



Photography in-between Science, Art and Philosophy

FBAUL - 26 Nov 2022

Programme

9.30 – Open remarks

10.00 – 11.00 – Keynote: Rob Kessler

Chair: Catarina Pombo Nabais

Coffee Break

11.15 – 12.15 – panel 1 / Photography and Science

Leonor Sá, Miguel Claro, David Lopes

Chair: Estela Jardim

12.15- 13.15 – panel 2 / Photography and Art

Paulo Catrica, Hagi Kenaan

Chair: Graça Corrêa

Lunch

14.30 – 15.30 – panel 3 / Theory of Photography

Isabel Nogueira

Chair: Cristina Azevedo Tavares

15.30 – 16.30 – panel 4 / History of Photography

Nuno Resende, Teresa Siza

Chair: Carlos M. Fernandes

Coffee Break

17.00 – 18.00 – panel 5 / Photography Practices

Cosimo Chiarelli, Filipe Figueiredo, Luís Pavão

Chair: Carlos M. Fernandes

Abstracts and Bios

(Organized by panel)

Keynote

Shifting spectra: Comparative approaches to image making in science and art

Shifting spectra explores a territory in which the artist and the scientist generate comparative images of complex micro-organisms. Their results converge and diverge as defined by the parameters and potential of the technology, the intended audience, and their personal aesthetic. The past twenty years have seen extensive advances in micro imaging that enable the scientist to move beyond the limitations of earlier protocols and this is a territory into which artists have increasingly been drawn.

In a recent collaboration with Dr. Louise Hughes at Oxford Instruments we used Energy Dispersive X-ray Spectrometry (EDS) to identify airborne pollutants on leaf samples collected from sites across Europe. Using EDS it is possible to develop a range of results that identify individual and combinations of elements, ascribing specific colours to each element. Colour palettes can be changed in order to reveal or clarify information within the data. Additionally, varying scan speeds impacted on levels of resolution create painterly pixilation akin to Pointillism within post-impressionist painting. Exploring the extensive parameters offered by the technology the scientist and the artist were able to create contrasting results informed by their respective cultures and personal aesthetic choices.

Rob Kessler is a visual artist and Emeritus Professor of Arts, Design & Science at Central Saint Martins, London. For over twenty years he has worked with botanical scientists and molecular biologists around the world to explore the living world at a microscopic level. At CSM he is a member of the Living Systems Research Group.

He works from studios in London and Corfu and exhibits and lectures internationally. Collaborators include The Jodrell Laboratory Kew, The John Innes Centre, Norwich, M RC Cambridge and the Max Planck Institute for Plant Breeding Research, Germany. He has published extensively including an award-winning series of books on Pollen, Seeds and Fruit with Dr. Madeline Harley and Dr. Wolfgang Stuppy of Kew, published by Papadakis. He has held solo exhibitions in North America, Chile, Germany and Greece and his images were recently featured for the BBC news

feature Seeds of Life, and a TV series Secrets of Size. His current research with Louise Hughes at Oxford Instruments uses Energy Dispersive Spectrometry to record pollutant particles on leaf samples. In 2010 Kessler was Year of Biodiversity Fellow at the Instituto Gulbenkian de Ciência, Portugal. He is a Fellow of the Linnean Society and Ambassador for Royal Microscopical Society.

Panel 1 / Photography and Science

1.1.

From Total Rejection to Fatal Attraction: The Strange Case of Mugshots and Police. Photography in Science, Art, Philosophy and Public Opinion

The ways art, science and philosophy – and consequently public opinion - have dealt for almost two hundred years with judiciary/police photography (especially ‘mugshots’, as the Americans baptized criminal photographic portraits captured by the police for identification purposes) are often paradoxical and/or deeply emotional and extreme, ranging from total rejection or absolute oblivion to strong fascination and almost fatal attraction.

Departing from a seminal quotation by Allan Sekula in 1986 - alluding to the strange absence of references to police photography in histories of photography until then - this paper will identify and shortly analyse the main approaches of science (especially anthropology, criminology and medicine) to mugshots, from their advent in the second half of the 19th century to contemporary times. Focusing on the evolution of their historical, political, and scientific contexts, it will also emphasize the role of mugshots in philosophical terms and as bio-political instruments of power, which eventually fascinated artists in the 20 th century and the social media in the 21 st century.

