

DAY 1: DECEMBER 2ND

	ROOM 1	ROOM 2
08:00-09:00	Registration	
09:00-09:10	Welcome from Conference Chair	
09:10-10:10	KEYNOTE Prof. Martha Langford , Research Chair and Director of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Professor of Art History at Concordia University, Canada	
10:10-11:30	ENGAGEMENT WITH FOUND ARCHIVES Unveiling the Edward Reeves Archive in Lewes , <i>Brigitte Lardinois, London College of Communication, University of the Arts, UK</i> Collector, Hoarder, Media Archaeologist: Walter Benjamin with Vivian Maier , <i>Peter Buse, Kingston University, UK</i> Beyond Surface: The Use of Studium and Punctum and Their Role in Found Image Photography , <i>Daniel Seth Kraus, Tyler School of Art, Temple University, USA</i> 484 Manifestations of the Ordinary: Collecting the Memories of Others , <i>Kyler Zeleny, York University & Ryerson University, Canada</i>	DEPICTIONS OF EVERYDAY LIFE: MANIFESTATIONS OF NATIONAL AND PERSONAL IDENTITIES The Temporality of the Snapshot: Amateur Practices in Interwar Senegal , <i>Giulia Paoletti, The Metropolitan Museum of Art, New York, USA</i> Hidden Images of Nationhood. Art, the Everyday and National Identity at the CNA Archive , <i>Françoise Poos, University of Luxembourg, Luxembourg</i> Ordinary Life in the Centre of Attention: Thoughts on Documentary Photography between Activism and Voyeurism , <i>Niclas Östlind, Valand Academy, Sweden</i> Depictions of Daily Life in Tiflis around 1900 (Photography and Art) , <i>Giorgi Papashvili, Tbilisi State Academy of Arts, Chubinashvili National Research Centre, Georgia</i>
11:30-12:00	Coffee Break	Coffee Break
12:00-13:20	ARTISTS' USE OF EVERYDAY FOUND ARCHIVES: SOCIAL AND	(RE)CONSTRUCTING NATIONAL IDENTITIES

POLITICAL HISTORIES

Travelling the Archive: Uncovering memory in Kyleakin with the Joan Wilcock Collection, *Nicky Bird, Glasgow of Art, UK*

Narratives from the Archive: The Mrs Day Collections, *Jacqueline Butler, Sylvia Waltering Manchester School of Art, UK*

Affective Archives: Vernacular Photography in Contemporary Art, *Vered Maimon, Tel Aviv University, Israel*

Archive Play: On the Counterhegemonic Potential of Vernacular Photographs, *Mirjami Schuppert, Ulster University, Ireland*

The Imaginary Community of the Lithuanian Nation, *Tomas Pabedinskas, Vytautas Magnus University, Lithuania*

Everyday Photography to Portray a Country (1950s/1960s), *Anne Reverseau, FWO KU Leuven, Belgium*

Re-visioning Landscape, Re-mapping Ideology: a Study of Nicos Philippou's *Sharqi*, *Stavros Stavrou Karayanni, European University Cyprus, Cyprus*

Delivering Views #11: From Cyprus With Love, *Marilena Zackheos, University of Nicosia, Phaneromenis 70, Cyprus*

13:20-14:40

Lunch

Lunch

14:40-16:00

WORKSHOP

Annebella Pollen, University of Brighton, UK

“Mass Photography or Photographs en Masse? Singular stories and photographic multitudes”

(ONLY with pre-registration. Room will be announced)

14:40-16:00

ARTISTIC APPROPRIATION OF FOUND PHOTOGRAPHS (PART I)

(RE)INVENTING AND INTERPRETING CITYSCAPES

War Primer 3: Appropriation versus Expropriation, *Lewis Bush, London College of Communication/ University of the Arts London, UK*

Holding and the Role of the Appropriated Vernacular Image in Contemporary Art Making, *Anne Leighton Massoni, The University of the Arts, USA*

Why not spherical buildings? Postcards and Photographs of the Kugelhaus- Jahresschau deutscher Arbeit, Dresden 1928, *Matt Haycocks, University of Westminster, UK*

Restaging Place: Performativity and the camera, Parliament Square recast through social media

All We Need is a Xerox Machine: A Study of Marion Faller and Hollis Frampton's 'False Impressions', *Tal-Or Ben-Choreen, Concordia University, Canada*

Performing the Everyday: Staged Family Snapshots in Polke/ Richter, Richter/Polke (1966), *Olivia Tait, University College London (UCL), UK*

photography, *Judith Brocklehurst, UCL Institute of Education, UK*

From Sputnik View to Public View. The Place and Performance of Photography in Recent Virtual Mapping Projects of Regula Bochsler, Armin Linke, Jon Rafman and Doug Rickard, *Silke Walther, Hochschule für Gestaltung Karlsruhe, Germany*

The Street is Not Ostentatious: Contemporary Tropes in Finnish Street Photography, *Harri Laakso, Aalto University, Finland*

