

Dystopian Diffraction: “Reconsidering Image-Making after Photography”

**International Seminar
Bandung Institut of Technology
October 18, 2022**

I. Introduction

In the history of Western culture, the turning point that separates the practice of making images or image-making before and after the art era happened around the 16th century. This critical point created a canonical yet hegemonic perspective and an idea of what Art is. The radical development in a particular city in Italy called Florence was later alleged to be the point where painting eventually became a given visual culture. The city is also allegedly blessed with several cultural aspects, such as having the first art historians, the first art schools, and strong patrons who supported the development of works of Art (read: paintings) so that their effects were all over Europe. Despite the other political and social contexts that enrich the narration of this development called the Renaissance. Then furthermore, Europe's social and political backgrounds, especially related to several vital revolutions at that time, brought Art to its modern paradigm: becoming autonomous, institutionalized, discoursed, considered universal, and shaping the ideas of the future. Of course, not without blemish, because this hegemony then issued the development of the periphery, the role of women and people of color.

In the early 20th century, the critical points were not only about painting as a given visual culture but how the development of optical technology reshaped the perspective of so-called; image-making. We will be directing our perspective to image-making after the era of photography. Photography then became a “challenge” for painting because of its primary ability to duplicate reality with great precision. Since then, critical questions have been directed at painting about its position as the most correct way of depicting the world. Since then, photography has immediately replaced the function of painting as a representation; thanks to its ability to reproduce images, through photography also, the hegemony and aura of art as a single object became questionable. In the realm of visual culture, photography marks the hegemony of painting as a major part of visual culture which is obsolete, and along with that, Art revises itself. Even in the realm of visual art later, photography slowly managed to gain recognition as one of the artistic mediums.

In its development, photography, which was previously defined as a complex medium and requires various kinds of knowledge (from chemistry to mechanics), slowly shifted when Kodak launched the brownie camera in the 1900s. As a result, photography is diffracted in all directions of social level, or what we know today as vernacular photography. Image-making and the process of seeing became social events. At the same time, photography experiences a tension between two positions: its position as an artistic medium and its position as a popular image-maker in everyday life.

This tension ultimately leads to the problem of the image as the result of the photographic process. Is the image “only” seen as an imitation/recording of reality – as was the initial function of photography – or can it be seen as a medium of conveying a message like a work of art should? The image's meaning can be seen more deeply through its relation to the meaning of visuality.

"Visuality is vision socialized" (Walker and Chaplin, 1997: 22)

Norman Bryson in Walker and Chaplin also elaborates that seeing in social events is a retinal experience associated with social milieu(s). He wrote,

"I am inserted into systems of visual discourse that saw the world before I did, and will go on seeing after I no longer see... It may...be that I always feel myself to live at the center of my vision...but...that vision is decentered by the network of signifiers that come to me from the social milieu."

This perspective aims to provide an overview of how visuals are experienced not only in physical and physiological (both retinal and optical nature) but also from mental aspects and social phenomena. The image of a dark future and horror indicates that visuality is related to individual experiences in a social process.

In today's realm of visual culture, the development of digital technology and information technology has caused the relationship between image and photography to be vulnerable to question. Various kinds of cameras – including their presence in mobile phones – make it possible for anyone today to easily produce images with all intentions and various skills. Then, the sophistication of digital technology made it easier for anyone to manipulate photographic images; today, a person can produce various images without carrying a camera. In the end, even in art photography, artworks no longer have to be produced through the process of “taking the usual” through dependence on a tool called a camera. In the situation of today's visual culture, images are scattered everywhere freely, and anyone can access them as needed as "objects of discovery".

As a reflective effort on the above background, we will direct our perspective to image-making after the era of photography. “After Photography”, according to Fred Ritchin, means examining the myriad ways in which the digital revolution has fundamentally altered the way we receive visual information, from photos of news events taken by ordinary people on cell phones to the widespread use of image surveillance. In a world beset by critical problems and ambiguous boundaries, Ritchin argues that it is time to begin energetically exploring the possibilities created by digital innovations and to use them to better understand our rapidly changing world.

This international seminar is a collaboration between the Visual Art Study Program, Faculty of Visual Art and Design, ITB with Bandung Photography Triennale 2022. This seminar will deliver four central perspectives from keynotes; they are;

1. Asmudjo Jono Irianto, Institut Teknologi Bandung, Indonesia

Asmudjo is a lecturer on Contemporary Art and Ceramic Studio expertise in the Faculty of Art and Design, Bandung Institute of Technology. He and Henricus Napitsunargo serve as curators of Bandung Photography Triennale 2022. He is also an artist with a strong perspective on recent phenomena such as the great epoch Anthropocene. He lives and works in Bandung.

