally, the paper applies both André Bazin's theory of photography as a new form of mummification and Christian Metz's concept of photographs as modern fetishes, through an analysis of Michel Tournier's short story "Veronica's Shrouds" (1978), which reflects on the ambiguous nature of photography that simultaneously confronts (or even induces) the subject's death and secures their immortality.

Artistic Strategies To Memorialize And Materialize The Absence
Silvia Martí Marí, University of Zaragoza, Teruel, Spain

This project tries to honor, through a series of artistic strategies, the memory of Aunt M., as well as the collective memory of the Spanish emigration to New York at the beginning of the 20th century. These strategies use photography as memory, as mourning, as tribute and as visibility, and they are part of an ongoing art project. One of the artistic strategies used is the re-taking of photographs from the 50's in the same spaces in which they were originally taken. In this "index" strategy, the physical locus is from which we extract emotional value from what "was there, happened there" (Barthes). Another strategy is the performance of poetic-symbolic rituals, such as the photographs showing funerary steles of Spanish immigrants in the Queens cemetery (Spanish Benevolent Society), in which offerings function as poetic elements. Another metaphorical strategy departs from a certain equation or simile between buildings and people, and their material absence. For example in the re-photographed original images from the NYPL archive collection of the demolished Penn St. taken by Berenice Abbot that are re-signified in the context of absence and mourning of the whole Project. The aim is not only to pay tribute to family history and its legacy, but also to provoke reflection on the survival of the past, on continuous change, on the experience of emigration, back and forth, and on the importance of memory, of "ensuring the past" for the construction of our identity, personal and collective.

DAY 2: FRIDAY. 08 NOVEMBER

10:20-11:40. SEMINAR ROOM
SESSION 10: LOVE AND LOSS THROUGH THE LENS: MEDIATED DEATH

Grieving The "Poor Image": Screen-Mediated Loss During Covid-19
Jennifer Good, University of the Arts, London, UK

The Covid-19 pandemic propelled photography into a new relationship with death, under emergency conditions. In the isolation of pandemic lockdowns, digital photography and video provided a lifeline of connection for people everywhere. But for some, these technologies carried a greater burden. Separated at their darkest moments, relying on screens for connection as never before, loss became mediated suddenly by photography in a completely new way. There was no choice but to say goodbye to dying loved ones, isolated in care homes and hospital wards, through Zoom and Facetime, technologies developed by social media corporations for the purposes of business conferencing and 'chat' – visual encounters characterised by glitch, imperfection and what Hito Steyerl (2009) has called the 'poor image': 'a lure, a decoy, an index…a reminder of its former visual self.' What does it mean to say goodbye in this way? To share final words, final gazes, and the last moments of a life – and then to undertake the work of mourning – through a screen? Some of the most influential writing on photography has been about the intimacy of its relationship to death. But is this literature capable of accounting for this new kind of loss? Using interviews with bereaved people and healthcare workers tasked with facilitating virtual 'goodbyes', this paper considers the ways in which the pandemic has taken established thought regarding not only death and photography, but also the temporality of cyberspace and the digital image, and turned it on its head.

Digital Séance: Fabricated Visual Encounters With The Dead
Doron Altaratz, Hadassah Academic College, Jerusalem, Israel
Tal Morse, Hadassah Academic College, Jerusalem, Israel; Centre for Death and Society/ University of Bath, UK

Scholars studying death and society have explored digital immortality and its challenges. While physical immortality remains unrealized, its digital counterpart is emerging. This paper examines how computational photography enables posthumous interactions with the dead. Three case studies are analyzed: 1) the Shoah Foundation's New Dimensions in Testimony (NDT) project, allowing interactions with holograms of Holocaust survivors; 2) the South Korean TV production Meeting You (MY), which digitally reconstructs deceased individuals for final encounters with loved ones; and 3) Listen to my voice, a social campaign where victims of domestic violence were digitally resurrected using DeepFake technology. These cases are compared and analyzed to explore new possibilities for reconnecting with the dead through temporality, indexicality, and interactivity. The advancement of VR, deepfake, and AI technologies has made it possible to interact with representations of the deceased, creating new memories and knowledge by integrating the past into the future. Each project designs a compelling depiction of the deceased, representing them as if they had never died. By concealing death as an agreed-upon deception, photography serves as a spirit medium, facilitating communication between the dead and the living. We argue that photographic evidence immortalizes the deceased, ensuring their memory endures. The photograph acts not only as a memoir that preserves the photographed person, but also as a companion to the survivors. Unlike traditional photography, which captures a frozen moment, computational photography enables ongoing interactions between the living and the dead, challenging the finality of death and redefining our understanding of time and temporality.are doing in relation to family values and coping with loss.

DAY 2: FRIDAY. 08 NOVEMBER

Sanitising "The Black Chronicle": Traffic Accidents and the Pictogramisation of News Photography
Ilija Tomanic Trivundza, University of Ljubljana, Slovenia

The paper charts the transformation of photographic coverage of traffic accidents in Slovene news media between 1960 and 2024, which is marked by the gradual disappearance of direct and graphic depictions of accidents and their casualties. In contemporary news accounts in "the black chronicle" sections", these have increasingly became replaced by "symbolic images" (stock photography-like images of traffic cones, rushing ambulances and close ups of police cars) which have no direct link to the reported event. In part, the changes in visual representation of accidents have been driven by changes in legislation and ethical self-regulation. However the routine use of "symbolic images" by Slovene media outlets to cover traffic accidents is also symptomatic of two broader trends – of pictogramatisation of news photography and of the absence of (ordinary) death in news photography. Pictogramatisation of news describes news media's increasing willingness to use highly generic and non-journalistic images, such as "symbolic images" and stock photographs in their news coverage, as well as increased willingness to use generic photojournalistic images as if they are ahistorical, interchangeable visualizations. The use of such photographs explicitly privileges decorative over informative or illustrative role of images and severs the connection of news photography to "the real". Through this, news photographs effectively become pictograms rather than pictorial means of narrating news or news stories in their own right. The trend of pictogramisation also goes against the decades-old accusation of news being too graphic and saturated with unnecessary and voyeuristic accounts of casualties and death.

