**Paolo Favero - Associate Professor, University of Antwerp, Belgium**

**"Look away from me!": Reflections on the intersection between the visual and the digital in the context of contemporary ethnographic practices**

Changing the way in which we produce, store and share images new technologies have modified our ways of relating to and addressing the field of vision. The importance of these changes resides not only in the increased speed and size of production and distribution of images around the world (much work has been conducted on this aspect) but rather on the practices that are emerging in parallel to this.

Side by side with the spread of new technologies, the last decades have witnessed to the growth of new image-making practices (in a variety of different fields ranging from art to commerce, news, cinema, etc.), which are more attentive, to context, social relations and materiality, and hence to the world surrounding the frame. This paper explores the meaning of these changes in the context of contemporary ethnographic work hence addressing the intersection between visual work with digital non-image based practices. Special attention will be devoted to geolocative media.

**Asko Lehmuskallio - Postdoctoral Researcher, University of Tampere, Finland**

**From 'photographic cameras' to 'sensors'**

For some, photography is associated with devices called 'photographic cameras', as well as with pictures bearing particular iconic resemblance to their referents, usually called 'photographs'. That association is challenged due to the various 'non-photographic' uses digital cameras in small devices, for example in mobile phones, are today put to. Distance measurement, object recognition, or medical eye examinations are just as important uses of mobile camera phones than taking a snapshot of friends meeting in a bar (although not necessarily as widespread).

For discussing some of the implications of the conference theme *"Beyond the Frame: The Future of the Visual in an Age of Digital Diversity"*, I turn to developers of wearable camera technology, who in their everyday work explicitly think beyond the 'photographic camera', and beyond visualizations often associated with 'photographs'. Some of these developers have an active interest in photography, it's history, and the particular aesthetics developed by different photographers. Others again claim not to be interested at all in photography, with some of them mainly using cameras as a 'sensor' among many others, as a device allowing computational transformations.

I argue, that this small shift from thinking about a camera as a 'photographic camera', to thinking of it as a 'sensor' among many others has wide implications for our understanding of the changes that the digitization of photography has brought with it. I will use examples from the development of wearable camera technology, including development of mobile camera phone software, to discuss the difference this perspective shift brings for thinking about image capture / sensing and the visualization of the captured information. Thinking of that what used to be considered a 'photographic camera' as a 'sensor' calls for thinking 'beyond the frame of the image', while perhaps paradoxically we seem to search for images, visualizations, in order to understand what 'beyond the frame of the image' might mean.

**Sanja Magdalenić - Researcher, Stockholm University, Sweden**

**Images of sociological heritage: touring Berlin with the sociological classics**

This paper explores the relationships between images, individual and collective memory and experiencing urban spaces. Theoretically, the paper draws on visual sociology, cultural studies and tourism studies. The analysis of the meanings of the visual, with a focus on the ways of seeing in which visual and narrated images intertwine, is based on experiences of walking the streets of Berlin in the footsteps of sociological classics Karl Marx, Max Weber, Georg Simmel and Jane Addams. One walking experience is structured around "looking for", "looking at" and "looking from" the places that are associated with the sociological classics. I follow the "sociological heritage trail", which I reconstructed from available narrated and digital images, and take digital images on locations.

The other walking experience deals with exploring the visibility of the sociological classics in public spaces today. In the *flâneur* mode, I stroll around Berlin and take digital images of relevant motives if they appear.

These different ways of walking and experiencing urban space resulted in a collection of digital images that I analyze in relation to the existing narrated and digital images. I point to, and discuss, how images intertwine with the ways in which *the walking I* remembers, sees and performs the city. What one looks at, sees and experiences is profoundly shaped by, and shapes, the walker's *habitus*. Construing walking and visual experiences, as the paper indicates, requires a joint effort that may involve the walker, others who did the walk and the ones who did not do the walk.