Leonor Sá has been museum curator responsible for the “Portuguese Judiciary Police Museum” - and its ‘Historic Photographic Archive’ - since 1993, when she started their organization. She has a PhD in Culture Studies (Portuguese Catholic University), a postgraduation in Museum Studies (Universidade Lusófona) with traineeship at Ecomuseum de la Haute Bausse, Quebec, Canada, and a degree and master degree in German Literary Studies (Universidade de Lisboa and Universidade Nova de Lisboa). She wrote two books (published in 2018 and 2022) on the topic of the first judicial criminal photographs in Portugal, focusing the

periods 1869-1895 and 1912-1945 (the first book received two awards: the 'BPI/Lisbon Consortium UCP Award' and a 'Honorable Mention' by Grémio Literário).

Leonor Sá has also created and coordinated interdisciplinary projects for the protection of the Portuguese Cultural Heritage, which were awarded at a national and international level (Grand Prix of the European Union Prize for Cultural Heritage/EUROPA NOSTRA 2013, Category 4, for 'SOS Azulejo Project') and has been curator of several exhibitions. She has also published a poetry book, more than 50 articles and presented more than a hundred papers in Portugal and abroad.

1.2.

A Cosmic Walk between Science, Beauty and Art

Light pollution is like a veil that keeps us away from the true magic and grandeur of the Universe. A small fraction of that reality is transformed before our eyes, in a clear and pristine sky, when beauty, science and art become unison, gaining a tangible visual dimension that goes beyond human imagination. The Universe is the primary abode of our civilization, a cosmic laboratory in a never-ending source of inspiration, discovery and knowledge. Through Miguel Claro's photographic images - revealing what the limits of human vision do not allow to achieve - let yourself be delighted when embarking on a true Cosmic Walk from the four corners of the Earth, to the most starry and colorful ends of our Universe.

Miguel Claro is a professional night photographer, author and a science communicator based in Portugal. Is the official astrophotographer of Dark Sky® Alqueva Reserve - the first "Starlight Tourism Destination" in the world. Is an ESO Photo Ambassador from the European Southern Observatory, a Space.com Contributor and a TWAN photographer member. It has been a lecturer in two editions of TEDx, and a speaker at CEDIC'17 "Central European Deepsky Imaging Conference" in Austria. Winner of "Insight Investment Astronomy Photographer of the Year People's Choice Award 2019" and awarded as "Highly Commended" in "Our Sun" category in "*Astronomy Photographer of the Year 2022*" by the Royal Observatory of Greenwich, in London, UK. He collaborates regularly with National Geographic (Portugal), Astronomy magazine (USA) and Astronomy Now (UK). His images have traveled the world and been published in books and in the most prestigious international magazines, as well as distinguished 19 times by NASA as APOD – Astronomy Picture of the Day.

1.3.

1.3.

Comparing 19th-century Chromocupography and Charles Eckstein's method from the Practical Printmaker's Perspective

Chromocupography is a photo-etching technique developed in 19th-century Portugal under the supervision of chemist José Julio Rodrigues (1843-1923). Very scarce literature is associated with the process, and it doesn't seem to have been widely used after being made public. At the time, the technique was presented as a variant of Charles Eckstein's method from Holland. Eckstein's technique consisted of hatching the lithograph stone with very fine delicate multiple-point needles to produce tone variations. Chromocupography substitutes the stone for a copper plate and the needles for a special coating with resin, thus creating a granular reservation protecting the metal from the etching bath.

With this paper, we aim to present how these two processes actually differ from the practical experience of the contemporary printmaker. We will be showing the various results we obtained conducting research following the descriptions found in literature around the subject of chromocupography, at the Faculty of Fine Arts of the University of Porto within the project of GroundLab (i2ADS/FBAUP).

David Lopes (b 1993, Porto). Holds a MA in Drawing and Printmaking (2018) and a BA in Painting (2016) from the Faculty of Fine Arts of the University of Porto. David was given an Honorable Mention in KoMASK Masters of Printmaking 2019, Antwerp, BE. Recently he was awarded Winner for the "Cubos de las Tentaciones" FIG 2021 Bilbao, ES. Currently, he's working on his Ph.D. Fine Arts at FBAUP with a scholarship from FCT ([2020.09546.BD](#)). David's research and artistic work center on subjects connecting History, Technology, and Science.

