



© © RAÚL ARMANDO JIMÉNEZ JIMÉNEZ

*3rd International Conference
on Photography and Education*

ETHICAL SHIFTS IN PHOTOGRAPHY

European Cultural Centre, Palazzo Michiel

VENICE, NOVEMBER 19/20, 2021

LIVE STREAMING

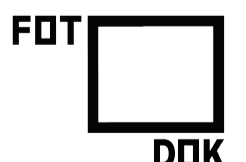
YouTube channel [European Cultural Centre](#)

IN PARTNERSHIP WITH

[ECC-ITALY.EU](#) | [BLURRINGTHELINES.ORG](#)



**BLURRING
THE LINES**



PROGRAM - DAY I

Friday, November 19th, 2021

PART I - EDUCATIONAL LEARNING SETTINGS (PHOTOGRAPHY AS AN EDUCATIONAL SYSTEM)

Moderator: KLAUS FRUCHTNIS

10h00 - Welcome

ETHICAL SHIFTS IN PHOTOGRAPHY

Klaus Fruchtnis - Co-founder of Blurring the Lines, Associate Dean of Graduate Studies, Chair of Photography at Paris College of Art, Paris, France

* IN PRESENCE

10h10

BETWEEN FREEDOM AND DISORDER: AN ECOLOGY OF LEARNING AND PRACTICE

Keynote speaker: Sarker Protick - Professor at Pathshala South Asian Media Institute and Co-curator at Chobi Mela International Festival of Photography, Pathshala, Bangladesh

10h25

THROUGH THE DESIRE TO SEE, TO LOOK AND TO BE SEEN: UNDERSTANDING VISUAL ETHICS IN RUSSIA

Feodora Kaplan - Co-founder of Docdocdoc School of Modern Photography, Saint Petersburg, Russia

10h40

ANTI-MAPPING

Miki Kratsman - Professor at Bezalel Academy of Arts and Design, Jerusalem, Israel

10h55

TRAINING AWARE PROFESSIONALS: ETHICS IN PHOTOGRAPHY BETWEEN SCHOOL AND WORK

Sara El Beshbichi - Professor at Istituto Italiano di Fotografia, Milano, Italy * IN PRESENCE

11h10

REPRESENTING OURSELVES AND THE OTHER: IDENTITY AND ETHICS IN PHOTOGRAPHY

Amanda Breitbach - Assistant Professor of Art, Stephen F. Austin State University, Nacogdoches, United States

11h25

ART AND REALITY REPRESENTATION IN AN ENVIRONMENT OF INTENSE CIRCULATION OF IMAGES

André Fratti Costa - Professor at Fundação Armando Alvares Penteado, São Paulo, Brazil

11h40-12h30

Q & A

PART II - PROFESSIONAL LEARNING SETTINGS (PHOTOGRAPHY AND ENTREPRENEURSHIP)

Moderator: STEVE BISSON

14h30

LAUNCHING OF BLURRING THE LINES 2021 CATALOG

Steve Bisson - Co-founder of Blurring the Lines and Founder director of Urbanautica Institute, Venice, Italy * IN PRESENCE

14h40

ETHICS AND AESTHETIC [DID YOU SAY GOOD MORNING THIS MORNING?]

Laura Davì - Independent photo editor and journalist, Milan, Italy

14h55

LITHUANIAN ART AND CULTURE IN ITALY

Laura Gabrielaitytė-Kazulėnienė - Cultural Attaché at the Embassy of Lithuania in Rome, Italy

15h10

IN THE ARCHIVE; PHOTOGRAPHY AS DOCUMENT OF SOCIAL PRACTICE

Jac Capra - Chief Archivist for the French American Creative Exchange, La Courneuve, France * IN PRESENCE

15h25

THE SCHOOL IN THE CITY - ON DOCUMENTING A SCHOOL FOR GIRLS IN AFGHANISTAN

Nic Lehoux - Architectural photographer, Vancouver, Canada

15h40

HOW THE CARE ETHIC CAN TRANSFORM THE WAY ART IS SOLD

Florence Manuguerra - Founder director of The Caring Gallery, Paris, France

15h55 - 16h30

Q & A

PROGRAM - DAY 2

Saturday, November 20th, 2021

Panel 1 - 11h-11h45 (Italy time, UTC+1)

THE ETHICAL RANGE IN PHOTOGRAPHY

Moderator: Ragna Arndt-Marić (Blurring the Lines, winner of the 2020 edition)

Participants:

ISHA GAHLOT - National Institute of Design, Gandhinagar, India

ANNA GAJEWSZKY - Moholy-Nagy University of Art and Design Budapest, Hungary

SO-JUNGYOON - Seoul Institute of the Arts, Seoul, South Korea

LINA VAN HULLE - Royal Academy of Fine Arts Antwerp, Belgium

MIRRE KOREVAAR-WIJNJA - St. Joost School of Art & Design, Breda, The Netherlands

In photography, ethical issues tend to arise over the nature of creativity, representation, ownership, profit, and service, often confused by the application of new technologies and exacerbated by cultural preferences or political ideology, and of course, individual personality and ambition. What are the ethical implications in image-making in a sensitive context?

