

DOCUMENTARY AT A DISTANCE

ARCHIVE TECHNOLOGY AND FICTION

The Association for Photography in Higher Education Annual Summer
Conference 11-13 July 2018

Hosted by University of South Wales, Cardiff

Atrium Building, 86-88 Adam Street, Cardiff, CF24 2FN

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WELCOME

We are delighted to be hosted by the University of South Wales for the 2018 APHE Conference and look forward to meeting colleagues in the City of Cardiff for what will be a fascinating event over the next few days. We are also delighted to welcome Terri Warpinski to the conference, as the Honoured Educator, continuing the partnership with our American cousins the Society for Photographic Educators (SPE). As part of this year's event here in Wales we will once again be holding the annual APHIES, in the form of the quick-fire Pecha Kuchas. This important opportunity to hear about teaching innovations from members is also an opportunity for the winner to then be supported in attending the SPE Annual Conference next March, where they can deliver a paper to a network of American Educators. We are indebted again to Bloomsbury Publishing who are supporting the APHIES, offering £100 worth of books from their catalogue, to the winner. Whilst we're on thanks, please enjoy the complimentary copy of the Royal Photographic Society journal which the RPS have very kindly donated again this year. And by the time you read this welcome, Offspring Photomeet will have taken place, with three students from member institutions having been given the opportunity to undertake a portfolio review in London, with expert input from a range of significant industry representatives. Thank you to Frede and Mimi for their continued support of this.

As a newly constituted Executive this has been an interesting, and somewhat challenging, time. 'You have set the bar of expectation very high for our incoming executive committee and we wish them the best of luck with the adventures that lie ahead.' This last line from the outgoing Executive members' programme welcome last year rings loud in our ears! Since the last conference we have continued our involvement with the Council for Higher Education in Art and Design (CHEAD) through Subject Association representation at the Higher Education Art & Design Trust (HEAD) meetings in London and at the CHEAD Annual Conference – ironically held in Cardiff earlier this year. It's clearly the place to be. Without wishing to state the obvious, Arts education faces many challenges, and this involvement with CHEAD and the HEAD Trust are important opportunities through which we can help shape a voice to government.

We are also looking to develop the Pathshala link, discussed last year, and we are making contact with a newly formed European network of photographic educators emerging from colleagues in France and Spain - so watch out for more news on exciting international developments in the year ahead.

Enjoy the conference - and we look forward to catching up with you all over the course of the next few days.

Simon, Liam, Assunta and Andrew
APHE Executive Committee

INTRODUCTION

Documentary holds a privileged position in relation to history and claims of truthfulness. But what does documentary mean in relation to our Post Truth era, when appeals to emotion and personal beliefs are more persuasive than facts?

The discourse of documentary has been dominated by assumptions of neutrality, objectivity and sobriety and a sidelining of the subjective, fictional, and imaginative. But it seems increasingly difficult to now uphold the view that documentary simply shows things how they are. There is no unmediated record.

Reflecting upon the ways in which events need to be put into stories to be understood, Jacques Rancière has claimed that “The real must be fictionalized in order to be thought”. In contemporary documentary the distance or gap between the real and the imaginary allows for a more productive engagement from the spectator. More than ever before in a Post Truth environment we are asked to confront our presuppositions and engage in conflicting narratives.

Conference Organising Committee
European Centre for Documentary Research
Chaired by Lisa Barnard, Reader in Photography.