Panel 2 / Photography and Art

2.1.

An offer you can't refuse ^[1]

The argument departs from the questions stirred by the modern western History of Photography, which from the 1940s onwards, anchored on the specificity of the medium, created a canon of master photographers and iconic photographs. These historiographical readings aims to discuss the ambiguous context of the reception of photographs within 'art'. Considering the oblique tension between institutional

reconnaissance and the art marketable value. Two seminal essays will frame the debate, 'Marks of Indifference: Aspects of Photography in, or as, Conceptual Art' by Jeff Wall and 'Conceptual Art History, or a home for 'Homes For America' by David Company. [2]

The presentation closes with my own visual practice, surrounding the experience of working with institutions – archives and museums, art galleries and in the academic environment in Portugal and in the UK.

[1] The title is an appropriation from Victor Burgin (1977), 'Looking at Photographs' in 'The Camera, Essence and Apparatus' (London: Mack 2018).

[2] Wall, Jeff (1995), 'Marks of Indifference: Aspects of Photography in, or as, Conceptual Art.', in Ann Goldstein and Anne Rorimer (eds.), *Reconsidering the Object of Art, 1965-1975* (exh. catalogue) (Cambridge, Mass. and London: Mit Press). Company, David (1999), 'Conceptual Art History, or a home for 'Homes For America' in Michael Newman and Jon Bird (eds.), *Rewriting Conceptual Art* (London: Reaktion Books).

Paulo Catrica (Lisbon, 1965) Studied Photography at Ar.Co (Lisbon,1985), BA in History at Univ. Lusíada (Lisbon, 1992), MA Image and Communication,Goldsmith's College (London,1997), PhD in Photography Studies at the School of Art and Media, Univ. Westminster (London, 2011). Researcher at the Instituto de História Contemporânea, Univ. Nova de Lisboa (since 2014). Exhibited and published his work regularly since 1997. Exhibitions (selection), Galeria do Parque, V.N.Barquinha (2019), Casa das Artes, Tavira (2017), Presença Gallery (Oporto, 2016), Modern Art Centre, Gulbenkian Foundation (Lisbon, 2013), FruitMarket Gallery (Edinburgh, 2012), Bluecoat (Liverpool, 2012), EDP Museum (Lisbon, 2011), Carlos Carvalho Contemporary Art Gallery (Lisbon, 2011), Circuit Gallery (Toronto 2010). Main publications: *O desvio que fez a curva do rio* (2019), *Memorator* (2015), *Mode d'emploi* (2014), *TNSC* (2011), *Liceus* (2005) and *Periferias* (1998). His photographs are part of several public and private collections.

2.2.

Photography: On Saying Goodbye

In my book *Photography and Its Shadow* (Stanford UP, 2020), I argue that the birth of photography should be understood in light of a new phase of human subjectivity, one that desperately refuses to embrace the experience of temporality, transience and the inevitability of loss. Photography, I argue, is born from the refusal to say goodbye.

In the talk "Photography: On Saying Goodbye" I show the influence of this attitude also in 20th century photographic practice and theory and especially in the idea, familiar to us from Roland Barthes or Nan Goldin, that the essence of photography is in giving us access to the presence of lost moments. I shall explain why I think this idea is wrong and discuss the question of the different options open today for artists in photography to face loss and separation.

Hagi Kenaan (Ph.D., Yale University) is a professor of philosophy at Tel Aviv University. He specializes in twentieth century continental philosophy with particular attention to phenomenology, aesthetics and the philosophy of art. In recent years, his work has focused on the ontology and ethics of images, showing how images always involve an interplay between the aesthetic and the ethical.

In addition to many articles on Nietzsche, Husserl, Heidegger, Sartre, Merleau-Ponty, Derrida, Jean-Luc Nancy, Deleuze, etc,

Kenaan is the author of : *The Present Personal: Philosophy and the Hidden Face of Language* (Columbia University Press, 2005); *The Ethics of Visuality: Levinas and the Contemporary Gaze* (Bloomsbury, 2013); *Photography and Its Shadow* (Stanford University Press, 2020); *Time: Nine Philosophical Dialogues* (co-authored with Y. Senderowicz, Resling Press, 2022).

