International Conference of Photography and Theory (Nicosia, 2–4 Dec 16)

Nicosia, Cyprus, Dec 2–04, 2016
Deadline: Jun 1, 2016

Theopisti Stylianou-Lambert, Nicosia

4th International Conference of Photography & Theory (ICPT2016)
PHOTOGRAPHY AND THE EVERYDAY

December 2-4, 2016
at the Nicosia Municipal Arts Centre,
Associated with the Pierides Foundation [NiMAC]
Nicosia, Cyprus

International Association of Photography & Theory (IAPT)
www.photographyandtheory.com

Keynote Speakers:
Martha Langford
John Stezaker

Research in historical, artistic and vernacular photography has been rapidly expanding in the past few years. Responding to this trend, the International Conference of Photography and Theory (ICPT) was created with the aim to provide an outlet for an interdisciplinary and critical theoretical exploration of photography and photographic practices. The 4th International Conference of Photography and Theory (ICPT2016) aims once again at bringing together researchers and practitioners from diverse fields of study, who share a common interest in photography.

This year's topic, 'Photography and the Everyday' investigates the current meanings, distribution, materiality, impact, and affect of vernacular photography (or else everyday photography) in relation to our economy of images. Furthermore, it aims to examine the ways vernacular photography influences, shapes and challenges memory, individual and collective identities, historical and other narratives, the social fabric, issues of authorship and authenticity, privacy and public life.

With the advent of the digital era, an unprecedented volume of photographs are being produced, shared and distributed, perhaps signalling a shift in our engagement with vernacular photography. Smartphones, tablets, social media and photo-sharing applications seem to have altered our economy of images, making everyday photography more immediate, accessible, shareable and visible than ever. The ease of taking vernacular photographs has resulted in fleeting, temporal, and what they are often described as 'superficial' images. However, the growing and overpowering number, the viral nature, and often personal – yet universally - understood content of such images cannot

be easily dismissed. More so, online photographic collections have established a diverse and flexible channel for exchange of both images and discourse around everyday photography, whilst producers and consumers of photographic images have assumed curatorial roles over these collections.

We invite proposals for 30-minute presentations (20 minutes presentation and 10 minutes for discussion) from various disciplines, such as: photography, art history and theory, visual sociology, anthropology, museology, philosophy, ethnography, cultural studies, visual and media studies, communications, and fine and graphic arts.

Submitted proposals for presentations should address, but are not limited to one or more of the following:

Vernacular, Snapshot and Everyday Photography
? The nature of everyday photography: producing, collecting, displaying, categorizing and distributing the everyday image
? The ephemeral nature of everyday photography
? Found vernacular photography: issues of privacy and ownership
? The Digital Archive: a new materiality
? Personal photo album vs a shared public database
? Redefining the family album
? The digital rebirth of the surveillance society

Traces of Memory & Identity
? Everyday image: memory, place and everyday life
? The indexical nature of everyday digital photography
? Digital memory: a fluid strand of memory
? Sharing photographs online: constructing family and private life
? Empowering through vernacular photography
? Producing and consuming photographic images

The Effect of Photo-Sharing Applications & Social Networks
? From Polaroid to Instagram
? The Selfie phenomenon
? Digital Photographic collections and communities: formulating, participating and social tagging
? Collaborative photographic practices and experiences
? Everyday photographic production and photo-sharing as a social process
? Photo Diary/Weblog/Photostreams as narratives
? Politics, revolutions and propaganda of photo-sharing

Art and Everyday Photography
? The everyday/snapshot aesthetic in art photography
? Artists' use of everyday photography – found or (re)created
? Issues of appropriation and assimilation
? The personal and collective in everyday photography
? Curating the vernacular
? Simulating and performing the vernacular

To propose a paper, please send a 400-word (excluding references) abstract no later than June 1, 2016 to icpt@photographyandtheory.com. For the purposes of blind refereeing, full name of each author with current affiliation and full contact details (address, email, phone number), title of presentation, and a short biographical note (200 words) should be supplied on a separate document. Both documents (abstract and contact details) should be in English.

Important Dates:
- Deadline for submission: June 1, 2016
- Notification of authors: July 15, 2016
- Deadline for early registration: September 15, 2016
- Deadline for late registration: October 15 2016
- Conference: December 2-4, 2016

Submitted proposals will go through a blind peer-reviewing and authors will be notified of the acceptance of their proposals by July 15, 2016
For more information and conference updates, please visit the website of the International Association of Photography and Theory: www.photographyandtheory.com
Questions may be send to: icpt@photographyandtheory.com

Reference:

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