Panel 2 - 11h45-12h30 (Italy time, UTC+1)

RECIPROCITY AND CULTURAL CONTEXT

Moderator: Jonna Bruinsma (Blurring the Lines, finalist of the 2019 edition)

Participants:

RANJI MANGCU - University of Cape Town, Cape Town, South Africa

ASSAF HINDEN - Royal Academy of Fine Arts Antwerp, Antwerp, Belgium

SAJA QUTTAINEH - Bezalel Academy of Arts and Design, Jerusalem, Israel

ALEX HARBICH - University of Applied Sciences Europe, Berlin/Hamburg, Germany

MARK MCGUINNESS - Aalto University School of Arts, Design and Architecture, Helsinki, Finland

Since its invention, photography has been a decisive factor in gestating and deploying a new way of observing, representing, and understanding reality and with it ourselves. Does the ethical value of an image ever contribute to its aesthetic value? How do understanding the community's aesthetic and cultural structures relate to the moral values of an image or a project? To what extent are photographers responsible for the reactions their work receives?

Panel 3 - 15h-15h45 (Italy time, UTC+1)

SOCIAL MEDIA IMPLICATIONS

Moderator: Alexandra Maldonado (Blurring the Lines, finalist of the 2020 edition)

Participants:

JANA ROTHE - University of Applied Sciences Europe, Berlin/Hamburg, Germany

MILAH VAN ZUILEN - Willem de Kooning Academy, Rotterdam, The Netherlands

NONA GRIFFIN - Paris College of Art, Paris, France

ALEXANDER KOMENDA - University of South Wales-Pontypridd, United Kingdom

YARENÍ AGUADO - Academia de Artes Visuales, Mexico City, Mexico

Photography has the power of exploring moral principles and responsibilities in all its dimensions: the rights of privacy and publicity, cultural representation, appropriation, confidentiality, copyright, intellectual property, sustainability, ethics of wildlife, and nature photography, ethics in photojournalism, and accountability as well as the use of technology that started to challenge the landscape of ethics by doing things to photos without the viewer even being aware. How do social media practice and the increasing need for approval affect image-makers choices from an ethical point of view?

Panel 4 - 15h45 -16h30 (Italy time, UTC+1)

THE ROLE OF THE AUDIENCE

Moderator: Daan Russcher (Blurring the Lines, finalist of the 2020 edition)

Participants:

TYLER DEHARTE - Parsons School of Design, New York, United States

SUZANNAH OLANREWAJU-GABRIEL - London College of Fashion, London, United Kingdom

CAMILLA MARRESE - Istituto Superiore per le Industrie Artistiche, Urbino, Italy

RAÚL ARMANDO JIMÉNEZ JIMÉNEZ - Academia de Artes Visuales, Mexico City, Mexico

ANTONIA DE NORONHA - ELISAVA Escola Universitària de Disseny i Enginyeria de Barcelona, Spain

CORA SUNYUTING - Moholy-Nagy University of Art and Design, Budapest, Hungary

The intention is the point of all photography. How do you intend for your work to look? The photographer's purpose starts with the image's idea, concept, and composition and is carried through to the final printed image. How is the audience elicited and acknowledged? How does the methodology employed by the photographer enable or limit the agency of the audience? How does the photographer reflexively address their assumptions and challenge dominant preconceptions about the audience and the subjects? Where do the photographers disseminate the work, and how do these contexts affect the representation of the audience? What is the role of the audience in deciding the meaning of an image?

ABSTRACTS

Friday 19th, 10h

ETHICAL SHIFTS IN PHOTOGRAPHY

by Klaus Fruchtnis

Since its invention, photography has been a decisive factor in gestating and deploying a new way of observing, representing, and understanding reality and with it ourselves. Beyond its unique way of making visual information, photography has become the universal medium through which image-makers raise essential human ethics and responsibility. For the 2021 edition, the theme « Ethical shifts in photography » aims to explore the power, the moral principles, and the duties of photography in all its dimensions: the rights of privacy and publicity, cultural representation, appropriation, confidentiality, copyright, intellectual property, sustainability, ethics of wildlife, and nature photography, ethics in photojournalism, and accountability as well as the use of technology that started to challenge the landscape of ethics by doing things to photos without the viewer even being aware.

