

CEI, ISCAP-P.PORTO

13 – 14 July 2023

Photography and Culture Industries

From Leicas to Likes



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## Abstracts

(following the order of the programme)

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### **“The American Photographic Postcard (1905-1930) as an Ancestor of Social Media”**

**Lucy Sante**, Bard College, New York

Lucy Sante is the author of *Low Life* (1991), *Evidence* (1992), *The Factory of Facts* (1998), *Walker Evans* (1999), *Kill All Your Darlings* (2007), *Folk Photography* (2009), *The Other Paris* (2015), *Maybe the People Would Be the Times* (2020), and *Nineteen Reservoirs* (2022). Her awards include a Whiting Writers Award, an Award in Literature from the American Academy of Arts and Letters, a Grammy (for album notes), an Infinity Award from the International Center of Photography, and Guggenheim and Cullman fellowships. She recently retired after 23 years of teaching the history of photography at Bard College, New York.

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### **“Photographer on the Lot: still-crazy after all these years”**

**Anthony Barker**, University of Aveiro

In the synergy between art and commerce which is the film industry, the stills photographer is generally corralled with the business folk. Stills photos are used in the promotion of films, in posters and lobby cards and journalistic coverage. Additionally, stills photographers are traditionally unpopular with directors, unwelcome on the set, inclined to get in the way of production and always soliciting star performers for their time and attention. Yet many of the most iconic images of films are theirs, that is, compositions which do not actually appear in the film.

This paper looks at the contribution of stills photography to the success of the moving image in the 20th century in respect of its iconicity. The presentation will explore the behind-the-scenes piquancy of the movie still and the transition between the movie publicity machinery of the studio era and the more recent interface between the moving and the still image which is the ‘Making of’ book publication. Key illustration will be drawn from *Casablanca* (1942), *My Fair Lady* (1964), *2001: A Space Odyssey* (1968) and *The Elephant Man* (1980).

**Anthony Barker** is an Associate Professor in the Department of Languages and Cultures at the University of Aveiro, former head of its Research Unit and Coordinator of the Cultural Studies research group. He obtained a D.Phil at Oxford in 18th-century literature and was Munby Fellow in Bibliography at Cambridge University. He is now Director of the Doctoral Program in Cultural Studies. He was also president of the Portuguese Anglo-American Studies Association. He now teaches film, literary and cultural disciplines and publishes in these areas. Publications include collections on *Europe: Fact and Fictions* (2003) and *Stereotyping* (2005). He has edited a volume on *Television, Aesthetics and Reality* (2007) and another on *Success and Failure* (2009). Recent works include edited books on *Identity and Cultural Exchange in Travel and Tourism* (2015), *Personal Narratives, Peripheral Theatres: Essays on the Great War (1914-18)* and *Body and Text: Cultural Transformations in New Media Environments* (2019).

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## **“Social media and the Construction of the Self: Self-Representational Photography at the British Museum”**

**Charlotte Simpson, Jonathan Hale and Laura Hanks, University of Nottingham**

Historically, personal photography wasn't allowed in museums, but today, visitors armed with smartphones share their experiences alongside images of museum artefacts and spaces online. Museum policies regarding personal photography have shifted dramatically, but there remains an element of 'moral panic' whenever someone is seen taking a selfie. These images combine the communicative nature of a person with the cultural context of their environment. They are semiotic materials; they associate person, space and object, and once shared online, are understood alongside captions and 'tags'.

The British Museum case-study explores the methods and motivations behind this communication via the museum selfie. A random sample of selfies shared to Instagram during a 7-day period at the Museum were analysed using grounded theory, with Barthes' ideas of connotation and denotation applied to open-up and assess their significance. Analysis considers how these photographs, captured at a national museum, may contribute to the development and presentation of an individualised sense of self. This is supplemented with evidence from museum policy, revealing shifting attitudes towards personal photography.

Research shows that visitors use a variety of tactics to communicate personalised messages, inscribing notions of authenticity and experiential narrative, while projecting images of both the self and the museum.