Identity, Anonymity, and the Body: Visualizing Death in Forensics and Photojournalism
Elizabeth Davis, Princeton University, USA

This paper aims to establish grounds for comparative thinking about the ethics of the visual representations of human remains vis-à-vis dead bodies in distinct but connected contexts of political violence. It engages ongoing debates about the publicity of human remains: from their use for research and teaching, to their display for educational purposes in museums and classroom settings, to the circulation of images in reportage, documentary films, art projects, and social media (Bruchac 2010, Crossland 2009, Errickson and Thompson 2019, Biers 2019). Drawing from ethnographic research conducted with the Committee on Missing Persons in Cyprus, along with scholarship on the forensic investigations of the Civil War dead in Spain (Ferrándiz and Baer 2008, Renshaw 2011, Torres 2007, Ferrán 2013), I explore the ethical and epistemological stakes of visualizing human remains for a variety of viewers who form constituencies in these debates: relatives of the dead, forensic scientists, activists, and politically divided national and international publics. Specifically, in such contexts – where histories of political violence are studied and managed politically (among other means) through the production of knowledge in forensic investigations of secret mass graves – I examines the specific and generic notions of sanctity, dignity, privacy, respect, truth, and justice that circulate as ethical stakes in debates over whether human remains should be visualized publicly at all. I juxtapose forensic photography in these contexts with the phenomenon of photojournalism around the so-called migration crisis in Greece, where images of migrants/refugees killed at sea published in a variety of media outlets and shared on social media have incited global attention to the scale and horror of mass death at the borders of Europe over the past two decades (Green 2012, Papailias 2018, 2020, Papataxiarchis 2016, Avramopoulou 2020). The juxtaposition of these contexts leads to a focus on the identity or anonymity of the dead person as the crux of debate: that is, the extent to which human remains vis-à-vis dead bodies can be recognized, named, claimed, and grieved through visual representation. This issue in turn raises the question as to the importance of identification in mourning and justice for the dead. In short, the paper aims to connect questions about genres of visualization of death with the terms of ethical debate over the visualization itself, bringing humanitarian discourse into dialogue with forensic science.

DAY 2: FRIDAY. 08 NOVEMBER

12:10-13:30. THEATRE
SESSION 11: THE ONTOLOGY OF PHOTOGRAPHY AND THE POWER OF THE PHOTOGRAPHIC GESTURE

Sleutelen as a Photographic Gesture
Judith van IJken, PhDArts, ACPA, Leiden University, Leiden, Royal Academy of Arts, The Hague, The Netherlands

The photographic gesture has often been described and understood through the analogy of hunting: the photographer's gesture has been called stalking and compared to murder, making the photographer a killer and the subject a dying victim. However, this analogy fails to capture important characteristics of photography, such as coexistence and chance, and thus overlooks photographic practices that have, for example, a more social or relational approach. This presentation, based on part of my doctoral research into the situation of making photographic portraits, explores an alternative way of understanding the photographic gesture. Through my artistic practice, which is concerned with photographic portraiture, this presentation proposes the Dutch verb 'sleutelen', a specific kind of tinkering, as an analogy that allows for an alternative understanding of the photographic gesture. By emphasising the process of creation and coexistence with the subject, rather than the final product and the photographer as a dominant force, this analogy offers a different, more relational perspective on photographic practice. Sleutelen as a photographic gesture aims to alter and revise what we know, allowing us to challenge and question our social and cultural perceptions of ourselves and others. Sleutelen as a photographic gesture offers a different way of thinking about the photographic act, where the photographer can be more than a murderer and the subject is not only dying, but very much alive.

Time Takes Place: Towards a Hauntological Criticism of Photography
Zoltán Dragon, University of Szeged, Szeged, Hungary

One of the most dominant theoretical approaches to photography is based on the assumed link between death and the photograph. Roland Barthes argued that when posing for the camera, he becomes the "Total Image, which is to say Death in person" (Barthes, 2020), while the spectator of an image is caught up in the trickery of the "anterior future" , what Jacques Derrida called l'avenir (Derrida, 1996), a peculiar temporal logic that always remains in deferral. By connecting the past with the body and the here-and-now, these views implicitly suggest a complex spatial extension to the ontology of photography, establishing the scene for time to be spatially engraved through the image, creating the potential for theorizing photography as a deathscape. My intention in this paper is to renegotiate the primarily temporal dominance of the discourse on photography (cf. Roland Barthes, Jacques Derrida, Walter Benjamin) in the context of hauntology to argue for a spatial turn through insisting on the "ontopological" (Derrida, 1994) aspect of the medium. The connection of death and life, past and present will be repositioned in the shift from the ontology to a spatial hauntology of photography.

DAY 2: FRIDAY. 08 NOVEMBER

The Crowds' Memento Mori
Simon Terrill, London South Bank University, UK

This paper explores a long-standing interest I have in an idea of the crowd, both as a theoretical object and also as situations I have constructed and documented as photographs in my ongoing Crowd Theory project. What a crowd is, what this social form represents, and the question of when a group of people can be said to have become a crowd have been guiding questions in the making of the works. Crowd here is used as a marker of an open, fleeting, promiscuous state of togetherness, in ritualized gatherings of both memorial and celebration. A number of works have been staged in urban sites on the cusp of change, photographic recordings of ruptures caused by gentrification and the dissolution of communities. The study of crowds reveals paradoxical relationships: between self and other, rational and irrational, private and public, and image and event, where the 'undecidability' of the crowd itself (what is crowd?) runs alongside artifices and limits in its representations. As photographs of events, a series of concerns to do with ritual, image, and process are what I am attempting to work through in this paper. In considering the afterlives of these images, the aim is to explore what lies beyond that which is recorded, extending into those who were not there, who did not show up, or whose bodies moved and blurred to become the ghosts, bruises, and stains haunting the edges of the representable.

Frozen in the Margins (Affirming Life and the Value of Death)
Jude Wall, Cardiff Metropolitan University, Cardiff, Wales

There are, on average, three Femicides (women murdered by men) each week in the UK (femicide census). Is it the case that photographic trace mimics the trace of the body left in the landscape so using photographic materials will realise the liminal and physical trace of the human body? 'the photograph indicates that life outside continues, time flows by, and the captured object has slipped away', De Duve, T (1978). The project explores the locations where murdered women have been buried. Following discussions with forensic botanists I use a range of techniques to find traces of their existence. I explore the use of soil samples and collect flora from the sites. The elements that the human body leaves behind equalise the representation of each woman. No names are given, only a visualisation of what remains in nature. These images deal with the paradox of photography as trace and as referent. The biological trace is present in the soil chromatography with the material presentation of the physical change in the soil. This is transformed into a photographic image. I worked with Texas State University Forensic Anthropology Research Facility where bodies are donated and left in the landscape for research purposes. Through interdisciplinary discussions with forensic entomologists and anthropologists, I was able to link ways in which the body affects soil structure and the positive repercussions in natures reaction. Decomposition kills plant life. This is the transfer of trauma. The study considers the deathscape and physical representation following the regrowth from death.