**Annette Rosengren - PhD Independent researcher, Stockholm, Sweden**
### Photography is still about a wish to narrate
Technical land winnings open up for new cultural and social use. But land winnings don´t mean a total break from history.

Constructed in the first half of the 19th century the photographic technical development continued, and created more possibilities for motives, forms and using by photographers (professionals, amateurs), observers, markets and profit makers. The digital age then meant a huge technique change and opened up for a wider use of photography and more of everyday knowledge. But the idea that this totally changed photography is a myth. Images of people and of landscapes/surroundings continue to be the most common genres by amateurs and among professionals – outside studio works. Such motives are meaningful for us and they are connected to our wishes and needs to remember, narrate and communicate what is important to us as humans. Often they cooperate with written or spoken words.

I will put focus on photography (and film) as an ongoing wish/ need to narrate, remember and communicate about The Other – The Other as a person next to us as well as more far away from us geographically and culturally, no matter the technique. Often both visual and verbal techniques are used. Parts of it is connected to documentary photography, which was  much criticized during the postmodern times of the 1980s and 1990s. The critique swept away the innocence of documentary production and made us conscious of its heritage of exploiting and construction. "The truth" was no longer true. For a while the critique almost killed documentary, which anyhow survived in many, partly different, visual and verbal forms, but with better knowledge than before.

As an ethnologist I have used cameras and pens and machines for writing for almost 40 years, cameras as tools not for analyzing images but to narrate as photography and words communicate in different ways. They can conquer out each other as well as work together, as both Berger and Barthes wrote in different texts 30 years ago but as obvious today in films, books and so on. One can use Lévinas´ words about what happens after one´s meeting with the face of The Other - or ought to happen and sometimes really happen. Texts produced in an analogue time and as useful in a digital time.

I will focus on stories about human life made with the idea that photography and words cooperate - an ongoing fact no matter if the technique is analogue or digital. I will use some different historic and contemporary examples, with a small part also from my latest fieldwork in Athens, Greece, among refugees and other migrants at the background of our days´ xenophobia, Islamophobia and racism in EU. It is made in rather traditional ways with digital tools (my new book will be published in March 2014).

**Rune Saugmann - Researcher, University of Copenhagen, Denmark**
###  Visual politics and material semiotics.  An ant's perspective on images of protest
This paper uses the clashes around the eviction of the Brorson Church in Copenhagen to investigate the digital materiality of visual political activism in contemporary conflicts. In doing so it explores two themes in greater detail: Firstly, it zooms in on the position of the camera as translator that  substantially transforms political protest and reconfigures the conditions of possibility of effective political protest by tying such effectiveness to the semiotics enacted in online and mass media remediation of visual media content. Secondly, it turns to how the agency of the camera itself is re-negotiated in political debate when powerful societal institutions such as governments and police forces make use of and comment upon the use of cameras in political protest, enacting the camera along a continuum of credibility from a weapon of deception to a neutral agent of truth.

The paper thus is able to discuss how the camera becomes a central but unstable actant in contemporary political protest, and chart the material and semiotic networks enabled and inhibited by the central position of

the camera as the key semiotic technology that connects the corporeal materiality of political protest (including the networks of forces that go into producing and repressing protests) and the digital materiality of media content (including the networks of media institutions -norms and -economies, journalists and professional political actors that produce everyday political debate).

**Marco Solaroli - Postdoc Research Fellow, New York University, USA**
**Towards a new visual culture of the news? Professional photojournalism and digital production in Europe and in the US**
 Over the last ten years, a restricted but increasingly influential elite of European photojournalists has acquired huge international consecration, by covering major post-9/11 events on assignment for mainstream US newsmagazines, entering the most famous authorial photo agencies, winning the most prestigious professional awards, and producing images that eventually turn out to play a crucial role in contemporary global visual culture.

