



Visuality/Materiality: Reviewing Theory, Method and Practice

Organizers: Professor Gillian Rose and Dr. Divya P. Tolia-Kelly

AN INTERNATIONAL CONFERENCE TO BE HELD IN LONDON 9TH-11TH JULY, 2009
AT THE ROYAL INSTITUTE FOR BRITISH ARCHITECTS, LONDON.

Contact Details

Website

<http://www.geography.dur.ac.uk/conf/visualitymateriality>

e-mail

Divya.Tolia-Kelly@durham.ac.uk
g.rose@open.ac.uk

When you arrive please come to the conference registration desk outside the Wren Room on the top floor of RIBA. Please note the venue has no facilities for leaving luggage safely.

Coffees, teas and lunches will be provided on Friday and Saturday, and there will be a reception on Thursday evening.

All rooms will have a laptop and data projector; please ensure you arrive at your session in good time to load your presentation onto the laptop. Please keep your presentation to twenty minutes, to allow time for discussion.



Thursday 9th July

Introduction and Plenary Session 2.00pm - 3.20pm

Wren Room

2.00-2.20pm Introduction: Divya Tolia-Kelly and Gillian Rose

2.20-3.20pm PLENARY Professor Elizabeth Edwards

'Photography, Materiality and the Performance of the Past'

Parallel Sessions 3.30pm - 5.00pm

Council Chamber

Visuality at the Art / Science Nexus

Catelijne Coopmans *'Visuality / Materiality and the Medical Image'*

Judith Tsouvalis and Claire Waterton *'Visible Materiality/Material Invisibility and Visualizing the Invisible: Grappling with Algal Blooms at Loweswater, Cumbria'*

Jennifer Tomomitsu *'Re-constructing Nano-Imagery: Exploring Representational Practice and the Art-Science Collaboration'*

Lasdun Room

Visualising Museum Collections

Denise Amy Baxter and Sarah Wilson McKay *'Maternal Representations'*

Julia Petrov *'The Ideology of Wonder'*

Tamami Fukuda *'Experience and Consumption of History in Japanese Museums'*

Wren Room

Urban Visual Culture

Gavin Perin and Linda Matthews *'Materializing Virtual Sites'*

Inga Bryden *'Stop Leaning Against the Wall – it's Wet' (Banksy): The Limits of Urban Visual Practice?'*

Deirdre Conlon and Deborah Gambs *'Crossing Gaps, Encountering Thresholds: Texting Urban Images of the Everyday From Boston to NYC and Back'*

Barry Room

Phenomenology and Visuality

Tim Dant *'Pictures of Things: the Phenomenology of the Moving Image'*

Elia Charidi *'How Could Blindness 'Touch' the Grounds of Visuality?'*

Matthew Tiessen *'Humanature Interaction and the Production of (Pre-Historic) Visuality'*

Evening Reception, First Floor Landing 6.30pm - 8.00pm

Acknowledgements

The conference has been generously funded by *The Open University*, *Durham University* and *The Lived and Material Cultures Research Cluster* (Durham University, Geography Department).

The organizers would like to especially thank *Jan Smith* and *Kathy Wood* for administrative support, and the generous support of the *Design and Imaging Unit, Durham University, Geography Department*.



Lasdun Room

Imaging Motion and Visuality

Duan Wu '*Mapping the Kinetic Visual Experience of Architecture in the Form of a Narrative*'

Katrina Brown and Rachel Dilley '*Understanding Landscapes as Practiced and Appropriated through Mobile Visualities*'

Paola Jiron '*When Mapping, Photography and Narratives are not Enough to Explain Urban Daily Mobility Practices*'

Wren Room

Imaging War and Suffering

Debbie Lisle '*Reflection or Preparation? The Uses of Late Photography*'

Jane Lydon '*The Blow of the Image: Photographing Colonial Suffering*'

Courtney Baker '*How does one Look at Images of Human Suffering?*'