DAY 2: FRIDAY. 08 NOVEMBER

12:10-13:30. SEMINAR ROOM
SESSION 12: PHANTASMAGORIA, SPECTATORSHIP AND THE MEDIATION OF AFFECT

Mortality's Grim Tableau
Shreya Mukherjee, Studio Goppo, Santiniketan, India

On February 13th, 1858, Venice-born photographer Felice Beato arrived in Calcutta, India, during the final phase of the Indian Mutiny. As a commercial photographer, Beato documented the aftermath, capturing scenes that glorified Western triumphs and power dynamics. His imagery, glamorized conflicts, projecting silent acquiescence. In stark contrast, photographers like Sunil Janah, who worked amidst the famine-stricken alleys of Bengal, used their cameras to rebel against entrenched powers. Both documented loss and trauma, but while Beato glamorized death and destruction, Janah criticized it. Maria Stepanova's In Memory of Memory captures this dichotomy: "Death is the primary injustice and most extreme manifestation of the system's disregard of human life. The Indian Mutiny of 1857-58 and the Bengal famine of 1943-44, separated by nearly eight decades, share a common thread of immense suffering and loss. These brutal realities, captured through photographs, prints, and drawings, were widely circulated. The early visual palette was a silent observer, enveloped in nostalgia and documentation, whereas the latter phase was marked by political and social awareness. Both epochs reveal a demand for visualizing death, underscoring its marketability.This comparative visual analysis unravels the evolution of death narratives across time, highlighting shifts in perspectives, intentions, and ideologies. It invites reflection on how human suffering is articulated, commodified, and contested through visual representation, illustrating the interplay between history and memory. The works of Felice Beato, Robert and Harriet Tytler, Ahmed Ali Khan, Darogha Abbas Ali, Zainul Abedin, Chittoprasad, Sunil Janah, and Margaret Bourke-White are central to understanding these shifts.

Violent Images, Images of Violence: October 7 and its Aftermath
Vered Maimon, Tel Aviv University, Israel

On October 7, 2023, live videos of killing, burning, kidnapping, and mutilation of Israeli civilians and their houses were broadcasted and posted on Telegram and X (Twitter) by Hamas terrorists who wore GoPro cameras on their bodies. GoPro cameras produce unedited and disorienting imagery that is felt, rather than simply seen, to be simultaneously intimate and estranged. While they are attached to a specific body, they nevertheless have no viewfinder thus subjectivity is produced through an intensified feeling of immersion as if the body becomes an eye, but the human eye itself is no longer the conduit through which things are seen. The imagery produced thus not only depicts brutal acts of assault on humans, but also assaults vision and the capacity to look and become a spectator. My paper argues that mobilizing digital media and social platforms was not configured as a supplement to the event, but as integral to its military and religious retaliatory logic of revenge. Posting live violent imagery and sharing it with others produce antagonistic communities by transmitting and remediating affect not information. The more "real" the images look, raw and uncensored, the more they evoke the phantasmatic dimension of violence. Hence, their evidentiary epistemic claims and political efficacy became highly contested within global modes of spectatorship and witnessing. The imagery triggered, on the one hand, a reductive form of Manichaeism; and on the other hand, an endless labyrinth of "truth games" in which everything is documented, but nothing can be substantiated.

DAY 2: FRIDAY. 08 NOVEMBER

Witnessing Carnage: Self-Documented Terrorism and the Moral Challenges of Decentralized Digital Platforms
Doron Altaratz, Hadassah Academic College, Jerusalem, Israel
Tal Morse, Hadassah Academic College, Jerusalem, Israel; Centre for Death and Society, University of Bath, UK

On October 7, 2023, Hamas launched an attack on Israel, where militants used GoPro cameras and mobile devices to film their actions, including the killing of civilians and raping of women. This footage, some of which was livestreamed and circulated via platforms like Telegram, showcases the complexities of depicting violence on and via digital platforms. Since the advent of photography, the documentation of violence has been reappropriated as a form of symbolic violence, serving to denigrate the "other" and spread fear beyond the battlefield. The theory and metaphor of the "Theatre of Terror" manifests how terrorism utilizes the media to raise awareness of ideological and political causes by spreading fear beyond the site of violence. The emergence of GoPro cameras, coupled with non-regulated digital platforms like Telegram and WhatsApp, enables terrorists to function both as the generators of violence and as the mediators of it.These features, along with the visual tropes and aesthetics of the protagonist's point of view (POV), correspond with the notion of media witnessing. We argue that such a media strategy turns violence into an ecstatic spectacle that renders both the contemporaneity of the events and their historical significance. It dissociates violence from its immorality while dehumanizing the victims. However, this footage is later reappropriated by victims to demonize the perpetrators and elicit moral condemnation from spectators. This dual act of witnessing both moralizes the audience and validates the injustice inflicted upon the victims, demonstrating the power of visual media in contemporary conflicts.

Contemporary Photographs – Memorialising Loss
Bindu Bhadana, Visiting Professor, Anant National University, Ahmedabad, India, Visiting Fellow, Humboldt Universität zu Berlin, Germany

The photographic image captures death, time and memory in every frame. "Death is the eidos of the Photograph" (Barthes: 15). The works of some contemporary artists from India resonate closely with Barthes's insights in Camera Lucida in their photography-based projects that explore the mnemonic powers of ordinary snapshots as objects of mourning. Vivan Sundaram's Memorial created in 1993, an installation with phographs and sculpture, originates from a single newspaper photograph of an anonymous man who was killed during the Mumbai riots in 1992. As an aesthetic representation of moral outrage the artist's work closely resonates with Susan Sonntag's statement on the possessing of "a relevant political consciousness." (Sonntag:14) Sheba Chacchi's Ganga's Daughters, documents the wordly renunciation or Samnyāsa by women of the Shaivite sect . Ganga's daughters are reborn at Prayagraj, on the borders of the sacred Hindu river, the Ganges, where the ashes of the dead are immersed to attain *moksa* or salvation. With the de-emphasised background and a visibly radical transformation towards androgyny, this set of photographs cause us to be pensive and think about the Photographer's intentional "second sight." (Barthes:47). My questions emerge from the connotations of the photographic referent, the 'real thing' that has been placed before the lens (Barthes: 76). These artworks stem from a certain context, and, as studium, they 'educate' the Spectator that such practices exist, (Ganga's Daughters) but who mediates the invisible punctum in both examples? Or is such a mediation even possible?