**Charlotte Simpson** is a PhD student in the Architecture, Culture and Tectonics research group at the University of Nottingham, and a design studio tutor and lecturer at Nottingham Trent University. Charlotte's PhD thesis explores visual communication, the self, and the museum, using a case study to explore the use of postcards and social media by museum visitors.

**Jonathan Hale** is an architect and Professor of Architectural Theory at the University of Nottingham. He holds a PhD from Nottingham and an MSc from the University of Pennsylvania. Publications include *The Future of Museum and Gallery Design* (Routledge 2018), *Merleau-Ponty for Architects* (Routledge 2017), and *Rethinking Technology: A Reader in Architectural Theory* (Routledge 2007). He was founding Chair of the AHRA.

**Laura Hanks** is Associate Professor in the Department of Architecture and Built Environment at the University of Nottingham, where she teaches across the undergraduate and postgraduate programmes. Her research interests include contemporary museum design, the architectural expression of identities and issues of narrative place making. She has published chapters in *Architecture and the Canadian Fabric* (UBC Press, 2012), *The Future of Museum and Gallery Design* (Routledge, 2018) and *Museum Making: Narratives, Architectures, Exhibitions* (Routledge, 2012), which she also co-edited. Notable among her other publications are *Museum Builders II* (John Wiley and Sons, 2004) and *New Museum Design* (Routledge, 2021).

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## **“War in Vogue: Militarized Bodies and the War on Terror”**

**Louisa Rogers, Northumbria University**

The Global War on Terror ushered in an age in which Anglo-American soldiers gained easy access to participatory digital technologies and as a result, new visual cultures were fostered in the barracks. These convivial and colloquial vernacular forms display bodies at play and at rest; these scenes are often at odds with their dangerous surroundings. Fashion imagery, with its insistence on the body as a site of symbolic meaning, is a logical but provocative and critically underexplored medium for the consideration of militarized themes; particularly where it subverts the expectation of the infallible and technologically enhanced soldiered body. This case study focuses on a textual analysis of Steven Meisel's 2007 editorial shoot 'Make Love Not War' for *Vogue Italia*, which employs convergent representational tropes of the soldiered body to expose Western hypocrisies and contribute to a dissenting view of the Global War on Terror that threatens the dominant American narrative. We have entered an age of 'full spectrum dominance' warfare and global consumer culture; so, the new logic of convergent media forms dictates that war is now also challenged, not just celebrated, through the spectacular optics of fashion photography.

**Louisa Rogers** is a lecturer in Fashion Communication whose interest in conflict studies has guided her research area towards the role of visuality in conflict, contemporary digital cultures and subcultural trends. She is currently examining the visual rhetoric of the Global War on Terror in fashion media with a focus on narratives of militarized femininity, surveillance and the American empire. She is a founding committee member of Colour Collective UK, a not-for-profit organisation that promotes colour education through multidisciplinary workshops and lectures.

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**“Fascination and Contradictions of Photography”**  
**Vítor Oliveira Jorge**, IHC-FCSH, University of Lisbon

Photography is one of the ways we have to fight against the decadence and death that time inevitably brings to everything human, and to each of us as individuals. Its discovery and now its generalisation through the digital system, with the possibility of being produced instantaneously through the most different means, and laboratorially transformed, creates infinite possibilities of reality. It has implications in all areas of human life. It also corresponds to a democratisation of plastic artistic expression, as it allows a cultivated person to produce works of aesthetic value from a set of relatively easy-to-obtain means. In this sense, in the society of spectacle in which we live (G. Debord) and in the proliferating world of images in which we are immersed as compulsive consumers of what we see on screens, photography is central, whether at an amateur or professional level. More than denoting realities, photography creates, like other art forms, new realities, which at the same time are fleeting, impossible to fix by the retina, but which also remain, in the photo, imprisoned forever and ever. It is in this sense that it is a contradictory activity, since it stagnates and "kills" what it records, but at the same time makes the fleeting instant live, endure. Photography corresponds to a scopic drive, to a compulsive desire to see, which is at the same time a reason for pleasure and disillusionment. Because we always want to see more, jouissance is never complete, by definition, because it only ends with death.