Hagi Kenaan is the Editor of the Israeli Philosophical Journal, *Iyyun*.

Panel 3 / Theory of Photography

3.1.

A fotografia entre ciência e exercício estético: Berenice Abbott e Gilbert Garcin

As imagens fotográficas são objectos enquadrados, ou seja, surgem destacadas de tudo o que as rodeia. E são sempre representações, construções. A imagem fixa, confere presença e torna-se corpo visual. O objecto em si e o que simultaneamente representa é uma particularidade da imagem fotográfica, que sobrepõe dois objectos: o objecto artístico/estético e o objecto representado, constituindo-se, assim, um terceiro objecto: o que podemos designar por objecto síntese. Nesta comunicação propomos uma breve reflexão sobre a imagem fotográfica que, a seu

modo, opera uma junção entre uma estética depurada e singular, por um lado; e uma ligação à ciência, por outro. Neste sentido, escolhemos dois artistas: Berenice Abbott e Gilbert Garcin.

Isabel Nogueira é doutorada em Belas-Artes/Ciências da Arte (Universidade de Lisboa) e pós-doutorada em História e Teoria da Arte Contemporânea e Teoria da Imagem (Université Paris 1 Panthéon-Sorbonne). É historiadora e crítica de arte contemporânea, professora e ensaísta. Professora na Sociedade Nacional de Belas-Artes, investigadora integrada do CIEBA/Faculdade de Belas-Artes da Universidade de Lisboa, membro da Associação Internacional de Críticos de Arte (AICA) e do Institut *Æsthetica: Art et Philosophie*/Université Paris 1 Panthéon-Sorbonne. É editora da revista *Arte e Cultura Visual* (CIEBA). Livros mais recentes: *A imagem no enquadramento do desejo: transitividade em pintura, fotografia e cinema* (Book Builders, 2016); *L'image dans le cadre du désir : transitivité dans la peinture, la photographie et le cinéma* (L'Harmattan, 2018); *Teorias da arte: do modernismo à actualidade* (Book Builders, 2019; 2.^a ed. 2020); *Como pode 'isto' ser arte? Breve ensaio sobre crítica de arte e juízo de gosto* (Edições Húmus, 2020); *História da arte em Portugal: do Marcelismo ao final do século XX* (Book Builders, 2021); *Crítica de arte ou o espaço entre a Obra e o Mundo* (Edições Húmus, 2021); *Histoire de l'art au Portugal (1968-2000)* (L'Harmattan, 2022).

Panel 4 / History of Photography

4.1.

Photos on Strings: The Dissemination of Photographic Representation of Portugal Through Travel Literature (20th Century)

The name *literatura de cordel* comes from the way certain popular texts were displayed and sold in cordas (ropes). This literature may have been one of the first forms of dissemination to a vast, illiterate, or even illiterate audience, because the text was accompanied by woodcuts with schematic representations of the narration. The fact that they were sold on ropes or strings brings us back to the recent idea of String Theory, according to which the universe is a relationship of strings or lines of matter, like a vast network. Before photography, the image already circulated, either through sculpture, paintings or engravings. But photography allowed a dissemination of reproduction and a network connection or, if we want through «strings», much

more evident. A network that reinforces the idea of visual culture in contemporaneity. Photographs that dialogue with other photographs, with texts, with their reproductions and copies and with photographic images, such as filmic ones. In this sense we propose to look at a set of travel literature works whose authors had Portugal, in the twentieth century, as a destination and that, besides the text, presented and represented the country through photography. Questioning the technical aspects of its production, the reasons (propagandistic, commercial, literary?) relating them with its diffusion, we present hypotheses for its choice and impact in the making of other images and even a photographic idea of Portugal, that could be reflected in the choice of places to photograph by other visitors.