DAY 2: FRIDAY. 08 NOVEMBER

14:30-15:30. THEATRE
SESSION 13: MINORITIZED BODIES: VIOLENCES AND ABSENCES

Cultural Landscapes of War And Violence: Representations of Refugees in Thessaloniki During the Balkan Wars
Maria Kyriakidou, American College of Thessaloniki, Greece

At the turn of the twentieth century, a French banker, Albert Kahn founded a global campaign to create an "iconographic memory of societies, environments and lifestyles" from more than 50 countries. He believed that knowledge about foreign cultures and societies would lead to mutual understanding and peace. His photographers had visited Greece in 1913 during the Balkan wars and their images of the city include portrayals of refugees who fled conflict zones in the Balkans as they were settled in temporary camps. The present paper explores the specific theme of refugees who were coming from a particular city, Strumica, that were caught in violent conflict during the Balkan wars and were met by Kahn's photographers as they settled down in camps in Thessaloniki, Greece. The images portray predominantly men (of all ages) and children and the plight of the refugee camps amidst the war. In addition to the plight of the refugees, the images also reveal absence. What is important in this collection is the understanding that the photographers were taking the photographs with the intention to create a photographic archive for the future. So, the photographer was at the same time an archivist, aiming to create a historical and cultural memory across the world. The endeavor inevitably reflected the photographers' cultural biases. The living subjects are presented against barren landscapes, an indication of the want surrounding the refugees but also of the life of people escaping war and violence.

The Visibility and Invisibility of "Motionless Deathscape" in Photography and Film
Subhasree Biswas, Goldsmiths, University of London, UK

This paper explores how photography and film document the Mediterranean refugee crisis, focusing on the ethics, aesthetics, and visibility and invisibility of life and death in visual culture. Death, apart from tragedy, arouses the morbid potential of aesthetics. Photography, since its invention, captures the spatio-temporality of our mortal existence aiding in memorizing and mourning. Images of death are uncanny while depicting war, conflict, and disasters. The Mediterranean refugee's crisis has transformed the region into a "deathworld," Which Laura Presti aptly describing as a "motionless deathscape". Images of precarious lives in overloaded dinghies pervade our lives through various medias raising our awareness of their plight while prompting moral and ethical question about visual representation. The ubiquity of social media and smartphones has democratized communication, allowing photos taken by ordinary people to reach vast audience. However, with constant visuals of necrosis risks desensitizing us to the tragic realities. Amidst this moral and ethical dilemma concerning what to see, how to show, and who the audience are, one moving image (near still) stands out in contrast, compelling us to watch and reflect differently on the same necropolitical issues. "Havarie," a film by German filmmaker Philip Scheffner, focuses on the coordinates 37°28.6'N and 0°3.8'E in the Mediterranean Sea. The visual is confined to a single cinematic space—a blinking spot in the vast blue sea, throughout its 90-minute duration. This aesthetic representation of the borderless sea embodies hope, dreams, anxieties, and utopias.

DAY 2: FRIDAY. 08 NOVEMBER

Using Photography to Engage with Other People's Losses
Naoko Uchiyama, Hiroshima University, Japan

Two prominent works by the Japanese-American sculptor and designer Isamu Noguchi (1904–1988) invoke death, although neither 'death' is understood to depict a loss associated with the artist's cultural identity. These works are Death (Lynched Figure) (1934), a sculpture protesting the lynching of African-American people, one of the gravest social issues in the United States at that time, and Yuku (To Depart – originally titled To Die) (1952), comprising the concrete hand railings lining the West Peace Bridge in Hiroshima, built during the city's reconstruction following the 1945 atomic bombing. As discussed in existing studies, photography often featured in Noguchi's art-making. Death was based on a widely distributed photograph of George Hughes, an African-American man lynched in Texas in 1930. In Hiroshima, Noguchi took many photographs, not only documenting his works but also recording people's lives being rebuilt following the city's devastation. In several of his Hiroshima photographs, Noguchi captured local lives as if examining the place of his works within them. As Susan Sontag warned, subjects of an action cannot be universalised when 'looking at other people's pain', and her warning is suggestive of the racist reviews of Death published in the 1930s. By reconsidering Noguchi's use of photography between the 1930s and the 1950s within particular socio-cultural contexts, this paper critically examines how Noguchi's artistic practices attempted – sometimes unsuccessfully – to engage with the losses of other communities.

DAY 2: FRIDAY. 08 NOVEMBER

14:30-15:30. SEMINAR ROOM
SESSION 14: PERFORMATIVE ACTS OF REMEMBRANCE, MYTHOLOGIES & RITUALS OF GRIEF

Carnation Songs (To Death We Dance): From Ritual Objects to Materialized Identities
Nicolas Lambouris, Frederick University, Cyprus

This visual essay reflects on my artistic research work Carnation Songs (To Death We Dance) 2024, a project which investigates the sociocultural perspectives of the popular (laïko) Greek music genre, whose lyrics focus on themes of death, violence, poverty and emotional agony. The verses, appropriated as a cultural literary ritual object, are examined alongside sourced photographic images of carnation flowers thrown onto the "stage or bouzoukia" , archival plates or photographic reconstructions of carnation flower arrangements, examined as material ritual objects. In defining a specific period of our collective history and cultural understanding, we examine specific objects of symbolic meaning used for ritual and cultural identity. Besides rituals that involve an oral performance and gestures, a number of ritual practices are enacted with the help of objects, or material supports, which serve as identifiers of ritual attitudes. Heartrending verses of laiko songs accompanied by the sounds of bouzouki, have long become the thematic backdrop to Greek nightlife live-music entertainment, while the passionate—and national—display of sorrow and joy, is articulated in the performative act of throwing carnation flowers. These song lyrics, a form of literary artifact, have come to identify and narrate Greek life itself. The carnation flower (the object) and the song lyrics (the text), both manifest as performative tokens in Greek entertainment rituals. Amid this exchange between singing and throwing, between text and object, lies a paradox of Greek culture: singing and dancing to words of anguish, misery and death.