**Vítor Oliveira Jorge** has a degree in History from the Faculty of Arts of Lisbon and a PhD in Archaeology and Prehistory from the Faculty of Arts of Porto, where he taught between 1974 and 2011, and has been a full professor since 1990. Retired since June 2011, he is currently an integrated researcher at the Institute of Contemporary History, FCSH-UNL, since January 2015. Archaeologist, poet, essayist, he has published a vast interdisciplinary and transdisciplinary bibliography. In photography, he is only a committed amateur.

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**"Digital Spaces, Creative Machines and Vigilant Humans"**  
**Romi Mikulinsky**, Bezalel Academy of Arts and Design, Jerusalem

This lecture will address the tectonic shift that emerging technologies advance in and for the creative industries (technologies like the generative AI, Metaverse and Web3.0)

I shall begin with a short overview of dominant trends and recent technological breakthroughs that have been popularized by artists and creatives. This will be followed by a series of examples from image-centered arts, fashion and architecture. I shall then present some of the dilemmas, questions and promises that virtual worlds and digital interactions can offer to the creative industries.

Drawing on notions stemming from counter-culture ideology and digital utopianism – and knowing all we now know today - I will try to outline what the creative class can be optimistic about? How can creativity and co-creation be remodeled and reconfigured given the new techno-social circumstances and platforms' affordances?

Romi Mikulinsky is the head of the Master of Design (M.Des) program in Industrial Design and a senior lecturer at the Bezalel Academy of Arts and Design in Jerusalem. Her dissertation at the University of Toronto's English dept. was dedicated to photography, memory, and trauma in literature and film. Dr. Mikulinsky researches and lectures about digital and counter-culture, algorithmic art, as well as design-led innovation. Since 2018 she is leading the collaboration with the Design Lab (DLX) at the University of Tokyo and since 2019 spearheads Bezalel's smart mobility collaboration with UTokyo Labs.

She has over 20 years of experience in Israeli and International industry: she has worked with various start-up companies and media websites, corporations and municipalities (Jerusalem, Tel Aviv, Haifa, Holon) on implementing technological innovation across the organization and has international experience in leading design and innovation workshops (Australia, Japan, and in several countries across Europe). She served as the Director of The Shpilman Institute for Photography and worked with various art museums in Israel.

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**“Layering and Surfacing: Enhanced Photography with Smart Glasses”**  
Tristan Thielmann, University of Siegen

The new generation of smart glasses, as promised by Alphabet, Apple and Meta, represents a paradigm shift in the stabilization of our world view. The understanding of photography changes with augmented reality glasses, as any surface can become a touchscreen. Terrains and surfaces are not only informationally and visually enriched, the new smart glasses also provide the opportunity of navigating both in geospace and on surfaces between contents. According to the technological promise that is being made, the environment is turned into an interactive surface by the numerous sensors that are integrated into the data glasses. However, although augmented reality navigation using smart glasses appear at first glance to be something completely new, they are in fact based on a very old cultural technique. Virtual travel through pre-recorded spaces can look back at least to the year 1905, when the first attempt at capturing residential streets of select routes in photographs took place. The idea was to make them available as ‘photo-auto guides’, with superimposed textual and pictographic route instructions. The navigation instructions were layered within a series of photographs, as if arrows had been drawn in the dust of the streets. The object of this paper is photography that is turned into layered operative imagery through inscriptions. The historic and contemporary media-praxeological investigation that is presented demonstrates how we are dealing with a ‘superficial photography’, that turns everything that surrounds us into a surface we can communicate with.