Ethics and photography are two terms that seem distant in the first instance: the first a foreshortening of philosophy, the second an activity sustained by a technological artifact. Photography can ask questions about the ethics of the world, but more likely, the world can ask questions about the ethics of photography. Faced with an overproduction of images by all means and possibilities, today more than ever, it is vital to distinguish what is significant and pertinent from what is purely aesthetic.

Friday 19th, 10h10

BETWEEN FREEDOM AND DISORDER: AN ECOLOGY OF LEARNING AND PRACTICE

by Sarker Protick (Keynote Speaker)

Apart from my practice, my role often overlaps between those of a teacher and a curator. I am considering experiences as a photographer, professor at the Pathshala Institute, and curator of the Chobi Mela international photography festival. In all these roles, a first challenge is the lack of an existing infrastructural artistic ecosystem to shape and sustain artistic ventures. However, with no economically viable industry expectations as boundaries, this particular ecosystem in Dhaka (Bangladesh) provides unique creative freedom to go in any direction one chooses.

Friday 19th, 10h20

THROUGH THE DESIRE TO SEE, TO LOOK AND TO BE SEEN: UNDERSTANDING VISUAL ETHICS IN RUSSIA

by Feodora Kaplan

Co-founder of the School of Modern Photography Docdocdoc based in St.Petersburg, Russia, Feodora Domozhilova-Kaplan presents her version of how the photographic industry in Russia functions today. The main point of the thesis is searching for a balance between the demands of participants of the photography process - spectators (institutions, government, media etc.), photographers and artists, heroes (human or non-human) of documentary and artistic narratives and students, who study photography. There is an intriguing context for unpacking the meaning of this complex question - the process known as "inner decolonization" in Russia and the decolonization of the outer gaze.

Friday 19th, 10h40

ANTI-MAPPING

by Miki Kratsman

Anti-Mapping is an ongoing project with the aim to continuously map and produce geographical documentation as alternatives to the maps presented by the establishment and thus bypassing the different restrictions of visibility enforced by the Israeli government. For example, while worldwide aerial photography is available to the public at a resolution of 0.5m/pixel, in Israel, the resolution is restricted to 2.5m/pixel. Anti-Mapping offers a counter-visual that lets us see the concept of "The Right to See" as a human right to achieve. By using drone photography and photogrammetry techniques, we are able to accomplish a resolution of 1 cm/pixel. The Kyl-Bingaman Amendment (Public Law 104-201, Section 1064) is a United States law. It was put into force by the Military Defense National Defense Authorization Act for 1997. According to The Kyl-Bingaman Amendment (KBA) prohibits US authorities from granting a license for collecting or disseminating high resolution satellite imagery of Israel at a higher resolution than is available from other commercial sources, that is, from companies outside of the United States. An exception exists if this is done by a US federal agency, or if it is done in order to abolish the secrecy of such recordings.

Friday 19th, 10h55

TRAINING AWARE PROFESSIONALS: ETHICS IN PHOTOGRAPHY BETWEEN SCHOOL AND WORK

by Sara El Beshbichi

The Italian Institute of Photography, working for 30 years in the panorama of professional photographic training, is a multifunctional school. In its innovative and experimental spaces, photography is experienced as an expressive language, with style and innovation. IIF aims to transfer students the sensitivity and techniques necessary to develop their style, capture reality, and convey meanings. IIF pays particular attention to training its students in the ethical implications of photography and in issues related to respect for copyright and respect for the intellectual property of images. And this is why it has long since introduced ad hoc teachings that aim to let students experience collaborations with companies and non-profit organizations, adopting ethical and sustainable approaches.

Friday 19th, 11h10

REPRESENTING OURSELVES AND THE OTHER: IDENTITY AND ETHICS IN PHOTOGRAPHY

by Amanda Breitbach

The importance of representation, identity, and ethics are increasingly recognized in all areas of art, business, and education. As a professor of undergraduate and graduate students in the United States, I believe that it is important for students not only to research and discuss ethical issues but also to confront them in their own practice through assignments that put them in the place of the artists they research. Rather than watching from the comfortable vantage point of a critic, my students are pushed into the active role of a creator faced with real-world ethical dilemmas. Over the last nine years, I have refined my methods, incorporating group readings and discussions, presentations by knowledgeable and diverse scholar/artists, individual research and writing, and practical, hands-on photographic assignments. This talk will describe some of the most successful projects and strategies that I have developed for increasing student awareness of ethical problems in photography, including specific outcomes and examples of resulting student work. In each of these projects, students were challenged to represent identity and culture through photographs.