Commemorating the Divine: Devotional Imagery and the Guru
Pelin Aytemiz Karsli, Yaşar University, Izmir, Turkey

This study explores the visual and cultural aspects of deathscapes, with a particular focus on the photographic representation and memorialization of holy figures, especially Gurus. Centered on the belief in "Krishna Consciousness," it examines the connection between devotional practices and the divine image, drawing from critical literature on photography and contemporary mourning theories. The research investigates how Gurus are represented through photography, including visual depictions and the Living Murti (statue) of the Guru. It further examines how the relationship between the Guru and devotees is maintained after the abandonment of his body (his death) through photography in everyday life. The study is also curious about how devotees approach and interact with these images. These questions will be considered through the devotional practices carried out by two religious centers: Sri Chaitanya Saraswat Math (SCSMATH) and Jagadguru Kripaluji Yog (JKYog), representing distinct spiritual pathways in India. Fieldwork was conducted through visual materials and participatory observation during visits to ashrams across India in Kolkata, Vrindavan, Ekachakra, Nabadwip, Barsana, and Mayapur, from 2010 to 2015. Additionally, recent social media posts and discourse from these two religious centers (SCSMATH and JKYog) provide secondary sources for analysis. This research contributes to broader discussions on mourning through photography, emphasizing the enduring significance of continuing bonds with the deceased in non-Western cultural contexts and highlighting the role of photography in material culture as objects of remembrance.

DAY 2: FRIDAY. 08 NOVEMBER

Photography and the Performance of the Absence
Filipe Figueiredo, Centre for Theatre Studies, University of Lisbon, Portugal
Cosimo Chiarelli, University of Pisa, Italy

Photography has progressively integrated theatre and performative practices, through lecture-performances, projected photographs, devices on stage or visual dramaturgies dealing with personal or collective traumas, wars and conflicts. That is the case, for instance, with the work of Walid Raad/Atlas Group, straddling archive, exhibition, performance. Since the potential of photography lies in its ontological connection with reality, the strategic introduction of photographic images on stage results in a powerful combination between the real world and fiction, creating an engaging dramaturgy through the accumulation of multilayered meanings. On the other hand, the performative presentation of photographic images contributes to reinforce these meanings at a thicker level for photography itself through the intrinsic capacity of performance to vivify and make present the absence of reality. In doing so, it reactivates and amplifies the photographic capacity to mobilize the audience reaction in accordance with Azoulay's idea of civil contract. On stage, this is achieved through various modalities like physical contact and haptic manipulation of images, reuse and re-enactment of archival materials, or creation of fictional narratives, turning the absence of the real in the image into the presence of the gesture. On this occasion, these modalities are illustrated by contemporary Portuguese artists like Joana Craveiro, Rita Neves, and Tânia Dinis, who work at the intersection of photography and performance. In all these cases, by encountering with performance, photography transcends its flat, two-dimensional nature, gaining a rich and meaningful depth and its own specific performativity, which Rebecca Schneider has termed 'photographicality'.

DAY 2: FRIDAY. 08 NOVEMBER

16:00-17:00. THEATRE
SESSION 15: FRAGMENTED NARRATIVES: IMPERIALISM AND (DE)COLONIAL PRAXIS

Framing Death: Exploring the Politics of Visuality on Violence During the Portuguese Colonial War (1961-1974)
Ana Catarina Pinho, IHA-NOVA FCSH / IN2PAST, Lisbon, Portugal

The Colonial War (1961-1974) stands as a haunting legacy of the New State regime (1933-1974) in Portugal. Throughout this period, characterised by conflict unfolding far from the mainland, the regime exercised stringent censorship over disseminated war imagery, resulting in a distorted representation of the conflict and concealing the harsh reality of the war theatres, particularly concerning violence and death.This paper presents ongoing research centred on archival imagery from the colonial war, exploring the complex politics of visuality surrounding the conflict. By delving into the regime's manipulation of visual narratives, it scrutinizes strategies employed to depict and conceal images of death and violence, while analysing the mechanisms through which narrative control was enforced via censorship and manipulation. Furthermore, it probes the symbiotic relationship between the regime, media, and Army, shedding light on the pivotal role of imagery in shaping public perception. In this framework, this paper examines the iconographic scope of the colonial war and its discursive inclusions and exclusions, as well as its status as a cultural agency of fact production. Finally, this paper extends its inquiry into contemporary significance by exploring how Portuguese artists engage with archival imagery to contest the regime's narrative. By interrogating the intersection of photography, visual politics, and representations of death and violence during the Colonial War, this study offers insights into the regime's efforts to shape public understanding of the conflict, while juxtaposing historical narratives with contemporary artistic interventions that challenge and subvert established discourse.

Photographic practice as decolonial praxis, in the context of Cyprus and Palestine
Louli Michaelidou, Independent Researcher, Cyprus

The history of photography is closely linked with that of colonialism. Early landscape photographs have framed nature as wildly beautiful and void of humans, seeking to supress the reality of ancestral ownership and promote colonial goals. Early settlers viewed the lands' inhabitants as disorganised and barbaric, lacking historic or civic agency. The zionist description of Palestine as "A land without a people for a people without a land" was not literal but ideological – yet another formulation of the European colonial doctrine of the Terra Nullius… "land belonging to no one", used instrumentally to legitimate the erasure of native populations. The ahistorical narrative of a desolate, backwards Palestine has also fuelled the Zionist myth of 'making the desert bloom', justifying its seizure with the view of 'bringing it into modernity'. In the book ARIZONA, CY by Nikos Philippou and Marilena Zackheos (2023), the authors use image and text to draw connections between the Far West and the East, stretching through contested geographies and socio-cultural histories. Philippou's landscape photographs evoke the "Wild West" and Cyprus as much as Palestine, at a manifestly pivotal moment for modern history. The images are stripped of their temporal and geographical referents, appearing abstract and elusive – a dystopian desert land. Zackheos' poetry, respectively, strenuously moves from one afflicted locale to another, to speak of the broader human predicament. These deliberate treatments toward the vague and generic do not represent ahistorical positionings, but strongly political ones. Departing from this work and extending to other examples of Cypriot and Palestinian artistic practice, the paper roams through photographic and textual/poetic renderings of empty land(s) which contribute to modes of decolonial praxis, while they animate radical reimaginings of the future.