**Tristan Thielmann** is Professor of Science, Technology and Media Studies at the University of Siegen in Germany. He is vice director of the Collaborative Research Center “Media of Cooperation” and principal investigator of the research projects “Navigation in Online/Offline Spaces” and “Media of Praxeology”, funded by the German Research Foundation. In 2008 he became a Visiting Fellow of the Software Studies Initiative at the University of California San Diego, in 2011/12 Tristan was a Visiting Fellow of MIT’s Comparative Media Studies Program, and in 2018 he was elected as an Associate Fellow of the Royal Institute of Navigation. His cross-disciplinary research explores the aesthetics, ethnomethods, histories and techniques of moving and unmoving images.

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**“Cruising with a camera: photography, snapshot albums and interwar Mediterranean travel”**  
Gráinne Goodwin, Leeds Beckett University

‘An album of holiday snapshots’ professed a 1920 Kodak advertisement ‘means far more to you than a mere collection of pleasing little pictures. Every time you turn over its pages you are carried back to sunshine and happiness.’ While the emergence of mass tourism and the burgeoning of vernacular photography have long been aligned (Bourdieu, 1965, Urry, 1990; Sontag, 2002; Gordon, 2020), much less scholarly attention has been lavished on holiday albums as home-made visual and material archives prolonging vacation ‘sunshine and happiness’. This paper examines how photography and cruising became increasingly imbricated in the 1920s and 1930s and the extent to which the snapshot album functioned as a post-holiday work of personal curatorship. Drawing upon found snapshot albums of interwar Mediterranean cruises, it considers how place, mobility and social identity were captured photographically and examines how the cruise experience was visually narrativized as an act of self-fashioning. By analysing the presentational form of the albums as well as their content, the paper explores how in an age before image hosting, digital effects and filters the sequencing, captioning, physical editing, and arrangement of photographs memorialized the Mediterranean cruise holiday as more than a ‘mere collection of pleasing little pictures.’

**Gráinne Goodwin** is Senior Lecture in Wider World History and Course Director for historical interdisciplinary degrees at Leeds Beckett University. Her research and teaching centre on histories of empire, cultural encounter, and travel. She is currently finishing a monograph for Manchester University Press on travel modernities and the pioneering Victorian Murray Handbook for Travellers series, which situates the guidebook at the intersection of Book History, studies in travel writing and emergent nineteenth-century tourism. This conference proposal represents the first stages of her next project on vernacular travel photography, tourist behaviours and visual self-presentation in twentieth-century British holiday albums.

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**“The Power of Visualization: How photography impacts the perception of natural catastrophes and ecological disasters”**

**Ana Margarida Silva**, Centre for Intercultural Studies, P.PORTO

Photography has a profound impact on the perception of natural catastrophes and ecological disasters. It serves as a powerful tool for documenting and raising awareness about these events, influencing public opinion, and driving action towards conservation and mitigation efforts. Photographers have reflected about the topic of climate change in an effort to raise awareness, as this has become one of the biggest humanitarian issues of the 21st century. In this way, they are also aligning with the United Nations Sustainable Development Goal to inspire Climate Action.

This communication focuses on the different ways in which photography impacts the perception of natural catastrophes and ecological disasters. Particularly, how it helps creating an emotional connection, how it helps promoting awareness and education and how it helps spreading information and news. We can say that photography, in this particular case the type of photography being explored, does more than simply fascinate and influence its audience. It has the ability to amplify the understanding and response to natural catastrophes and ecological disasters, fostering a collective effort towards a more sustainable future.

**Ana Margarida Silva** has a degree in Modern Languages from the Faculty of Arts and Humanities – University of Coimbra and completed a Master’s Degree in Intercultural Studies for Business at ISCAP-P.Porto. In 2021, she became a researcher at the Centre for Intercultural Studies (CEI-ISCAP-P.PORTO), collaborating with the StreetArtCEI, ENDING, Augmented Assessment and SciArt projects. Her research interests involve street art, cultural and creative industries, rural and mountain tourism, social development as well as social innovation and sociocultural entrepreneurship. In 2023, she became a researcher in the Cost Action CA21125 - A European forum for revitalisation of marginalised mountain areas (MARGISTAR). She is currently a PhD student in Cultural Studies: Memory, Identity, Territory and Language at the University of Santiago de Compostela, Spain.