This peculiar transnational configuration of the photojournalistic field markedly contribute to shaping the mainstream visual-representational forms of contemporary news events on the basis of innovative practices of digital production and post-production. This paper aims at problematizing the recently adopted yet still widely debated digital practices of photo-journalistic production and post-production as ways of overcoming the existing aesthetic conventions and strategically situating specific producers and their products in the dominant positions of the photojournalistic field, thus constituting also a professional-cultural reaction to the emergence of so-called citizen photojournalism.

The analysis focuses on a set of examples of major US and European newsmagazines' photo-journalistic coverage of international events over the last twelve years. Methodologically, the paper is based on thrity in-depth interviews conducted over the last two years mainly in Italy and the US with professional photojournalists, photo-editors of major newsmagazines, and directors of post-production digital labs, as well as with ten jury members of major photo awards such as the World Press Photo.

By integrating a focus on the practices of production, the representational forms, the material history, and the different contextual definitions of professional news photography and visual news-making within international newsrooms and photo-agencies, that is, by placing photojournalism within wider contemporary debates on digital production and global visual cultures, the paper eventually aims at providing an organic empirical and theoretical framework to "frame" the shifting status of professional photojournalism in the digital age.

**Paula Uimonen - Associate Professor, Stockholm University, Sweden**
**Mourning Mandela. Mediated performances of grief, joy and love in Cape Town**
The world united in unprecedented ways in mourning the global icon Nelson Mandela, an emotionally charged historical event that was widely distributed through broadcast media and video streamed online. The memorial service for Nelson Mandela on Tuesday 10 December 2013 gathered dignitaries and celebrities from around the world at the National Stadium in Johannesburg, to mourn the passing of Madiba and to celebrate his life work. At the Grand Parade in Cape Town, the event was broadcast on large public screens, followed by live music performances and narrowcast interaction with the audience. Throughout the period of national mourning, images and tributes were displayed at different venues in Cape Town, visual mediations of mourning rituals that interlinked the global and the local, the public and the private, the present and the past.

Building on recent research on the mediatization, globalization and sociality of public space broadcasting (Becker et al, Widholm forthcoming), this paper will explore the mediated mourning of Mandela in terms of emotional agency (Svašek 2007) and reflexive performances (Turner 1987), with emphasis on the visual and audiovisual communication of emotion (Beeman 2007), the use of visual imagery in emotional expressions of nationalism and cosmopolitanism (Wulff 2007, Uimonen 2012), and the social aesthetic framing of performance (Uimonen 2013) in a transnational media event (Hannerz 1996). The analysis is based on mini-fieldwork in Cape Town and presented in the form of auto-ethnography

**Veronica Vickery - Artist & PhD Researcher, University of Exeter, UK**

**Contingent foldings and ruptures: working beyond the frame of painting to unsettle representations of landscape**

The world of social media landscapes, mashups and the constant array of transient images that flicker across and mediate our view, presents a particular challenge and also perhaps some ways forward to an artist-geographer looking for ways to work in the studio with materials and images that unsettle representations of landscape.

Landscape studies in geographical discourse have a long history of engaging with critiques of representation that focus on the power of the frame to conflate the culturally and politically constructed image of landscape with a substantive material and embodied form of knowing. This work has turned to performative engagement as a way of breaking away from the fixed spectatorial framing of this landscape of visuality, by taking in for example, walking practices and work that involves the task-scape and relations of labour. Against a backdrop of environmental imperative, more recent work in geographical and earth sciences has engaged with the recuperation of matter and the more-than-human world, conceiving of the earth as being a vital and material force that is resistant to anthropological forcings and framings.

Returning to a consideration of images within new media, we are presented with a world in which meaning is fluid, fleeting and contingent; culture is performed across and in the interactions between frames. This paper will propose that this way of understanding the provisional nature of images and visual culture, has potentially deep resonances for a site-immersed and material-based practice such as painting, that goes a long way to answer the critique of the fixed framing of landscape representation, and the call to consider the radically unhinged experiences that occur when human conceptions of time beat up against earth processes, sometimes in a flash at other times over millennia. This paper is the result of reflection on on-going practice-based research that is following a trickle of a moorland stream in the far west of Cornwall, formed by erosion along geological fault lines in the igneous rock. In 2009 the stream flooded dramatically causing a bridge to collapse, three young people were swept away. A coastal landscape and World Heritage Site, the postcard images that feed the popular imagination feature stunning coastal walks, romanticized mining ruins and cream teas, distorting and denying the complexity and dissonance of this post-industrial region. How might a visual art practice that works across and beyond the frame of painting function to address the eventful and contingent nature of this landscape and Earth processes?