DAY 2: FRIDAY. 08 NOVEMBER

Take My Picture! On Ritual Photography, Disruption, and Possibilities (observations from the Rara/Gagá Celebrations)
Rafael Gómez, Cal State, Los Angeles, USA

This paper presentation critically examines the role of the camera and photography as an ethnographic tool, particularly in the context of spiritual ritual practices. The paper draws on ethnographic observations and photographs from my ethnographic studies conducted during the Rara/Gagá celebrations in the Dominican Republic and Haiti and recent theoretical works in the field. By combining images and texts, the paper aims to contribute to the theoretical conversations in the field of visual anthropology, particularly regarding the challenges and complexities of photography's role and place during sacred acts. While photography has undoubtedly become an invaluable tool for ethnographers, its presence also poses significant questions regarding the role and adequacy of the medium. These include the medium's historical ties to colonial representations of 'Others' and the political and psychological discursive practices inherently present in photography. There are three central issues I seek to explore here. First, whether photography can be perceived (and received) beyond a specific hegemonic state of perception and interaction, while also allowing for the inclusion of 'fragmented randomness' in the historical record. Second, whether ritual photography can escape its "negative disruption" reputation. Third, whether photography's analytic potential can truly be future-oriented in its potentiality.

DAY 2: FRIDAY. 08 NOVEMBER

16:00-17:00. SEMINAR ROOM
SESSION 16: COMPLEX LANDSCAPES: BURIAL SITES, CEMETERIES, GRAVEYARDS

Tainted Photographic Landscapes
Witold Kanicki, Magdalena Abakanowicz University of the Arts, Poznan, Poland

In his essay Tainted landscapes, (2014) Austrian writer Martin Pollack focuses on the numerous, unremembered mass murder sites in central and eastern Europe - an area of the world particularly marked by the genocides of Jews, Roma, anti-fascists and anti-communists. The burial sites of nameless victims were meticulously hidden from the eyes of the living becoming part of the natural landscape. Using the catchy metaphor of 'tainted landscapes', the paper will focus on contemporary photographic projects in which picturesque landscapes contrast with the difficult history of the places where they were recorded. The examples discussed will range from landscapes steeped in historical trauma to those in which the concept of contamination refers to poisons invisible in idyllic views of sites polluted by military and industrial human activity. An example of a project that matches the metaphor of tainted landscapes is the 2018 photo-book by Polish photographer Hubert Humka, Death Landscapes. Based on several years of research, the project juxtaposes idyllic landscapes with historical documents concerning mass murders, terrorist attacks or individual killings. Peculiar examples of the contrast between Eastern European landscapes and the deadly connotations of the places where they were recorded are provided by projects related to sites of radioactive contamination - a topic heavily exploited by members of the Sputnik Photos collective. The themes of landscape idyll and picturesqueness also often appear in the context of other (though always not visible in the images) types of poisoning associated with human activity in the Anthropocene.

Ghosts of the Past: A Hauntology of the Other's Cemeteries as Contested Spaces in Kosovo & Cyprus
Theodoros Kouros & Aikaterini Kourou, Cyprus University of Technology, Cyprus

Foucault ([1997] 2003: 247) suggested that the modern state is biopolitical and focused on the improvement of life, while gradually disqualifying death, which has become "something to be hidden away" (Foucault [1997] 2003: 247). While Foucault attributes this shift from the power of death to the power of life, to the emergence of clinical medicine and biomedicine, in some cases, death was always something to be hidden away. In this visual essay, we are looking at two such cases, a Turkish-Cypriot cemetery in Limassol, Cyprus and one in Mitrovica, Kossovo, to illustrate how the death of the Other is handled and governed (Rose 1999), both by the state and local groups. Cemeteries are critical markers of cultural memory and heritage, often become battlegrounds for broader socio-political conflicts, reflecting and reinforcing the divisions within societies. They have a spatial aspect which may be unsettling in places where contested memories clash with each other. This essay aims to illuminate how the destruction and neglect of these sacred spaces not only erase historical narratives but also perpetuate cycles of animosity and marginalization. In Kosovo, the ethnic tensions between Albanians and Serbs are manifested in the treatment of cemeteries. The vandalism of Albanian and Serbian cemeteries is not merely an attack on physical structures but an assault on the cultural and historical identity of these groups. Similarly, in Cyprus, the division between Greek Cypriots and Turkish Cypriots is mirrored in the neglect and intentional damage to Turkish Cypriot cemeteries. The island's political strife has led to a situation where these burial sites are often left in disrepair. This neglect is compounded by instances of intentional vandalism, where cemeteries are desecrated as acts of political and ethnic antagonism. Through a series of photographs and commentary, the essay provides a comprehensive visual narrative of the current state of these cemeteries. It not only documents the physical damage but also interpretatively explores the emotional and cultural impact on the affected communities. The essay explores what Verdery (1999) referred to as the political life of dead bodies, albeit it does so with the dead bodies of those who are "left behind", the undesirables.

DAY 2: FRIDAY. 08 NOVEMBER

Ethereal Visualizations of Graveyards in Cyprus
Konstantinos Irakleous, University of Nicosia, Cyprus

This project investigates the cultural and social significance of Cypriot graveyards, focusing on the interplay between memory, objects, and the layers of meaning embedded within these spaces. What began as a documentation of grief, death, and religious practices, the research has evolved into a profound exploration of Christian Orthodox graveyards as sites where personal and collective memories converge. Cypriot graveyards are distinguished by their highly personalized nature. They are adorned with photographs, poems, flowers, and tombs, serving not only as markers of individual lives but also as connectors to broader cultural narratives. These graveyards become layered landscapes where the visible and the invisible, the past and the present, intersect, challenging our understanding of memory and ownership. Moreover, the role of these spaces in modern culture is critically examined, questioning whether they continue to fulfill their traditional functions amidst changing rituals of mourning and remembrance. Through photography, the project captures the ethereal qualities of these spaces, employing a "negative" processing technique that shifts the viewer's perception from literal to symbolic interpretations. This technique, characterized by stark contrasts between white shadows and dark skies, evokes themes of transience, isolation, and existential reflection. By presenting this work at ICPT2024, I aim to contribute to ongoing dialogues about death, memory, and the role of photography in documenting these complex landscapes. This study offers a unique exploration of Cypriot graveyards, prompting reflection on the ephemeral nature of existence, the layered meanings in memorial practices, and the intricate relationship between the living and the dead.