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**“What if: Images and Worldmaking in the Era of AI and Metaverse”**  
**Sara Pascoal and Rosa Mesquita**, Centre for Intercultural Studies, P.PORTO

This essay explores the intersection between images, worldmaking, and the emergence of artificial intelligence and the metaverse. Drawing on Nelson Goodman's philosophical insights, the paper contends that the creation of images and the construction of worlds are inextricably linked, as images shape our understanding of the world around us. Furthermore, the paper contends that the rise of AI and the metaverse has created new opportunities for worldmaking, as these technologies enable us to create and inhabit virtual worlds that are becoming increasingly indistinguishable from reality.

The essay starts by examining Goodman's theory of symbol systems, which emphasises the importance of conventions and contexts in determining image meaning. The images produced by AI or the metaverse are then examined using a more comprehensive theoretical framework, ranging from Barthes to Didi Huberman, and exploring the way these technologies are upending traditional notions of representation and reality, as well as which ruins they leave behind.

The essay concludes by arguing that the emergence of AI's generated images and the metaverse is altering our connection to images and ways of worldmaking and that Nelson Goodman's findings serve as a useful starting point for investigating the philosophical, cultural, and ethical implications of this shift. The study attempts to contribute to a larger discussion on the place and view of humanity as *Angelus Novus*, in an increasingly virtual and mediated world.

**Sara Cerqueira Pascoal** is an Associate Professor at the Polytechnic Institute of Porto (ISCAP- P.Porto), Portugal, since 1997, where she teaches Rhetoric, Semiotics and Portuguese for Foreigners. She has an undergraduate degree in Modern Languages and Literatures, a Master's degree in Portuguese Culture and a PHD in Romanic Literatures and Cultures. She is a researcher and member of the Scientific Board of the Centre for Intercultural Studies of ISCAP, Porto Polytechnic. Her research interests range from Literary Geography and Geocriticism, Visual Rhetoric, Semiotics, Intercultural Communication and Portuguese Culture.

**Rosa Maria Mesquita** has a Ph.D. in Romanic Literatures and Cultures - speciality of Portuguese Literature, from the Faculdade de Letras da Universidade do Porto. At the Instituto de Contabilidade e Administração do Porto (ISCAP), she has taught the subjects of Theory of Communication and Textual Practices I and II and Theory of Argumentation and Techniques of Expression I and II. Her research interests are in 20th and 21st century portuguese poetry and its relations with other arts, namely cinema and painting, she worked on Manuel Gusmão's *Migrações do Fogo*, articulating the poetic word with an implicit/explicit ecphrastic aspect. She has been developing a research work in the areas of creative writing and digital cultures.

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## **"Looking at others who look. Symbols and meanings in the photographic imagery made by refugees"**

**Cristina Santinho, CRIA-ISCTE, IUL**

Lévi Strauss: *"What we produce in images, we carry in our thoughts"*.

I intend to present some preliminary results of the research project I am currently developing, which crosses anthropology and photography around the theme "refugees". The goal is to identify cultural and identity expressions, as well as the "place of speech" of people in refuge situation in Portugal, through the analysis of photographs produced by themselves. Until now, the projected image of "refugees", both in political, social, and even academic contexts is, in general, corresponding to people consigned to homogeneous categories, dependent on welfare and humanitarian policies and institutions, invisibilized, without autonomy, and in constant social suffering.

There are, however, aspects that have not been explored and which can contribute to the collaborative construction of other images of people in refuge through the production and use of photographs. How do they choose to represent themselves and other people? What "places" do they seek to talk about themselves? What are their priorities? What is their worldview? What emotions do they want to express? We start from the hypothesis that, through photography, they subjectively and politically assume their worldviews, their life choices, and not the vision imposed by others.

