Wednesday 26 March

11.00-13.00 REGISTRATION, Salad buffet
(Lume Upper Foyer)

13.00 Welcome (Merja Salo & Mika Elo)
(Sampo Auditorium)

13.15-14.15 KEYNOTE 1
(Sampo Auditorium)
Paul Frosh: Leviathan and the Image: The Powers of Commercial Photography

Paul Frosh asks whether there is a centre of power in the contemporary scene of commercial photography, or a fundamental shift in the very terrain and dynamics of photographic power. Analyzing developments in the stock photography industry over the past ten years, he asks whether advertising and commercial imagery are undergoing forms of democratization through the ‘crowd-sourcing’ of image-production and editing functions; whether ubiquitous media and multi-tasking practices are producing an impossibly crowded visual environment that signals the irrelevance of the individual photograph; and ultimately whether – despite changes in production, circulation and consumption - much has really changed at all in the semantic content of most consumer photographs.

14.15–14.45 Coffee (Lume Upper Foyer)

14.45-16.45 Session 1a (822)
Images of Political Power I
Shahriar Khonsari, Mohammad Ramezani: Participatory Photography Project about Afghan Refugees in Iran
Anne Veje Simonsen: The Power of News Photography – Three Conflicting Perspectives
Ian Bamford: Peripheral Power: F.E. Currey, Photography and 1850s Ireland
Sarah Lahti: Las Geel and Beyond: A Firsthand Account of Photo-Documenting Somaliland
Chair: Janne Seppänen

Sarah Lahti: Las Geel and Beyond: A Firsthand Account of Photo-Documenting Somaliland
Chair: Janne Seppänen

14.45-16.45 Session 1b (922)
Empowering Visibilities
Anna Kurupaska: Empowering visibility? Self-portraits of Aging Women on Photo-sharing Websites
Elisa Serafinelli: The Empowerment of Photography: Instagram as Case Study
Liisa Söderlund (chair): In the Picture – Photography as a Method of Participatory Projects
Karin Becker, Patricia Tovar: Awakening the past, Expressing the Present: Stories of Photography, Religion and Migration in a Mexican Village

14.45-16.45 Session 1c (541)
Art of Research I
Tarja Trygg: Invisible to Visible
Majia Blääfield: About Golden Age
John Darwell: A Black Dog Came Calling
Vappu Jalonen: Moire Has Never Looked Better on Your Face. Participating in Images
Chair: Kari Pyynönen

14.45-16.45 Session 1d (6099)
Curating and Exposing
Mirjam Schuppert: Photography’s Response to Photographic Archives
Susanna Virkkilil: Illusion is Exposing. Kari Hahl’s and Jalo Porkkalä’s Theatre Photographs as Representations of the Performance
Chair: Tuomas Myrten

16.45–17.15 Coffee (Lume Upper Foyer)

17.15–18.45 Session 2a (822)
Images of Political Power II
Annamari Huovinen (chair): Political Candidates’ Identity Construction in Election Brochure Photographs
Iljja Tomanić Trivundza: Icons of Democracy or Frames of Otherness?
Maria Nilsson: On Photography and Power in the Spanish Civil War: Reading Photographs in a Loyalist War-time Newspaper

17.15–18.45 Session 2b (922)
Amateur Practices
Katrina Heljakka (chair): Power of Photoplay: Transgenerational Traces of Play in Toy-related Photography
Jeanine Kraft: From Tourist Image to Fine Arts vision: Framing the Irish landscape
Daniel Cobi: Domestic Trauma and Vernacular Photography

17.15–18.45 Session 2c (541)
Landscape and Memory
Ismo Luukkonen (chair): Photography as a Tool for the Research of Prehistoric Rock Paintings in Finland
Angela Kelly: Lament: Exploring Traces of the 19c. Famine in the Contemporary Irish Landscape

17.15–18.45 Session 2d (6099)
Photo-Agencies
Evelyn Runge: Photogenic – Powerful Players in the Growing Market of Images
Alexandra Zapolskaya: Production of News Images in News Agencies as Social Practice
Frank Möller: Trevor Paglen’s Geo-Visual Imagination
Chair: Merja Salo

Evening programme:
18.45–20.00 Get together, wine & snacks in Lume Upper Foyer
Thursday 27 March

9.00–11.00 Session 3a (822)
Photожournalism I

Jenni Mäenpää: The Paradox of a News Photograph. Evidential Power and the Notion of Objectivity Within Photожournalism
Murat Durusoy: Emergence of Participatory Photожjournalism Praxis in Times of Conflict: A Case Study: Istanbul Gezi Park Protests, Summer of 2013
Chair: Janne Seppänen

9.00–11.00 Session 3b (922)
Art of Research

Gary McLeod: Tipp-Exing History. Mobilizing, Rephotоgraphing and Amending the Photographic Collection of HIMS Challenger
Andrea Alves de Oliveira: The Office and the Image of Power
Tim Hossler: Average Places: Postcards as a Means of Exposing and Reclaiming History
David Penny: The Power of Things
Chair: Mikko Iitalhti

9.00–11.00 Session 3c (541)
New Configurations

Winfried Gerling: Moving Images - Velocity and Instantness of Photographic Communication
Johnathan Day: The Stain of Time: Data-mining, Bricolage and the Public Life of Robert Frank’s The Americans With Particular Reference to Mischia Henner’s Less Americans and Jonathan Day’s Postcards from the Road
Murat Germen: The Unstoppable Rise of Mobile Imaging and Aesthetics
Chair: Mika Elo