Barry Room

Imaging National History

Anne-Marie Fortier '*Look in the Mirror: Visual Technologies of Reassurance and the DNA Mapping of Britain*'

Karen Wells '*Memorialising Violent Death: the Ethical Demands of Grievable Lives*'

Veronica Davidov '*Engaging History Through a Lens: the Role of Photography in Urban Exploration*'

Parallel Sessions 3.15pm - 4.45pm

Council Chamber

Cinematic Visualities

Nirmal Puwar '*Architectures of Memory: Image, Sound and Stone*'

Linda Daley '*Affective Photography in Ten Canoes*'

Les Roberts '*Cinematic Cartography: Towards a Spatial Anthropology of the Moving Image*'

Lasdun Room

Envisioning and Being in Place

Paul Simpson '*The Affection of the Object: a Post-Phenomenology of Becoming Aware*'

Jodi Polzin '*The Agency of Visual Description*'

Neil Walsh '*Space, Things and Identity: Material Performativity in 'Backpacker Enclaves'*'

Wren Room

Materialising the Visible

Katie Lloyd Thomas '*New Glass Performances: Constitutions of the Material in the Architectural Specification*'

Eric Laurier '*Videoing Video: the Material Practices of Video Editing*'

Fuyubi Nakamura '*Ephemeral but Eternal Words: Performing Japanese Calligraphy*'

Barry Room

Film Screening

A Fading Public Space: Coventry Ritz Cinema (dir. Nirmal Puwar) - TBC

Friday 10th July

Plenary Session 9.30am - 10.30am

Wren Room

Professor Jane Jacobs '*Materialising a View*'

Parallel Sessions 10.45am - 12.15pm

Council Chamber

Text / Object / Knowing

Neil Jenkins '*Seeing Rock: Visuality and Materiality in the Practice of Rock Climbing*'

Sondra Cuban '*Texts as Visual Objects in Domestic Care Spaces*'

Jacquelyn Allen-Collinson and John Hockey '*Interrogating the Terrain: The Visual Practice of Distance Runners*'

Lasdun Room

Drawing Matter Practice

Sarah Teasley '*Technical Drawing as 'Visual-Material'*'

Roberta Simpson '*The Work of the Artist in the Age of Digital Reproduction*'

Caren Yglesias '*Seeing Air*'

Wren Room

Embodying the Visual

Kathleen Coessens '*Extending the Body into the Visual: Moved by What we see out There*'

Susan Salhany '*Comparing Accounts of Performance and Performativity: From Dramaturgy to Deconstruction to Science Studies*'

Alexander Hope '*Reworking Chora: Derrida and Material Intelligibility*'

12.15pm - 1.15pm LUNCH Outside the Council Chamber

Parallel Sessions 1.15pm - 2.45pm

Council Chamber

Afterlives and / of Images

Anaele Diala Iroh '*Research-led Creative Practice: a Visual Exploration of how Power and Difference are Articulated in the Experience of Nigerian Migrant Families in Ireland*'

Penny Tinkler '*Researching Young Women's Photo Collections 1940-1970*'

Suzannah Biernoff '*Medical Archives and the Ethics of Spectatorship*'

Lasdun Room

Sociality and Materiality

Nikolaus Fogle '*The 'Material Turn' and Everyday Visualities*'

Eric Olund '*Cinema and Spectatorship in the Progressive-era US*'

Rebecca Coleman '*Image, Matter and Self-transformation*'

Wren Room

Object-ing Memory and the Visuals of Objectivity I: Curiosities (curated by Yoke-Sum Wong)

Session Plenary Patricia Ticineto Clough '*Praying and Playing to the Beat of a Metronome*'

Karen Engle '*Cabinets of War and Spaces of Domesticity*'

Petra Rethmann '*The Soviet "Thing" and its Ghost*'