Starting from the photos previously analyzed in the social networks, and based on the parallel fieldwork with these people, we can find several representational categories, such as: pride and self-esteem; family and idea of future; c) professional success; religious identity, among many other possibilities.

**Cristina Santinho** is anthropologist, with a PhD also in Anthropology. She is a senior researcher at the Centre for Research in Anthropology (CRIA) and a lecturer at ISCTE-LLCT. Her areas of specialization are Refugees and Asylum Seekers, in Portugal, Human Rights, Diversities, Mobilities. She coordinates several projects, namely the project *Living in a Different Culture* which aimed at the integration of refugees in Higher Education in Portugal.

Currently, she is developing a project on the intersections between anthropology and photography, focusing on the uses of photography made by refugees in Portugal.

She participates as a researcher and consultant in several scientific projects, funded by FCT, related to the inclusion of refugees (UNL-FCSH; ISCTE-CIES). She is responsible for the supervision of several doctoral and master's theses mostly related to people in refugee situations.

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**“Intimacy: queer photography through the lens of Nan Goldin”**  
**Inês Pires, Centre for Intercultural Studies, P.PORTO**

This communication delves into the work of photographer Nan Goldin and aims to divulge its importance on queer and feminist photography and representation. Queer photography is a powerful medium that challenges societal norms, providing a platform for self-expression and representation of LGBTQ+ identities. By documenting the self and the experiences of close others, Nan Goldin can display the struggles and issues of this community. Their work, particularly her renowned project "The Ballad of Sexual Dependency," serves as a pioneering example of raw and intimate queer photography, documenting the lives of herself and her friends. The impact of Goldin's work lies in its ability to humanize and celebrate queer experiences, while challenging heteronormativity and societal stigmas. The communication further explores common themes in queer photography, including identity, body politics, love, desire, and resistance, aiming to emphasize the importance of queer photography in fostering visibility, challenging stereotypes, and promoting inclusivity.

**Inês Pires** is a student of the MA in Intercultural Studies for Business, of Porto Accounting and Business School, ISCAP-P. PORTO. She is a researcher and executive assistant at the Centre for Intercultural Studies (CEI) of the Porto Accounting and Business School (ISCAP- P.Porto).

In the framework of the projects StreetArt CEI, ENDING - Assessing newly arrived migrants' knowledge in Science and Math using augmented teaching material and Augmented Assessment - Assessing newly arrived migrants' knowledge in Science and Math using augmented teaching material, carries out research in the fields of urban art and identities, digital practices and visual culture. Her research interests are street art, art, contemporary art and performance arts, photography, feminism, gender studies, LGBTQ+ issues, and cultural and intercultural studies.

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**“Photographing the ‘good Portuguese people’: The cultural territory of Aveiro in the ROTEP map collection”**

**Clara Sarmiento, Centre for Intercultural Studies, P.PORTO**

The State ideological influence over historical and documentary sources on Portuguese popular culture during the 20th century generated a series of organized discourses that echoed the symbolic and communicational dimensions of the ruling powers and created a narrative-normative-visual cultural territory, still present in many contemporary representations. An example of this ideological representation of the cultural territory, accompanied by laudatory descriptions and suitable images, is the series of 194 tourist maps published by the “Touristic and Economic Guide of Portugal” (ROTEP), between 1938 and 1972, sponsored by the Ministry of National Education and the National Office for Information and Tourism. This paper focuses on the maps that represent the specific cultural territory of Ria de Aveiro, a vast lagoon-estuary of the river Vouga on the west coast of Portugal, and its characteristic ‘moliceiro’ boat. These and other documents shaped the official image of the ‘good Portuguese people’, and conveyed the representations that authorities wanted to perpetuate about popular everyday culture.