Nuno Resende (Cinfães, 1978) is an Assistant Professor, with definitive appointment, at the Department of Heritage Sciences and Techniques of the Faculty of Arts of the University of Porto (FLUP). He has a PhD in the History of Portuguese Art and an MA in Local and Regional Studies from the University of Porto and a degree in History from the University of Minho. He has published research in the areas of History of Art (Modern Period and History of Photography), History of Photography, History of Populations and Micro-History, Landscape and Territory and Methodology applied to the analysis of Historical Sources. He is an integrated researcher of CITCEM - Transdisciplinary Research Centre "Culture, Space and Memory" and at the present director of the degree in History of Art (FLUP)

4.2.

A fotografia expansiva

Apesar de toda a evidência, na era da Imagiologia e da fotografia digitalizada como base de hipóteses e teorias científicas, tendemos a olhar a Fotografia dentro de uma perspectiva que se alicerça na reflexão teórica da arte e da sua história. De fora fica a imensa tarefa que a Fotografia representa no nosso tempo.

Na transição do milénio, a crise de mudança de paradigma cristalizou: a explosão das imagens nega muitos dos poderes, o individualismo sofreu a implosão provocada pelos Media e pelas redes sociais: a imagem de cada um tem de circular, tem de passar pela praça pública mediática. A Era do digital, enfim, alterou os códigos que ainda regiam a fotografia e o gosto.

Tal como a escultura expandida ou o cinema expandido, a fotografia expandida tentacularizou outros meios de informação e expressão, ultrapassando a "citação" que a precedeu. Revela e impõe argumentos que são do seu tempo, temas que tocam a política, a arte, a ciência, a tecnologia e a experimentação artística e chama a atenção para os dogmas da informação que o homem no seu quotidiano usa sem reflectir. Criou uma nova linguagem, uma linguagem de reflexão sobre o real e a

representação ou memória que desse real a fotografia nos tem dado. Trata dos limites da fotografia e o que se pode fazer para os superar.

Teresa Siza (Matosinhos, 1948) Licenciada em Filosofia. Directora do Centro Português de Fotografia/MC, 1997-2007. Fotógrafa, historiadora e crítica de fotografia.

Panel 5 / Photography Practices

5.1.

A Fotografia como Performance

Fotografar o teatro representa um importante desafio teórico para a reflexão sobre a fotografia e para o seu entendimento enquanto dispositivo, pois torna explícita uma série de nós e tensões subjacentes à sua própria linguagem e ontologia. Por um lado, permite problematizar as noções de documento/interpretação, de índice/ícone, de presença/ausência, de instante/duração, de stillness/movimento. Por outro lado, a imagem de teatro questiona o significado próprio da experiência da performance, da liveness e da sua mediação, além de equacionar a experiência fotográfica numa dimensão performativa.

A partir da análise de alguns exemplos de estudo, esta apresentação propõe enquadrar as referidas tensões à luz de diferentes teorias da performance, tais como os enunciados performativos de Austin, assim como da estética do performativo da Ficher-Lichte.

Neste sentido, o assunto principal sobre a fotografia passa da sua dimensão de objecto icónico para se concentrar naquela de dispositivo e de processo, desencadeando uma dupla relação performativa: entre o fotógrafo e o sujeito fotografado, e entre a imagem e o observador.

Pensar a fotografia como performance permite, portanto, contribuir para a sistematização de uma grelha hermenêutica coerente e potencialmente fecunda também para a modelação de uma teoria geral sobre a fotografia, no encontro com o pensamento de autores reconhecidos no espectro da teoria da imagem.

Cosimo Chiarelli é historiador de fotografia e cultura visual, investigador associado do Centro de Estudos de Teatro da Universidade de Lisboa (CET/FLUL), onde coordena o grupo de investigação sobre 'Teatro e Imagem'. É também co-responsável, com Filipe Figueiredo, pelo projecto de investigação " PERPHOTO

– Performing the gaze. Crossings between photography and theatre in Portuguese and international context" (2018-2022).

As suas principais áreas de investigação dizem respeito à relação entre a fotografia e as artes performativas dos séculos XIX e XX, e a relação entre a fotografia e a antropologia no século XIX.

Doutorado pelo Instituto Universitário Europeu de Florença, e docente em diversas universidades italianas (Pisa, Florença, Siena), foi posteriormente bolseiro na Bibliothèque nationale de France ("Bourse Louis Roederer pour la photographie" 2008) e investigador de pós-doutoramento na Universidade de Lyon 2.