2. Dr. Ella Whateley, Monash University, Australia

Visual artist **Ella Whateley** received her practice led doctorate in Painting - *The Metaphysics of Space, Painting a Body of Light* - in 2016 from the School of Art and Design, Australian National University, Canberra. During 2017-2018 Whateley was a Vice Chancellor's Visiting Artist Fellow collaborating with the College of Physical and Mathematical Sciences ANU on perceptions of time duration and tutoring in Painting and Art Theory.

Whateley's passion for European inks and papers - a component of her doctoral work within the context of exploration into - the metaphysics of space - was further developed during a 2018 residency at National Táiwan University of Arts funded by Taipei Ministry of Education. She conducted conceptual and material research into traditional Chinese painting and Chinese calligraphy, using Chinese inks and papers combined with Western materials and culminating in exhibitions of hybridized works in both Taiwan and Australia.

(Source: <https://research.monash.edu/en/persons/ella-whateley>)

3. Brian Arnold, Cornell University, US

Brian Arnold is a photographer, writer, musician, and educator based in Ithaca, NY. Working primarily as a fine arts photographer specializing in chemically produced black and white photographs, Arnold has studied a great range of photographic printmaking techniques and recently completed a book with Oxford University Press, *Alternative Processes in Photography: Technique, History, and Creative Potential*.

He has also pursued a study of Indonesian art and music for several years and is currently working in a research position in the Cornell University Southeast Asia Program.

He has lectured on and taught photography at a variety of Institutions around the world, including Cornell University, the School of Art and Design at Alfred University, Massachusetts College of Art, the National Gallery of Art in Australia, the University of Indonesia, the Santa Reparata International School of Art, the Beijing Film Academy, Light Work, the Rochester Institute of Technology, Visual Studies Workshop, and the Indonesian Visual Arts Archive, amongst many other institutions.

(Source: <https://www.linkedin.com/in/brian-arnold-7aa40a6/>)

4. Sabrina Asche, Germany

Sabrina Asche works with photography, video, text, and various printing techniques. In 2010 she received a scholarship from the BMBF for her Bachelor's studies at the University of Fine Arts, Braunschweig. Furthermore, she studied in the class of artistic photography and moving images at the Academy of Fine Arts in Leipzig, which she completed in 2020 with a Master's degree. In 2018, she was supported by the Goethe Institute Dhaka for an exhibition at the Drik Gallery in Bangladesh. In the same year, she received a scholarship from Goethe-Institut Mumbai. Sabrina Asche is currently the winner of the Documentary Photography Award 13 of the Wüstenrot Foundation. In 2020 she got the KdFS China residency scholarship. Her works are represented in the collection of the Culture Foundation of the Free State of Saxony of the State Art Collections Dresden.

(Source: <https://bandungphotographytriennale.com/>)

We invite you to contribute by responding one of these topics;

1. How is image-making determined after the era of photography? (OVERVIEW)

2. How do artists reflect post-photography in their artistic process? (ARTIST STATEMENT)

II. Important Dates

The seminar will be held at Bandung Institute of Technology on October 18, 2022, both offline and online. Zoom seminar will be used as a platform for online meetings, and the link will be informed later.

Open call	September 12, 2022
Submission Deadline	October 14, 2022
Review	October 14-16, 2022
Seminar	October 18, 2022

Selected paper will be published in digital proceeding (print on demand) indexed in Google Scholar in November 2022.

III. Seminar Schedule

October 18, 2022	
09:30 - 10:00	Setting up
10:00 - 10:05	Opening Speech Head of Committee Dr. Kiki Rizky Soetisna P., M.Sn.
10:05 - 10:10	Opening Speech Head of Visual Art Study Program Dr. Willy Himawan, M.Sn.
10:10 - 10:15	Opening Speech Dean Faculty of Art and Design, ITB Dr. Andryanto Rikrik Kusmara, M.Sn.
Session I	

10:15 - 10:45	Dr. Ella Whateley (Monash University)	Abstraction ideas/ method in contemporary art today based on digital images/ experiences
10:45 - 11:15	Brian Arnold (Cornell University)	The history of photography
11:15 - 11:35	Discussion	
11:35 - 12:30	Lunch Break	
12:30 - 13:00	Setting up	
Session II		
13:00 - 13:30	Drs. Asmudjo J. Irianto, M.Sn. (ITB)	About 2022 Bandung Photography Triennale Curatorial
13:30 - 14:00	Sabrina Asche	Reconsidering Image-Making after Photography as an artistic research
14:30 - 15:00	Discussion	
15:00 - 15:30	Closing Remarks	
15:30	Closing	

IV. Manuscript Template

Title

First Author^{1,2}, Next Author¹ & Last Author² (Use a full name for all Author(s))

¹Author Address

²Author Address

E-mail: Email Address Author 1, Email Address Author 2, etc.