**Mark Westmoreland - Postdoctoral researcher, Stockholm University, Sweden**

**Framing Street Politics: Activist Witnessing in Cairo**

This paper explores the "street" as a concept in Egyptian activist videos both within and beyond the frame. Western journalists have long characterized the 'Arab Street' as a "barbarous urban mob" and, despite enchantment with the 'Arab Spring', still perpetuate a simplistic analysis of street politics in the region, whereas local television, advertising, and music videos endlessly recycle revolutionary images of flag waving and painted faces in superficial modes of patriotic sentimentality. As activist filmmaker Philip Rizk retorted after the 2011 uprisings, "How many videos of protesters in Tahrir do we need?," conveying a critique of both those "capitalizing on the revolution" and the prevailing myopic view of political discontents in Egypt.

As a member of the *Mosireen* (determined) media collective, who actively bear witness to the various protests and their violent suppression, Rizk unflinchingly identifies his cause with "The street" – that is, the disenfranchised people "with enough of a cause to put their life at risk." Echoing the principles of Third Cinema, Rizk notes the importance of risk in the filmmaking and filmgoing processes that Solanas and Gettino characterized as "unfinished, unordered, violent works made with the camera in one hand and a rock in the other." Arguing that the inability of words to alter the status quo makes violence a necessary path, but without "the guts or know-how" to fight in the streets, Rizk sees his filming as a way to participate on the frontlines of resistance against neocolonialism. As such, 'Thinking with a camera in revolutionary times' conceptually combines the way a handheld camera radically realigns the body according to corporeal processes of looking and being with the possibility of risk-taking activist documentary to animate the body politic.

While the "street" seemingly re-embraced the state with the second presidential ouster of Morsi and those opposing the army have been labeled counter-revolutionary, these activists demonstrate alternative ways to

engage the street. Inspired by worker-based Autonomists movements, Rizk and Jasmina Metwaly's new project, *Out/In the Streets*, thus evokes the tension between protestors claiming public space with direct action and disenfranchised workers "thrown in the street" after the forced closure of their factory. By combining documentary techniques with community-base reenactments, they intend to "depict the internal conflict taking place within the communities, streets, homes and hearts of Egyptian workers."

**Robert Willim - Associate Professor, Artist, Lund University, Sweden**
<span style="color:green">**Floating Points of Reference  - Trust, Enchantment and The Different Visibilities of Digital Infrastructures**</span>
During the last ten years locative mobile media have become widespread and turned into mundane companions in the everyday lives of people. For users the technology providing these services have become second nature or part of what Nigel Thrift has called "epistemic wallpaper". In this paper I will juxtapose two different kinds of visualizations in order to discuss issues of trust and enchantment. The examples are derived from two different points in time.

1. Small Moving Dots

The first example is from 2006, and is derived from the visual representation of navigation devices like GPS-receivers. This was a window in time when small dots moving over maps on a screen could be experienced as enchanting. Today, when GPS-technology is incorporated in a large number of mobile devices, this enchantment has to a high degree worn away.

2. Beneath The Clouds

The second example is from 2013, and is based on Google's publication of suggestive images of the infrastructure and industrial backbone underlying their Internet-services and often cloud based products. Old factories turned into datacenters, halls with rows of servers stretching as long as the eye can see, cables and pipes for cooling systems are pictured in a visual style resembling what David E. Nye has called industrial or technological sublime in his studies of the aesthetics of 20th Century industrial society.