Filipe Figueiredo é professor auxiliar no IADE — Universidade Europeia (EU), onde é Coordenador da Licenciatura em Fotografia e Cultura Visual. É investigador no Centro de Estudos de Teatro (FLUL), onde co-coordena a Linha de Investigação "Teatro e Imagem", e na UNIDCOM-EU. Desenvolveu mestrado em História da Arte (FCHS/UNL) sobre a obra de Domingos Alvão e a fotografia portuguesa na 1ª 1/2 do século XX. Integrou o projeto OPSIS — Base Iconográfica de Teatro em Portugal (2008-10) (CET/FLUL) e tem colaborado em projetos no cruzamento dos estudos de imagem com os teatrais e performativos e de pesquisa e análise iconográfica. Doutorado em Estudos Artísticos (FLUL, 2016), com pesquisa sobre modelos e práticas da fotografia de teatro em Portugal — «O Insustentável Desejo da Memória (1868-1974)» (bolseiro FCT) —, é investigador responsável, com C. Chiarelli, do projeto PERPHOTO (PTDC/ART-PER/31693/2017) em que organizou a conferência The archive, the body, and the médium – Crossing Photography and Performance in Theory and Practice. Integra os projectos Arquivo IADE-UE e Teatro da Experiência Digital (IADE). Participou na curadoria das exposições "Amélia" (TNDM II, 2018), "José Marques: fotógrafo em cena" (TNDM II, 2019), "Pedro Soares no Teatro da Graça" e "Text Hack" de Susana Chicó (MNTD 2022). É membro do Direcção Executiva da revista *Sinais de Cena* (CET/APCT) e da Comissão organizadora Conferência *Stereo & Immersive Media* (2018-2020) (Universidade Lusófona, ULHT). Trabalha como fotógrafo no contexto das artes performativas.

5.2.

Photography collections: from private domain to public use

Photography collections from families, studios, researchers and newspapers are becoming cultural objects by the minute. Libraries and archives are processing and making these collections available to public, turning them into cultural objects. Prior to this move, photographs were restricted to private usage, limited to the activities of

professional photographers, newspapers archives, family collections, amateur photographs and private research collections.

As these collections enter public institutions, such as archives or libraries, they go through several processing steps to make images usable, understood and searchable by public, on either the internet or databases. The processing of photography collection by archives or libraries follows standard procedures. Usually the treatment steps include the conservation tasks, housing, organization and numbering, description, digitization and other possible steps. The tasks performed make a mass of images accessible and comprehensible to a public. These practices will change substantially the identity of photographs. In the new institution, the collection gains a new status, the new environment displays the intellectual contents of photographs differently and offers to public a new way to see and use them. There is a new look at the same images, either family snapshot, reportage or news images became historic documents with the blink of one eye. The author, using the examples of several Portuguese photography institutions, analyzes the conversion processes. The collections object of this study entered public institutions in the late XX century and became available to public consultation in the last few years.

Luís Pavão was born Lisbon, in 1954. Lives and works in Lisbon. BA in electronic engineer in 1981 by Instituto Superior Técnico, Lisbon. Master of Fine Art on Photography – Museum Science, at the Rochester Institute of Technology, Rochester, New York in 1989. Internships at Eastman House and Image Permanence Institute in 1986~1999 on photography conservation. Head of LUPA, Luis Pavão Limitada, a company based in Lisbon, devoted to Photography, and conservation and digitization of photography collections; Our clients are the main public and private Portuguese institutions that hold photography collections and develop photography conservation projects, such as Calouste Gulbenkian Foundation, Casa Carlos Relvas, Golegã, Administração Porto de Lisboa, Municipalities and Libraries Évora, Cascais, Santarém, Fátima Sanctuary, Teatro Nacional D. Maria II, Polícia Judiciária, Fundação EDP and many others. Conservator of the photography collections at Photography Archives, Lisbon City Hall. From 2001 to 2015, Teaching position at Instituto Politecnico de Tomar, in the main Photography Program, Photography Technology and Early Photography Processes. From 1990 to 2001 Teaching position at ARCO, Early Technology Photography Processes.