ABSTRACTS

Friday 19th, 11h25

ART AND THE REALITY REPRESENTATION IN AN ENVIRONMENT OF INTENSE CIRCULATION OF IMAGES

by André Fratti Costa

Until recently, artists were the social agents recognized for their role as a producer of imagistic representations of reality. However, especially in the last years, a considerable portion of individuals started to produce, share and publish images several times a day, as a way to weave their social relationships, to exist in a particular circuit of very usual symbolic exchanges, to delineate their identities in digital media and also to influence political decisions about social issues and natural environment. But, when all images circulate without an identifiable and reliable source, a fertile territory is created for the emergence of politicians who question science and culture as a strategy to attract supporters. What role can artistic images play today, circulating in a digital media network that often passes controversial or unreliable news? This is a deeply felt issue in Brazil today.

AFTERNOON SESSION

Friday 19th, 14h40

ETHICS AND AESTHETIC [DID YOU SAY GOOD MORNING THIS MORNING?]

by Laura Davì

Being aware that ethics is a vast and complex subject and that It's impossible for me to speak about it in fifteen minutes, I've decided to ask some photographers, curators, and operators in our photographic world two questions. What is ethics for you? How does your ethical vision work in your artistic or photographic process? My speech will consider the answers I've reached and the proposal of my idea about ethics as a photo editor. I've selected people I work with or have worked with, intending to view different languages and practices. The meaning is to focus on our practice because a great limit is to speak about chief systems forgetting we are ourselves, as individuals, pillars of ethics. From this, the subtitle "Hai detto buongiorno stamattina?" [Did you say good morning this morning?].

Friday 19th, 14h55

LITHUANIAN ART AND CULTURE IN ITALY

by Laura Gabrielaitytė-Kazulėnienė

As we are experiencing a gradual democratization of photography – photojournalism focuses more and more on the representation of social issues such as discrimination and exclusion of minorities and vulnerable groups – it becomes less about technical skills and more about personal vision and aesthetics. It is the responsibility of the gatekeepers – media companies, agency owners or, in our case, culture institutes – to look for diversity in the decision-making process in selecting artists to collaborate with. However, it is challenging for an organization to maintain balance between a project's artistic and functional value, while being transparent about the criteria of the choice. There are cases (e. g. Rimaldas Vikšraitis' focus on the lowest strata of society or Veronika Šleivyte's portrayal of homosexual relations) that despite of artistic value, may not always be considered suitable to represent the country. This is a discussion we should have in our daily working environment.

Friday 19th, 15h10

IN THE ARCHIVE; PHOTOGRAPHY AS DOCUMENT OF SOCIAL PRACTICE

by Jac Capra

The archival process of photographs within the context of social practice requires more specific care and attention than other forms of artistic archiving. The representations of community, of community narratives and of collaboration which exist within photographs of dialogical works are more susceptible to misrepresentation or reinterpretation than other works. It is the aim of this talk to discuss the difficulties of this archival process and propose ways in which the archival process can be approached with an ethical frame of reference.

Friday 19th, 15h25

THE SCHOOL IN THE CITY - ON DOCUMENTING A SCHOOL FOR GIRLS IN AFGHANISTAN

by Nic Lehoux

For the conference, I would like to explore the duties, power and moral implications of photography through a project I photographed in Mazar I sharif, Afghanistan. These themes were central to my approach as I documented the opening of the largest school for girls in that country, as well as the workers who contributed to building the school. The photo reportage seeks to showcase how architecture can be a driving force in meaningful change in an environment with extreme societal challenges. The exhibit will present the key moments of this photo reportage.

Friday 19th, 15h40

HOW THE CARE ETHIC CAN TRANSFORM THE WAY ART IS SOLD

by Florence Manuguerra

The Caring Gallery, the first "mission" gallery in France, is guided by an environmental and societal vocation. Its innovative business model places Care at the heart of its development. By reversing 10% of its sales to NGOs and charities, The Caring Gallery is rethinking the purpose of a gallery and speaking to collectors and buyers as responsible people, concerned by the significant challenges we face. This new gallery, born in May 2021, wants to make their taste for art a gesture that counts according to their values and commitments. Through this case study, founder Florence Manuguerra will explain The Caring Gallery's project and the extraordinary power of the Care ethic.

COMMITTEE / GENERAL CHAIRS

Klaus Fruchtnis - Paris College of Art

Steve Bisson - Urbanautica Institute

Lucia Pedrana - European Cultural Centre

Elena Volpato - European Cultural Centre

Bérénice Freytag - European Cultural Centre

Suzanne van der Borg - European Cultural Centre

ORGANIZATION TEAM

Owen Moran - Paris College of Art

TECHNICAL SUPPORT

Timur Bazarov - European Cultural Centre

Marco Fontichiari - European Cultural Centre

**INTERNATIONAL
CONFERENCE
ETHICAL SHIFTS IN
PHOTOGRAPHY**