For this section title, use 12 pt, bold, Segoe UI, title case with 6 pt spacing to the body text. Use 11 pt Segoe UI for the body text with **1.5 (one and a half) line spacing** between lines, 12 pt spacing between paragraphs, and 18 pt spacing for the next heading.^[1] **Note to**

Author: To apply the style in the whole manuscript accordingly, simply copy your draft to this template, then paste the content to this file and follow the instructions in Section 2.

For this template, use the custom margin in the **Page Layout** menu: The top and Left margin are 4 cm, the Bottom is 6.5 cm, and the Right is 4.5 cm. The gutter position is Left. The orientation page is Portrait. Print the article on one side of good quality A4 paper.

The built-in styles that we provided and used in this paper are

1. **Title**, for book title
3. **Author**, for author's name
4. **Address**, for author's address
5. **Main Statement**, for author's main artwork statement
6. **Acknowledge**, for References and Acknowledgement header

This template is already set for the paper in *style and formatting*, so you can use those styles by typing the style name in the **Style** box.

1 Section and Subsection Title

Just type *Heading 1* for the section title, *Heading 2* for the subsection title, and *Heading 3* for the sub-sub-section title. The number will be set automatically

2 Length

The maximum length of an essay is **10 pages**, including references, etc.

3 References

Within the text, references should be cited by giving the last name of the author(s) and numbered consecutively starting with [1], i.e:

“Some results from the experiment were given by Wijaya and Riyanto in [1], Wijaya *et.al* in [2], Majerski and Przybylo in [3], Nurdin *et al.* in [4] and [5].”

Or number citations consecutively in square brackets [1.], ie:

“There are many forms of this, such as hard [1], soft [2], curable, incurable [3], true, and breakdowns [4,5].”

Note that in the case of three or more authors, only the first author's last name is cited, and the others are denoted by “et al”. The same rule is also held for the header title on even pages (see Header on top of Page 2).

Within the Reference chapter, use the same typeface as the body of the text for the references, or just find *Reference* in **Styles windows**. In the References chapter, you should write based on the order of appearances, not alphabetically. Example of References:

References

- [1] Wijaya, L.A. & Riyanto, B., *Title of Paper*, Name of Journal, **8**(4), pp. 20-25, 1999. (Journal) – **8**(4) meaning **Volume**(Number).
- [2] Wijaya, L.A., Handojo, A. & Riyanto, B., *Title of book*, 2nd ed., Publisher, 5-10, 1999. (Book)
- [3] Majerski, J. & Przybylo, Z., *Name of Paper*, Name of Book, Name of the editor(s) (ed(s).), Publisher, pp. 67-69, 2001. (Book with paper title and editor)
- [4] Nurdin, J., *Title of paper*, in the name of Proc., Name of the editor(s) (ed(s).), pp. 5-10, 2004. (Conference Proceedings)
- [5] Name of the author(s), *Title of paper* (if available), Organization, URL Link, (1 April 1999). (Full URL Link)
- [6] Rashid, L., *Title of Dissertation*, Ph.D. dissertation, Name of Dept., Name of Univ., City, 1997. (Thesis or Dissertation)
- [7] Einstein, A., Title of Paper in English, Name of Journal in English, **8**(4), pp. 20-25, 1999. (Text in Germany) (*Use this if the reference is in a language other than English, it can be Journal, Book, Proceeding, etc*).

[8] Delorme, C., Jørgensen, L. K., Miller, M., & Pineda-Villavicencio, G., *On Bipartite Graphs of Defect 2*, *European Journal of Combinatorics* **30**(4), pp. 798-808, 2009. doi:10.1016/j.ejc.2008.09. 030

4 Manuscript Content

The contents of the paper should be in the following order:

1. Title of Paper
2. Author names and affiliation
3. Body of the text
4. Acknowledgments
5. References

5 Content of the Body of the Text

While there are flexibilities in terms of writing styles and format in the Works Review, the paper's contents should discuss the following ideas:

1. Introduction about the covered topics;
2. Description of the works or issues;
3. Review, reflection, or analysis;
4. Insights and Evaluation.

6 Acknowledgment

If necessary, type your acknowledgment here.

7 Running Title in Header at Odd Page

Shorten the running title of the paper to a maximum of 50 characters from the full title. **This appears in every header of odd pages**; use 11 pt size Trebuchet font.

[1] For typing footnote, simply choose *Insert Footnote* on the menu bar. It numbered automatically.