16:00-16:20 *Coffee Break*

Coffee Break

16:20-17:20 **ARTISTIC APPROPRIATION OF FOUND PHOTOGRAPHS (PART II)**

PLATFORMS FOR DISPLAYING THE EVERYDAY

Recycling of Virtual Images in Contemporary Photography, *Michaela Pašteková, Academy of Fine Arts and Design, Slovakia*

Art Can Be Found: Artistic Appropriation of Found Photography, *Natascha Polhmann, Freie Universität Berlin, Germany*

Appropriating Pasts, Attempting to Develop Visual Strategies that Present Photographs from a Culturally Specific Context to Culturally Diverse Audiences, *Andrea Stultiens, Leiden University, The Netherlands*

Picturing Wild Style: Photography from the Bronx Block to the Gallery Wall, *Vanessa Fleet, York University, Canada*

Family Photos in the Office and the Politician's "Nature Mort" Breakfast: Challenging Daily Routines, *Ayelet Kohn, The David Yellin College of Education, Jerusalem, Israel*

Get off my Patch! The Visibility of Vernacular Creativity is Seriously Cramping my Style, *Philip Welding, Leeds College of Art, UK*

17:20-17:40 **Presentation of A. G. Leventis Gallery and directions for reception**
Katerina Stephanides & Theodora Demetriou, A. G. Leventis Gallery

Reception at Leventis Gallery

DAY 2: DECEMBER 3RD

	ROOM 1	ROOM 2
08:30-09:00	Registration	
09:00-10:00	KEYNOTE John Stezaker , artist, London	
10:10-11:30	PROPAGANDA IMAGES: SHAPING THE IMAGE OF THE LAND AND ITS PEOPLE Is this land mine? What should it look like? Landscape photography in Palestine and Israel , <i>Edna Barromi Perlman, Kibbutz College of Education. University of Haifa, Israel</i> Programmatic Appropriation of the 'Image' of the Working Class: Patterns of the Documentarist Photography of the Horthy-era in Hungary , <i>Merse Pál Szeredi, Eötvös Loránd University/ Kassák Museum, Hungary</i> Accumulated Residues and Other Subversions: Tracing Identity In National Archives and Private Albums , <i>Rotem Rozental, Binghamton University, NY, USA</i> When Happy Memories Become a Public Secret , <i>Petra Trnkova, Institute of Art History of the Czech Academy of Sciences, Czech Republic</i>	DIGITAL TECHNOLOGIES: PRODUCING AND DISTRIBUTING THE EVERYDAY From Here to the Cloud: Fictions of Social Media Photography , <i>Elisabeth Stoney, College of Arts and Creative Enterprises, Zayed University, Abu Dhabi</i> Networked Authenticity , <i>Lisa Andergassen, University of Applied Sciences Potsdam, Germany</i> Photography and the House of Mirrors: Performing for the Camera with MSQRD , <i>Adam Bales, Goldsmiths College, University of London, UK</i> In the Ashes of the Darkroom: Social Media and the Book. A Consideration of the Influence of the Democratisation of Technology on the Perceived Role and Preferred Locations of Photography , <i>Jonathan Day, Birmingham Transmedia Research (BirTH), Birmingham City University, UK</i>
11:30-12:00	<i>Coffee Break</i>	<i>Coffee Break</i>
12:00-13:20	THE EVERYDAY AND SOCIO-POLITICAL ENGAGEMENTS Photography as a tool for socio-political engagement , <i>Huberman Sapir, Independent researcher, Berlin, Germany</i>	ONLINE SHARING AND AGENCY Photo-sharing Online as a Mediator of Grief: the Acknowledgement of the Bereaved , <i>Montse Morcate, University of Barcelona, Spain</i>

Spanish Civil War and domestic photography: Youngsters, leisure and postmemory, *Núria F. Rius, Pompeu Fabra University, Spain*

Images of War, Self, and World: Photography and Inter/activity in the Cinemas of Agnès Varda and Deborah Scranton, *Markos Hadjioannou, Duke University, USA*

The Elephant in the Room: Using Photography to Research the Domestic Everyday, *Clare Gallagher, Belfast School of Art, Ulster University, Ireland*

Musing with the Dead: Taking pictures at Père-lachaise Cemetery, *Patrick Van Rossem, Utrecht University, The Netherlands*

Self-referential Images of Illness Online: Changing Social Practices, *Rebeca Pardo, Universitat de Barcelona, Spain*

Everywhere and Nowhere, Simultaneously: Theorizing the Ubiquitous, Immaterial, Post-Digital Photograph, *Kris Belden-Adams, University of Mississippi, USA*

13:20-14:40

Lunch

Lunch

14:40-16:00

TRANSFORMING THE EVERYDAY: SOCIAL CHANGE AND ACTIVISM

PERFORMING THE VERNACULAR

The Dialectics of Containment: How Representations of Non-Human Animals Transform the Everyday, *Carole Baker, Plymouth University, UK*

Vernacular Photographs and Prosecution of Hate Speech Through Visual Public Shaming, *Ilija Tomanic Trivundza, University of Ljubljana, Slovenia*