9.00–11.00 Session 3d (6099)
Production of Beliefs: Institutions & Opinions

Jana Teplá: Ideological Power of Photographs
Monika Schwarzner: Death Can Wait. Images of Old Age and Dying
Lenka Lysolava: Power of Photography in the News Service of Protectorate of Bohemia and Moravia
Eve Forrest, Alistair Duff: Refusing to Eat “the Most Effortless Food”: Reflections on the Role of Photography in Opinion Pages and the Use of the Image within ePunditry
Chair: Kari Pyykönen

11.00–11.30 Coffee (Lume Upper Foyer)

11.30–13.00 Session 4a (822)
Photожournalism II

Liz Blum: Beautiful Drama – The News Image as Art Image
Joanna Kędra: Visually Powerful: Content Instead of Context in the Press Photography Reception Process
Hanna Weselius (chair): Designed Moments: Tracing the Autour Photographer in Consumer and Customer Magazines
Sara Oscar: Implicit (in-between) Images or, Photography, Allegory, Technology

11.30–13.00 Session 4b (922)
Theory: Inscriptions

John Hillman, Victoria Niva Millious: Parataxis, Power and the Photograph
Laura Nissinen (chair): Fotograafikot – the experimental Finnish art photography group of the 1960s
Sara Oscar: Implicit (in-between) Images or, Photography, Allegory, Technology

11.30–13.00 Session 4c (541)
Production of Beliefs: Identities

Marianna Michalowska: Real Spaces – Missing Places. The Power of Memory in Young Polish Photography
Chair: Marc Goodwin

11.30–13.00 Session 4d (6099)
Testimonies of Violence

Bettina Lockemann: The Power of Place. Photographing the Holocaust Today
Armenouil Kasparian Saraidari: The Photographic Archives in the Remembrance of Genocide
Vita Upenie: Intentional Absence of the Atrocity Photograph
Chair: Marko Karo

13.00–13.45 Lunch (Lume Upper Foyer)

13.45–15.15 Session 5a (822)
Production of Beliefs: Editing

Marc Goodwin (chair): How Does Image Make Buildings?
Nanna Särkkä: When Photographic Work Process Fails: Why is a Photograph Rejected?
Bojana Romic: Cloned Images and the Optical Unconscious

13.45–15.15 Session 5b (922)
Theory: Digital Visibility

Richard Whitting: Non-perspectival Photography: Towards a Post-digital Visuality
Tuomo Rainio (chair): Notes from the Mouth of Shadows - From the Image to the Noise and Back

13.45–15.15 Session 5c (541)
Production of Beliefs: Tensions

Paula Horta: The Power of Charisma: Images of Nelson Mandela
Susana S Martins: Power Tensions: Contemporary Art Photography Between Post-colonialism and Globalization
Sigrún Alba Sigurdardottir: Dialectical Images - and the Gap Where New Understanding May be Reached.
Chair: Maija Tammi

13.45–15.15 Session 5d (6099)
Archives: Online

Ali Taptik: Modernity as an Image of Power: Gift Albums of Abdulhamid II
Karim Wagner (chair): The Power of the Photograph in the Online Archive
Jessica Bushby: Investigating Sites of Power: Online Image “Archives”

15.15–15.45 Coffee (Lume Upper Foyer)

15.45–17.00 KEYNOTE 2 (Sampo Auditorium)
Jorge Ribaltà: Public Photographic Spheres. Reflections on the Making of Historical Photographic Exhibitions Today

In my curatorial work in the last few years, particularly in the Universal Archive and the Worker-Photography exhibitions, I have used the notion of public photographic sphere in order to categorize both a specific understanding of the photographic object and a specific historiographic and museal approach to it. In this talk I expose and bring to discussion some remarks about the various overlapping meanings (poetic, historical and political) of this notion, which I understand as a self-reflective or self-critical category that results from the empirical practice of making historical exhibitions in museums.

I see my exhibition projects as both historical researches and as imaginary museums, as archeologies of the future. The exhibition space and the museum seem to me the place still today for a debate on the current and changing conditions of the meaning of the democratic public sphere.

Evening programme:
17.30 Special tram from Arabia to Finnish Museum of Photography (Cable Factory / Kaapelitiedhas)
Welcome, Museum Director Elina Heikka
Introduction to the Helsinki Photography Biennial’s main exhibition Ecological Fallacy, Curator Basak Senova
19.30 Conference dinner at restaurant Hima & Sali (Cable Factory / Kaapelitiedhas)
Living in our media-saturated society is tantamount to being photographed. Our identity is constituted by the constant flow of images on our phones, Facebook and CCTV, a process which is largely subject to the logic and vision of the machine. Even the supposed human-centric decisions with regard to WHAT to photograph and HOW to do it are often reactions to events or responses to pre-established categories. The talk will suggest that human-driven photography is only one small part of photography as such. It will also propose the notion of "the photographic condition", which includes the existent images as well as all the other photographs that could potentially be, or have been, taken. This expansion of photography beyond the human will lead to some political questions about the self-possessive individualism of the human eye in late capitalism.

Friday 28 March

9.00-10.15 KEYNOTE 3 (Sampo Auditorium)
Joanna Zylinska: The Creative Power of Non-Human Photography

Living in our media-saturated society is tantamount to being photographed. Our identity is constituted by the constant flow of images on our phones, Facebook and CCTV, a process which is largely subject to the logic and vision of the machine. Even the supposed human-centric decisions with regard to WHAT to photograph and HOW to do it are often reactions to events or responses to pre-established categories. The talk will suggest that human-driven photography is only one small part of photography as such. It will also propose the notion of "the photographic condition", which includes the existent images as well as all the other photographs that could potentially be, or have been, taken. This expansion of photography beyond the human will lead to some political questions about the self-possessive individualism of the human eye in late capitalism.