

Philosophy of Photography

Deadline: Aug 10, 2018

Andrew Fisher, FAMU (Photography Department of the Academy of Performing Arts, Prague)

The editors of Philosophy of Photography invite contributions to a landmark issue anticipating ten years of the journal's publication.

In the autumn of 2018 we will publish POP9.2, marking the last volume of the journal to be numbered in single figures. Philosophy of Photography was launched in 2010 in answer to the need for a rigorous forum for the examination of intellectual, political and cultural issues arising from photography. Through the work of our many contributors, the support of our subscribers and the efforts of an expanding editorial team we believe we have achieved this. But as we approach a second decade, the future of Philosophy of Photography must be to make use of this platform to imagine and to interrogate the urgent questions that face anyone attempting to understand the visual forms of the contemporary world. So, to celebrate the end of our first decade and to anticipate our second we invite the following:

Articles (between 6-8000 words) on any aspect of image culture, but especially the intersection between images and contemporary questions of politics and science.

Shorter, discursive essays or commentaries (2000-4000) focusing either on themes of contemporary importance or on topics neglected by mainstream photography scholarship.

We are also interested in receiving contributions (between 2-3000 words) to our Encyclopaedia section, which offers a space to unpack and to interrogate a specific idea, term, technology or process across the production and reception of historical, contemporary and emerging photographic operations.

For inclusion in the autumn issue (POP9.2) the full text of submissions should reach us by no later than August 10th.

Philosophy of Photography has sought to expand understanding of the ways images work and has done so in contexts ranging from biology to nuclear physics and from surveillance to conceptual art. In the process we have published many things that would not normally feature in the pages of an academic journal nor in the mainstream photography press. We welcome inquiries from researchers and practitioners who seek to explore any aspect of photography from a theoretical standpoint. We invite submissions that attempt to re-think the character and place of visibility in all of its mechanical, existential and biological dimensions.

Much has changed in the last decade. New questions have emerged and existing challenges have

mutated. How, for instance, are we to understand, analyse and resist cynical modes of populism and the threat of alt-right politics on visualizations of the present? What are the contemporary roles of imaging in a climate of persistent military conflict and the massive population displacements this produces? What is to be made of the increasing penetration of social media into everyday life and the intensification of efforts to capitalize on this phenomenon? How to respond to demands for the renewal of critically oriented philosophical analyses of such issues and to counter-currents such as the emergence of 'new materialisms'? What forms of imagination are needed in order to understand the compounded relationships that pertain between these and further questions of technology and culture, political and theoretical possibility? This call for papers asks for contributions to Philosophy of Photography that set out to explore the significance and respond to the urgency of such markers of the volatile present.

Philosophy of Photography is an international peer-reviewed journal published six monthly in the spring and autumn. It is a forum of theoretical and critical debate arising from the historical, political, cultural, scientific and critical matrix of ideas, practices and techniques that constitute photography as a multifaceted and changing form. Since its inception, the conjunction of 'philosophy' and 'photography' in the journal's title has sought to provoke serious reflection on existing and emergent discourses and the ways these might engage with each other.

The journal publishes articles, reviews, conference reports, occasional symposia on key topics and critical analyses of technical developments.

We consider proposals for contributions in the form of photographic works (contact Pat Naldi in the first instance).

Prospective guest editors with ideas for special sections or themed issues are invited to approach the editorial group with their proposal.

Prospective book, exhibition and conference reviewers should contact Josefine Wikstrom, the reviews editor.

Submissions can be made through the journal's webpage or by emailing the editors:
<https://www.intellectbooks.co.uk/journals/view-Journal,id=186/>

Details of the journal's house style and other submission requirements can be downloaded here:
<https://www.intellectbooks.co.uk/journals/view-Journal,id=186/view,page=2/>

Editors

Andrew Fisher

Goldsmiths, University of London, UK

E-mail: a.t.fisher@gold.ac.uk

Daniel Rubinstein

Central Saint Martins, UK

E-mail: d.rubinstein@csm.arts.ac.uk

Associate Editors

Bernd Behr

Camberwell College of Arts, UK

Arthist.net

E-mail: b.behr@camberwell.arts.ac.uk

Pat Naldi

Central Saint Martins, UK

E-mail: pat@patnaldi.co.uk

Reviews Editor

Josefine Wikström, DOCH, Sweden

E-mail: josefine.wikstrom@uniarts.se

Reference:

CFP: Philosophy of Photography. In: Arthist.net, Apr 9, 2018 (accessed Sep 19, 2026),

<<https://arthist.net/archive/17804>>.