The Effect of Photo-Sharing Applications & Social Networks. Politics, Revolutions and Propaganda of photo-sharing. Drone Vision: Warfare, Surveillance and Activism, *Sarah Tuck, Valand Academy, Gothenburg University and Hasselblad Foundation, Sweden*

Feminism, Punk and Photography: Cultures of Disruption in 1970s Britain, *Na'ama Klorman-Eraqi, Tel Aviv University, Israel*

Belonging, Tactility and Everyday Photography, *Erika Larsson, Lund University, Sweden*

The Picture Lies in the Eye of the Beholder: a Qualitative Case Study on Motifs of 'Photographic Reception of Art', *Lea Hilsemer, HBK Braunschweig, Germany*

Selfies and Snaps, Gendered Practices of Doing, *Christine Redmond, Goldsmiths University of London, UK*

Photographic Encounter and the Contemporary Studio (Threshold of Photography), *Jan Babnik, Magazine Membrana*

16:00-16:20

Coffee Break

Coffee Break

16:20-17:40

PERSONAL PHOTOGRAPHS AND TRAUMA

INVESTIGATING AND REDEFINING THE FAMILY ALBUM

“Birth Certificate”: The Transference of an Intimate, Private Photograph into a Public Site of Mediterranean Silent History, *Klitsa Antoniou, Frederick University, Cyprus*

Armenian Traces: Recalling the Collective Trauma Through Photography, *Armenoui Kasparian Saraidari, Central Saint Martins, University of the Arts London, AHRC, UK*

Photographs and albums of World War One facially injured soldiers: from surgical records to narratives of ‘other’ domestic lives, *Jason Bate, University of Exeter, UK*

Sally Mann’s Family Photography: Ideologies and Aesthetics of the Everyday, *Ayelet Carmi, Tel Aviv University, Israel*

1973: Family Photography as Material, Affective History, *Mette Sandbye, University of Copenhagen, Denmark*

Between The House and The World: Family Snapshots on the Porch, *Federica Soletta, Princeton University, USA*

Back to the Future: Images of Prenatal Life in the Family Album, *Markéta Dvořáčková, Tomas Bata, University in Zlín, Czech Republic*

CONFERENCE DINNER

DAY 3: DECEMBER 4TH

	ROOM 1	ROOM 2
08:30-09:00	Registration	
09:00-10:00	KEYNOTE Lucia Nimcova , artist, Brussels and Humenne	
10:10-11:30	RESEARCHING AND UNDERSTANDING COMMUNITIES Lembranças, Souvenirs, Recuerdos: A Research On Photography and Portuguese Migration To Brazil , Ana Gandum, Nova University of Lisbon (FCSH - UNL), Portugal Re-imagined Communities: Understanding the Visual Habitus of Transcultural Photographs: the Case Studies: the Ready-made and Memorialising Memory , Caroline Molloy, Birkbeck, University of London, Coventry University, UK Rhetoric of Everyday in the Artistic Projects: the Case of “Sociological Record” by Zofia Rydet, Urszula Jareckar, Institute of Philosophy and Sociology Polish Academy of Sciences (IFIS PAN), Warsaw, Poland Seeing the World Through Photography: Young Male Adults with Autism Depict Their Ephemeral Moments , Uschi Klein, University of Brighton, UK	EVERYDAY PHOTOGRAPHY: THE PERSONAL AND THE COLLECTIVE Memory of a Memory , Lawrence George Giles, Salford University, UK Just A Construct: Photography and the Everyday , Silke Helmerdig, Pforzheim University, Germany Visual Diaries, Analogue and Digital: Public Identity in the Age of the Internet , Grace Linden, University of York, UK Photography and Everyday Surveillance , Louise Wolthers, Hasselblad Foundation, Sweden
11:30-12:00	Coffee Break	Coffee Break
12:00-13:20	PHOTOGRAPHY AS A TOOL FOR EXPLORING HISTORY, HERITAGE AND CULTURE	PHOTOGRAPHIC PLAY (screen)shot , Di Marco Alessio, Frangioni Tommaso,

Photography as Source, Medium and Artistic Outcome in Exploring the Everydayness, *Elena Hadjipieri, Art Cypria, Cyprus*

Using PhotoVoice and Facebook as Tools of Heritage Education in Jamaica: the Case of Buff Bay, *Andrew Paul Smith, University of Technology, Jamaica*

Switching Lenses: 5 Years of Community Engagement Photography, *Lindsay Sparagana, The University of the Arts, Philadelphia, PA, US*

Sirleto Niccolò, Venturella Mario, Piccolo Opificio Sociologico, Italy

The *picture in picture* technique in contemporary everyday photography: where past is embodied in the present, *Irene Sofroniadi, Ioannis Skopeteas, University of The Aegean, Greece*

Personal Archives: Seriality, the Everyday and Performative Photography, *Hanna Timonen, Aalto University School of Arts, Finland*

Flux Memories, The Family Album in Light of Emerging Stock Photography, *Doron Altaratz, Hebrew University of Jerusalem, Hadassah Academic College of Jerusalem. Israel*