**Clara Sarmiento** (PhD and Aggregation in Cultural Studies) is a Full Professor at the Polytechnic University of Porto, where she is the Director of the Centre for Intercultural Studies and of the Masters in Intercultural Studies for Business. Researcher in COST action CA18126 “Writing Urban Places: New Narratives of the European City” and COST Action CA21166 “SHiFT, Social Sciences and Humanities for Transformation and Climate Resilience”. Advisory Board Member in Anthropology and Guest-Editor, Cambridge Scholars Publishing. Founding member of the Portuguese Network for Cultural Studies and of ECREA Women’s Network. Books, chapters, articles, conferences and research projects on Cultural and Intercultural Studies, Ethnography, Feminist and Gender Studies, Culture Applied to Business, Tourism and Development, Graffiti and Street Art.

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**“Watching the Immigrants Party: Carlos Saura’s Tango and the Life of Perla Curio (in Snapshots)”**

**Corina Stan**, Duke University

This presentation is an excerpt from an essay on immigration and photography that interweaves a critical engagement with Vittorio Storaro’s cinematography in Carlos Saura’s musical drama film *Tango* (1998) and

episodes from the life stories of several Argentinian women reconstructed on the basis of a family photo archive. Saura’s audio-visual poem is as much a tribute to tango as it is a meditation on the history of immigration to Argentina and the world of slums and brothels where the tango was born. In counterpoint to Saura’s spectacular tale of masculinity in crisis, violence, and symbolic exchange of women (filmed in stark contrast of light and shadow, dance of silhouetted bodies against vibrantly colored backgrounds, and metacinematic shots of mirrors, cameras, and sets framed by large photographs of the Buenos Aires modern skyline and old streets), I place the black-and-white snapshots from the life of Perla Curio, a Jewish Argentinian woman whose grandmother emigrated to Argentina from Izmir, Turkey at the turn of the century, and who sewed dresses for prostitutes in the brothels of Buenos Aires.

**Corina Stan** is Associate Professor of Comparative Literature at Duke University, USA. She is the co-editor of *The Palgrave Handbook of European Migration in Literature and Culture* (with Charlotte Sussman, forthcoming 2023) and author of *The Art of Distances. Ethical Thinking in Twentieth-Century Literature* (Northwestern University Press, 2018), as well as of essays published in *Comparative Literature Studies*, *Modern Language Notes*, *New German Critique*, *Arcadia*, *Journal of Postcolonial Writing*, *English Studies*, *NOVEL*, *Critical Inquiry*, and others. She also writes for public venues such as *The Point*, *Los Angeles Times*, *Aeon*, *Public Books*, and *Esprit*.

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**“From the camera to the paper: the influence of the Advanced Photo System format in the writing of W.G. Sebald”**

**Andrés Franco Harnache**, Catholic University of Louvain

W.G. Sebald’s works are recognized by different scholars as a keystone of late 20th century photo-literature (Wolff; J.J. Long), confirming W.J.T. Mitchell’s pictorial turn and establishing a long-lasting tradition of transmedia literature in the last two decades. In his works, Sebald used both appropriated images (postcards, maps, and book reproductions) as well as his own photographs to embed them in-between the text. The role of Sebald as a photographer, long minimized as mostly an endeavor of image collecting, has been recently vindicated by scholars such as Clive Scott and Nick Warr, giving a different light to the interaction of word and image in his works. Besides being extensive in Sebald’s creative process, his relationship to photography evolved over time, allowing Sebald to not only be more assertive with his photo-literature techniques, but also to assume and affirm his knowledge as a photographer. Using Vilém Flusser’s concepts of ‘apparatus’ and of gestures of photographing and writing, and understanding that cameras are programmed apparatuses which mediate how we perceive, think and write about the world; this paper aims to establish the influence of Sebald’s photographic practice in his writing, analyzing the implications, in terms of form and content, of changing from 35mm to the Advanced Photo System (APS) format in the mid-1990s. To achieve these aims, this paper will conduct a close reading of *The Rings of Saturn* [*Die Ringe des Saturn* (1995)] and *Austerlitz* (2001), comparing their respective photographic archival material to establish how the technical capabilities of the new medium allowed Sebald to evolve in his photographic practice and to foster some of the critical themes developed in *Austerlitz*.