DAY 3: SATURDAY. 09 NOVEMBER

09:20-10:20. THEATRE
KEYNOTE: CHERINE FAHD

Photography, Suicide, and the Limits of Knowing
Cherine Fahd, Associate Professor in Visual Communication, University of Technology Sydney

In "A Short History of Photography"; Walter Benjamin discusses a photograph of Carl Dauthendey, taken during his engagement to a woman who would later die by suicide. The image offers no hint of the tragedy to come, though through the act of suicide, it acquires new meaning over time. Cherine Fahd's keynote begins here with a photographer, who is also a viewer, haunted by her aunt and uncle's double suicide. The photographer, Fahd herself, has searched through family photographs for sixteen years, wondering if they might hold clues to her aunt and uncle's hidden suffering. More recently, she has turned to AI, hoping its algorithmic precision will allow her to recreate what little she knows about their final days. Fahd imagines that images, whether taken, viewed or algorithmically conjured, will soothe her grief and provide some connection to the relational past she once shared with her aunt and uncle. But what emerges is impenetrable. This keynote reflects on the uncertainties of what photography can or cannot reveal about life, death, and mourning. While often seen as a means of remembrance and holding onto the dead, this exploration leaves open the possibility that photography may, in the context of suicide, magnify the impossibility of fully knowing the dead or even the living.

DAY 3: SATURDAY. 09 NOVEMBER

10:20-11:40. THEATRE
SESSION 17: APORIAS OF SPACE: SPATIO-TEMPORAL VISUALITIES

Like The Delayed Rays Of A Star, Birth And The Beirut Explosion
Heather M. O'Brien - Takahashi, Southern Illinois University, Carbondale, Illinois, USA

"The photograph of the missing being will touch me like the delayed rays of a star."
Ronald Barthes, Camera Lucida

Like the delayed rays of a star is an interdisciplinary research project that includes a photographic monograph and an experimental photographic and film/video installation. The work unpacks spatio-temporal notions of death and mourning by immersing the viewer into sun-drenched analog portraits of an Ottoman-era home. The photographer gave birth in Beirut on August 4, 2020—the same day as the catastrophic Beirut Explosion, when so many lives were lost. This presentation questions traditional roles of domesticity and motherhood amidst grieving a city spiraling in economic downturn, covered in shattered glass. What is a home? At once a crypt and a transparency, the home "houses" not only our secret memories but all the things we've publicly forgotten. As Gaston Bachelard considers in The Poetics of Space, "house images move in both directions: they are in us as much as we are in them." like the delayed rays of a star sits within this very aporia, this Bachelardian inside-out-ness of the house. For it allows us to performatively collaborate in the mise-en-scène of the photographer's home—hovering at the interstice between interior/exterior, private/public, and birth/death. In moments charged by Lebanon's October 17 2019 uprising, the 2020 blast, the pandemic, and the ongoing economic collapse, like the delayed rays of a star resists sensational tropes by asking us, "will there ever be another way to see Beirut?"

Let the Dead Speak
Haris Pellapaisiotis, University of Nicosia, Cyprus

"Let the Dead Speak" is a collection of writings, photographs, and videos from a collaboration between artist Haris Pellapaisiotis and poet Stephanos Stephanides. This project emerged from the broader, ongoing art-as-research initiative "Walking Narratives and Affective Mapping," where the artist works with various contributors to explore the intimate yet unsettled relationship between place, memory, and self. Each collaboration begins with the artist creating a situation whereby inviting someone to lead him on a walk anywhere in Nicosia that holds some personal resonance for them stimulates the creative relational potential between the contributor and the artist. The artist works from a perspective that attributes archival intelligence to the body and tangible qualities to affect, to explore Nicosia as a relational space where sensations, feelings, and thoughts are naturally shared as actual entities, potentially deepening narrative connections to the city. The genesis for the collaboration with Stephanides was a photograph of his mother, taken in the 1950s that captivated the artist with its underlying tension of modern sophistication and emotional complexity. This image became a focal point, prompting Stephanides to delve into memories and locations significant to his upbringing in Nicosia. As the collaboration progressed it extended beyond Stephanides' biographical accounts to explore the emotional resonances of other images, places, and objects encountered in making this video. This processual and organic approach to video storytelling challenges conventional forms of documentation, plot, and representation by embracing the atmospheric qualities present in things, undermining the sequential linearity of time, and letting the dead speak.

DAY 3: SATURDAY. 09 NOVEMBER

The Photograph as Relic and Fetish
Oliver Richon, Royal College of Art, London, UK

The paper proposes a discussion of the photograph in term of a relic and a fetish. It takes as a case study the now notorious novel Bruges la Morte by Georges Rodenbach (1892). Specifically, It shall examine the role of the preserved hair braid of the narrator's dead wife, as well as the photographs of Bruges that are interspersed into the narrative. The hair braid is subjected to a personal cult of mourning, where sadness and eroticism alternate. The photographs of Bruges evoke absence and mourning as well as an aimless wandering into the melancholic city. The photographs produce a sense of absence and immobility, as if the city was a petrified monument to loss. I will present Bruges la Morte as containing an allegory of photography itself, since the photograph sets into play an oscillation between presence and absence, knowledge and belief. For my reading of Bruges la Morte, I will revisit Freud's article on Fetishism (1927) where the psychoanalyst proposes the term Verleugnung, translated as disavowal, to indicate the possibility of two contradictory thoughts embodied in the fetish: presence and absence, knowledge, and belief. Freud's Mourning and Melancholia (1917) will bring the question of identification with the lost object to the fore.

Dark tourism, Ruin Porn and the Ethical and Aesthetic Dilemmas in Aftermath Photography
Simon Standing, University of Plymouth, UK

Photographers have often been fascinated with representing landscapes that mark the sites of pivotal historical events. Alongside a development of this genre of practice, more recently referred to as aftermath photography, we also see the evolution of theories of dark tourism and ruin porn. 50 years on from the division of Cyprus this paper explores questions of how my own photographic practice operates in the context of aftermath photography, and whether it avoids the potential pitfalls of dark tourism and ruin porn. The paper initially sets aftermath photography in comparison to 'of the moment' conflict photography, where there is a tension between the aesthetics of the image and revulsion of the subject depicted. My own practice within Nicosia and around Famagusta is then explored in the context of aftermath works such as those of Meyerowitz and Meiselas in America, Norfolk and Seawright in Afghanistan, Matar in Libya and Dewe Matthews in Europe. With walking routes emerging from the Nicosia Master Plan redevelopment programme and with the recent change in access to parts of Varosha, these sites as tourism destinations become fascinating, yet problematic, places of deeply personal and highly political tension. In the paper the walled city of Nicosia and the ruined site of Varosha are used as case studies, to explore the tensions between the context of place and its photographic representation.