Please note this session continues after lunch in the same room

Barry Room

Imaginarities of Capital

Mimi Sheller '*Space Age Tropics: Visual Imaginaries of Aluminium and Divergent Materialities of Modernism*'

Michael Crang and Jessica Dubow '*Materialising Globalisation: Aesthetics, Politics and Waste in the Global Imaginary*'

Colin Cremin and Julie Lord '*The Credit Crunch in Pictures*'

Parallel Sessions 3.15pm - 4.45pm

Council Chamber

Material Visualities in Urban Spaces (curated by Monica Degen)

Monica Degen '*Material Visualities: Experiencing Cities*'

Anne Cronin '*Billboard Advertising, Embodied Perception and Urban Materialities*'

Sharon Lockyer '*From Darkly Noon to Herby: Urban Spaces in Contemporary British Television Comedy*'

Lasdun Room

Political Image Experiments

Diane Mavers '*Making Meaning of and with Visual and Material Resources in the Primary Classroom*'

Nick Mahony '*Spectacular Political Experiments*'

Barbara Adams and Adeola Enigbokan '*Critical Movements are an Other Politics*'

Wren Room

Object-ing Memory and the Visuals of Objectivity II: Cabinets (curated by Yoke-Sum Wong)

Ryan Diduck and Craig Campbell '*Contested Memories and Remediated Spaces: Two Works of New and Residual Media*'

Kimberley Mair '*The German Autumn in Minor Spaces*'

Adam Kaasa '*Nothingness and Post-revolutionary Mexico City*'

Mark Jackson '*Curious Chambers of the Ordinary: Visualizing Yiwu, the City as Exhibition, and Proto-banal Materiality*'

Barry Room

Annebella Pollen '*Without Considering the Merits of the Photograph: Identity, Memory and Compassion Beyond the Frame of the Image*'

Stephen Walker '*Helen Chadwick's Composite Images*'

Giovanni Porfido '*Homosexual Tele-Visibility: Recognising and Redistributing Images of Homosexuality in Public Service Broadcasting*'

Saturday 11th July

Plenary Session 9.30am - 10.45am

Wren Room

Dr Paul Frosh '*Indifferent looks: Visuality, Inattention and the Composition of Strangers*'

Parallel Sessions 11.00am - 12.30pm

Council Chamber

Ian Heywood '*Synthetic Cubism: a Life on the Run*'

John Potvin '*Aesthetic Bachelor Homes: Queering the Intersections of the Visual and the Material*'

SH Iradji Moeini '*The Ethical Visuality in Contemporary Architecture: the Questioning of a Tradition*'

Lasdun Room

Making New Scenes

Teal Triggs and Claire McAndrew '*Everyday Visualities in Design: Materiality and Counter Terror Communication*'

Ana Araujo '*Vision in Proximity: a Reflection on Perception and Representation Based on the Theory of Alois Reigl*'

Taisuke Edamura '*Embracing in-betweenness: Glass as the Phenomenal Edge in Pascal Grandmaison's Verre*'

Wren Room

Being with Hinemihi

This is a participatory performance with Rosanna Raymond (Artist) and performers from Kohanga reo o Ranana. Hinemihi was constructed as a meeting house in Aotearoa (New Zealand) in 1881, and was moved to the UK in 1892. There will be a discussion after the performance including Rosanna Raymond, Ruth Panelli and Dean Sully.

12.15-1.15pm LUNCH outside the Council Chamber

Parallel Sessions 1.30pm - 3.00pm

Council Chamber

Film Screening

Unravelling (dir. Kuldip Powar 2008)

Unravelling is the result of a unique film-making process, creatively working with poetry, archive materials, visual art and music. Internationally acclaimed Nitin Sawhney composed a new score in response to an original inter-generational poetic dialogue in Urdu between Sawarn Singh, a WWII Indian soldier who fought for the British in Burma, the Middle East and Africa, before moving to the UK, and his grandson, Kuldip Powar. Working with this haunting score Powar directed an evocative and searching film.