In the paper I will juxtapose these two examples in order to explore how very different visualizations of technology can be related to notions of trust, enchantment and imaginations about technology and infrastructure. I will draw on fieldstudies of geocachers, on some of my artistic research-project (like Surreal Scania) as well as on my recent work with issues on data location, infrastructure and the industrial aesthetics of Internet services.

<span style="color:green">FILM SCREENINGS</span>

**Visual documentation and Creating Art: <span style="color:green">"Wonder and Veneration, 1-3"</span>**
**By Geska Brečević and Robert Brečević, Stockholm, Sweden**
We would like to present our three short films in a screening session for the NNDV conference participants, in order to learn how this material could be perceived and interpreted by those who are not direct participants in the process. We would like to discuss how we, as artists, can continue to use this method in our future work.

Our art is meant to be the product of communal processes and work-based kinship. We live and work together with affiliated artisans who are our accomplices or even family members. To document convivial artistic production is not a purpose in itself. From the start, we were reluctant to engage in secondary storytelling about what we do. We relied entirely on short explanatory texts and still images as "proof-of-being-there" for current and future funders and exhibitors – not a direct audience *per se*. Recording video was an auxiliary function of already working with moving imagery and animation within our projects.

When we were recently commissioned to edit a series of video documentations of our work, we re-approached a rampant material never intended for editing or any kind of compilation. The footage proved to be shaky and crude, non-intentional and unbalanced in attention and dramaturgic build-up. The process of editing such a material is demanding, but as it progressed we discovered other valuable traits. There is an entirely different story that can be told through captured moving images and sound clashing with each other. Text and still images can't convey the clatter and multi-focused nature of creativity and the purpose of our art

is exactly that: to find vernacular skills and disciplines in pre- and post-professional society. Editing became a process similar to that of panning grubble for small nuggets of gold where the camera just happens to capture something interesting without shaking too much – and to find a consistency in montage with associative links on a clip-to-clip-level. The end result of this process proved to be as lucid and multi-faceted as the projects themselves. Making three works – (1) a folk-Catholic shrine with a trick-filmed interactive Guadalupe virgin, (2) a puppet-animation of the local patron saint and (3) the construction of a solar-powered chapel--are complex but still straight-forward processes. The films tell the story of artisanal and convivial work as a supreme and collective vehicle for making sense of the world. It is thus important that the films follow the dramaturgy of work: chattery and noisy but always progressing towards a clear goal.

### "Chanjo ya Rushwa" (Vaccination against corruption)
**By Paula Uimonen - Associate Professor, Stockholm University, Sweden**
An ethnographic road movie

### "Fending at an Urban Well" (working title)
**By Trond Waage - Associate Professor, Tromsö University, Norway**
The film is a close portrait of a group of men (and girlfriends) from the Central African Republic that tries to make a living, realize their dreams in Ngaoundere, a fast growing city in Northern Cameroon, by transporting water from the public tap to the various households in the quarter.

The film portraits a dynamic milieu which is challenged when Beshiro are put in prison after to a fight due to disagreement over a 2 € electricity bill. The film follows Koko in his struggle to get a room to live in after several years on the street and Uncles dream of taking care of his own son.

They are in love, they are hardworking, often going to bed they share with several others, hungry.

### "Veiled Hotel", "Wet Market" and "Straight Jetty" - three films from the Fieldnotes series
**By Robert Willim, Associate Professor, Artist, Lund University, Sweden**
Fieldnotes is an experiment in worldmaking and rendition, evoking a parallel world that is ephemerally connected to sites that are alluded to in the various episodes. It is a way to play with the limits of documentation and the site-specific.

As the series of Fieldnotes grow, an imaginary geography arises. The locations where the video for the different episodes were captured are not presented, instead Fieldnotes are parts of an emerging imaginary layering that might coincide with the throwntogetherness of place and how people experience it. Here the three parts Veiled Hotel, Wet Market and Straight Jetty are presented in a sequence.