DAY 3: SATURDAY. 09 NOVEMBER

10:20-11:40. SEMINAR ROOM
SESSION 18: UNSETTLING THE PAST: DATA VISUALIZATIONS & TECHNOLOGICAL DISRUPTIONS

Serpent Symbolisms: Nicolas Poussin's "Landscape with a Man killed by a Snake" – A Photographic Inquiry
Wiebke Leister, Royal College of Art, London

Of old, snakes have embodied conflicting hybridities that represent wisdom and deceit, danger and healing, redemption and destruction - an ambiguous iconography of 'good-and-evil' that manifests the polyvalent elements of the serpentine in art and other cultural practices. Greatly inspired by Antique and Renaissance art, Poussin (1594-1665) spent most of his career in Rome. Depicting a man crushed by a massive snake lying in the shadow beside a stream, Poussin's painting at the National Gallery (c 1648) is a 'deathscape' in the most literal sense. It was possibly inspired by a contemporary death-by-serpent in a snake-infested town south-east of Rome. While the canvas has been restored several times, the lurking shadow around the snake-curled man is now so deep that he is barely noticeable under its patina. Earlier engravings show the body more clearly, speaking to values of reproduction, copying, remedialisation and distribution. Drawing comparison to the cultural history of ancient snake rituals and their contemporary remains, my paper will look at different 'photographic' approaches to depicting and defeating the fear-of-dying in relation to this painting. These include its 'time-based' composition of arrested expression gestures in contrast to silence and absence, fortuitous image constellations in condition reports as well as imaging techniques used to establish visual data to understand what's depicted beneath the darkening - with an excursus on 'bad photocopies' used by researchers to jog their visual memory and, in turn, their imagination.

Deepfakes As Hauntological Media
Sara Oscar, University of Technology Sydney, Australia

The emergence of artificial intelligence (AI) technologies, from deepfakes to AI animated photographs has revived discussions about photography as a ghostly medium that embalms time. It is now possible to resuscitate and animate dead relatives by feeding still portrait photographs through algorithms, to generate AI faces of the dead to be encountered as deepfakes or to visualize a face at different ages. Specters both real and fabricated are multiplying at rates not seen since the popularisation of the photographic medium at the turn of the nineteenth century, and then again with the digital revolution. New algorithmic technologies accompany death in a myriad of ways: the death of realism, celluloid, and paradoxically, conceptions of being and death itself. This may not seem anything new, death has always been central to photography's ontological discourse, such as in André Bazin's "Ontology of the Photographic Image" (1960). For the theorist Mark Fisher, following Jacques Derrida, hauntology foregrounds how technological media and popular culture is incapable of fashioning representations of the future outside of the past, generating an uncanny sense of time 'out of joint' (2014). In this paper, I argue that deepfakes are hauntological because they are a digital face technology that shows how being and identity is complicated across time. The public fascination for deepfakes has multiple implications for death when considered in an era of historical precarity, ecological crisis, future uncertainty and post-truth. Such context offers some insight into understanding the popularization and commodification of deepfakes and AI as a cultural condition.

DAY 3: SATURDAY. 09 NOVEMBER

On Present and Absent Photographs as the Silent Heroes of Synthetic and Social Memories
Alexey Yurenev, The International Centre of Photography, USA

In my practice, I work with both established and emerging photographic technologies to explore their potential and limitations in bringing us closer to historical narratives. My focus is on an episode from WWII relevant to my family's history. I draw from my background in photojournalism, having worked on long-form documentary projects and features for major publications like The New York Times and National Geographic. The rise of generative AI raised questions about how the risks of deepfakes could be reframed as opportunities. This presentation outlines the key steps that helped shape a research methodology expanding photographic practice and collaboration with AI for historical investigations. To address this general concern, I work with and through the following questions. How could working with past, present day, and emerging medium specificities of photographic technologies give presence to archival voids and generate proximity to experience of war? To what extent does exploration of the intersection of synthetic memory and visualization of conflict and memories thereof provide a novel form of fiction capable of disrupting stable historical narratives? "Silent Hero" investigates the silences in my family's history, stemming from my grandfather's reticence about his WWII experiences. This project employs various methods and technologies to create visual elements. The presentation focuses on techniques that are crucial to current discourse, ranging from archival material distribution to the impact of generative AI. It emphasizes the advantages and challenges of these technologies in preserving memory and addressing historical silences. To create different kinds of images liberated from bias and devoid of iconic and indexical qualities, I use Generative Adversarial Neural Networks (GANs). By training a GAN on WWII images to generate new ones, I contend that synthetic images, despite their imperfections, offer a unique form of fiction that can destabilize rigid historical narratives. In conclusion, I discuss the process of generating new interpretations by altering technological codes and presenting synthetic images to WWII veterans. This approach encourages reimagining a future with possibilities beyond the catastrophic outcomes of historical conflicts. Ultimately, "Silent Hero" and my broader practice invite a multimodal strategy for historical research and visual education to explore the creative potential of emerging technologies.

Resolution and the Gaps
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Current research examines borders, bordering, definition, resolution and the image; it crosses paths with the politics of big tech and surveillance. Through arts research and collaborative practice, I examine physical and digital, visible and less visible power dynamics. This paper discusses two areas of work:
1. *Chaussestrasse*; a photographic panorama of remnants of the death-strip, Berlin documented using a Gigapan. Forensic scientists adapted this high resolution imagery for use at crime scenes, to uncover evidence that might not be apparent to the naked eye. Using this technology as an artist presents a further change of use and allows an exploration and critical reading of the image that is underpinned by its forensic heritage.
2. *UNLAND* is a collaborative exhibition (NeMe, Cyprus 2023) of documented and fictional material of contested spaces within Cyprus: the buffer zone the restricted areas of Varosha and British military bases. The artworks employ contemporary imaging techniques (photogrammetry, LiDar and AI) to query their application through the particular ways that artists 'look' or the methods they employ. The antecedence of the technologies is unsettled and 'visioning' becomes warped and 'messed up' while also being extended.
Processes reject 'definition' and resolution in favour of 'messy data', creating alternative textures, disturbing and unsettling images of sites of conflict. Representation is extended beyond navigation, illustration, aestheticisation or documentation. Rather than enhancing the 'quality' of the images, technologies expose the gaps, flaws, or what is missing to present the accidental, beneath the surface, hidden or malfunctioning manifestations of 'visioning'.

ICPT2024. November, 2024. Nicosia

INTERNATIONAL ASSOCIATION OF PHOTOGRAPHY AND THEORY