**Andrés Franco Harnache** is a PhD Fellow in Comparative Literature at UCLouvain (Belgium) under the supervision of Anne Reverseau. He is part of the research group HANDLING (<https://sites.uclouvain.be/handling/>). His research focuses on the influence of the photographic apparatus in contemporary Francophone, Hispanic and Anglophone literature.



His most recent publications, “Barthes (spectateur) et Guibert (opérateur) : Des gestes photographiques comme gestes d’écriture chez l’écrivain photographe”, *Textimage* (2023) and “Mostrar, no decir: The Influence and Resistance of Workshop poetics on the Hispanic Literary Field” in the volume *Writing Manuals for the Masses: The Rise of the Literary Advice Industry from Quill to Keyboard* (2021), further illustrates some of his research themes.

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**“Multiple Dorian Grays: Yinka Shonibare Photographical Take on Oscar Wilde’s Only Novel”**  
**Rita Barroso**, Faculty of Arts and Humanities, University of Porto

Oscar Wilde’s *The Picture of Dorian Gray* (1890) is one of the cornerstones of Victorian literature. This paper intends to reflect on Yinka Shonibare’s transmedial work, titled *Dorian Gray* (2001), compiled in eleven black and white photographs depicting himself as Dorian. The pillars of such work go back not only to the novel itself, but also to Albert Lewin’s film adaptation of the former- *The Picture of Dorian Gray* (1945). As such, and having the photographic pieces as the main focus, a reflexion will be conducted in order to understand in what ways the vision of the authors changed the already shifting nature of Wilde’s main character and how referred mutations were impacted by their context of creation, as well as how they may have influenced the reception of the literary work and Dorian himself and vice-versa. It also aims to think about the significance that fuels such transformations, along with reflecting on the contemporaneity of reimagining this idealized perfect persona as something very distant from Wilde’s depiction, crystalized by an art that, in the nineteenth century, was gaining popularity but was yet far from assuming the lead role as the key media to represent one’s external aspect.

**Rita Barroso** was born in 2001, in the city of Lordelo, Porto’s district. She concluded her History bachelor’s degree in September 2022, with an overall classification of 18/20 values. Nowadays, she is coursing a master’s degree in Literary, Cultural and Interarts Studies in the same faculty of her last degree- Faculty of Arts and Humanities of University of Porto.

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**“Architecture, photography and creativity in the age of Artificial Intelligence”**  
**Carlos Machado e Moura**, Faculty of Architecture, University of Porto

**Via Zoom:**

<https://videoconf-colibri.zoom.us/j/95157047774?pwd=WjBzRTdRSVFzdDhvTTRYWUJoTXVQdz09>

**Carlos Machado e Moura** is an architect (FAUP, 2006), postgraduate in Architectural Heritage (CEAPA-FAUP, 2013), PhD candidate (PDA-FAUP/FCT, 2015) and integrated researcher at the University of Porto (CEAU-FAUP). He currently teaches history and theory of architecture at the University of Porto (FAUP) and the University of Minho (EAAD) and is deputy editor-in-chief of *J–A Jornal Arquitectos* (2022-24). Carlos is also a working group leader at COST Action 18126, *Writing Urban Places*, a researcher of the project (EU)ROPA *Rise of Portuguese Architecture* (CES-UC), and the author of books like *Building Views* (Circo de Ideias, 2017) and *Casas Quinhentistas de Castelo Branco* (CMCB/Argumentum, 2008). Alongside his practice as an architect with MAVAA, Carlos co-organised several initiatives about Drawing and was assistant curator of the “Physics of Portuguese Heritage” exhibition (DGPC, 2018-19) and *Open House Porto 2016*. His work has received several awards and recognitions, including *Premio Architettura Toscana 2022*, *Prémio Távora 2020*, an honourable mention of *Premio Architetto Italiano 2020* and the award of merit of *AZ Awards 2019*.

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