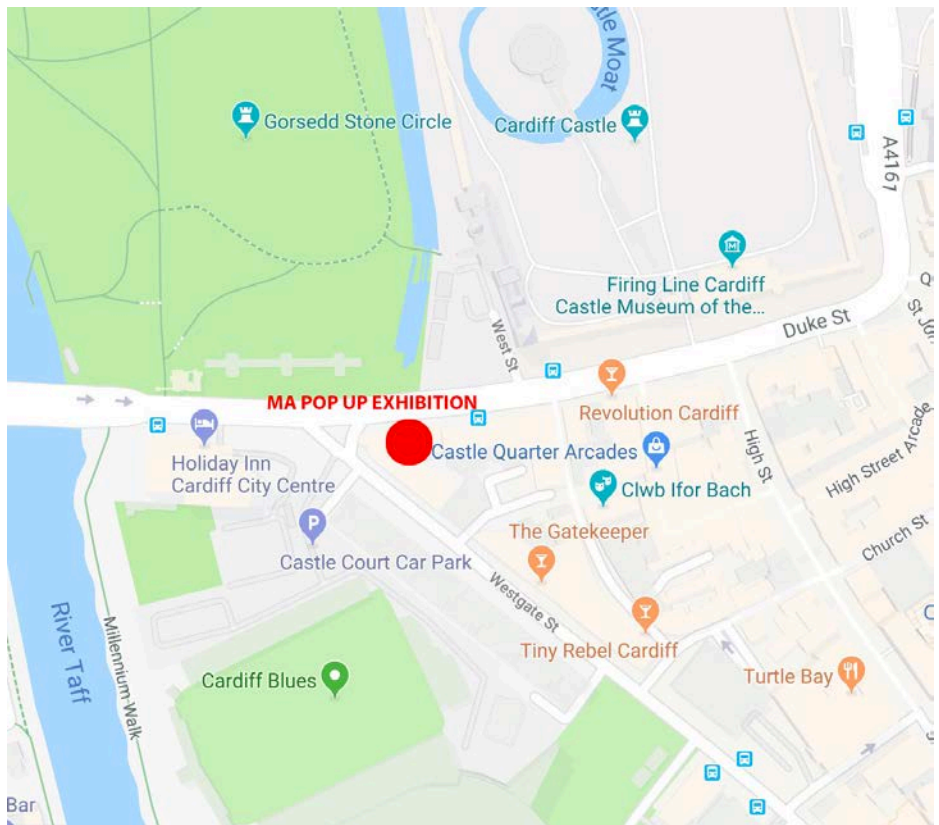
PROGRAMME

Wednesday 11th July

5.30pm-6.30pm Early registration available in reception at conference venue.

CONFERENCE VENUE Atrium Building, University of South Wales, 86-88 Adam Street, Cardiff, CF24 2FN

6.00pm-10.00pm Drinks Reception- MA Documentary Photography 'pop-up' exhibition, Ffotogallery, Castle Street, Cardiff City Centre CF10 1SZ



PROGRAMME

Thursday 12th July

9.00am Registration, coffee, tea & pastries (Atrium Building)

9.30am Welcome from organisers

9.45am SESSION 1- ARCHIVES (Dr Eileen Little, Chair)

Charles Fox- *'Found Cambodia'- Archiving the visual vernacular of post-conflict.*

Julie Cook- *The E.L.S.C. files*

10.45 am Coffee and Tea

11.15 am Alejandro Acin and Isaac Bleasa- *Alone with Empire*

Daniel Blaufuks- *The Territory of Memory*

Panel discussion

1.00pm Lunch and APHE AGM (Members) (In Lecture Theatre)

continued overleaf

PROGRAMME

Thursday 12th July (continued)

- 2.00pm SESSION 2- FICTIONS (Professor Mark Durden, Chair)
- Edgar Martins- *What Photography has in Common with an Empty Vase*
- Dawn Woolley- *Selfies, Advertising, and the Integrated Spectacle*
- Mark Durden- *Seeing Beyond the Surface: Luigi Ghirri's "Photodismontages"*
- Panel discussion
- 4.00pm Coffee and Tea
- 4.30pm APHIES- Teaching Awards (Pecha Kucha presentations)
- 5.15pm SPE Honoured Speaker- Terri Warpinski
- 6.00pm APHIES results
- 8.00pm Evening Event- Dinner at Mint and Mustard, Cardiff
- 134 Whitchurch Rd, Cardiff CF14 3LZ
 mintandmustard.com
 Approx 40 mins walk from USW Atrium or 25mins bus
- Dragon Taxis - 02920 333333
 Premier Taxis - 02920 555555

PROGRAMME

Friday 13th July

- 10.00am SESSION 3-TECHNOLGIES (Lisa Barnard, Chair)
- Simon Menner- *Conflicts and Perception*
- Daniel C. Blight- *Incoming: Photography, Technology, Whiteness*
- 11.00am Coffee and Tea
- 11.20am Alex Beldea- *Digital Intifada*
- Lisa Barnard- *The Canary and The Hammer*
- Panel discussion
- 1.00pm Lunch at USW & Tour of Photography Department
- 2.15pm Tour of 'Women in Focus' Exhibition, National Museum Wales,
 Park Place, Cardiff with Bronwen Colquhoun, Senior Curator
 Photography
- 3.00pm End

PAPERS

Charles Fox- *'Found Cambodia': Archiving the visual vernacular of post-conflict.*

It has been over thirty years since the end of the Khmer Rouge regime, which resulted in the deaths of an estimated two million people. 'Found Cambodia' is an online platform which houses visual vernacular of pre- and post-Khmer Rouge Cambodia (www.foundcambodia.com). The project forms part of a long-term investigation by photographer Charles Fox into post-conflict Cambodia, and the transformations of the Cambodian society after 1979.

'Found Cambodia' was formed as a reaction to the notion of the 'closed archive', and it expresses the need to discuss historical issues visually when dealing with post-conflict. In addition, the project deals with the photographer's own frustration when working with documentary photography in the representation of post-conflict subjects. 'Found Cambodia' is an ever-growing and morphing platform, which embodies a constant process of investigation and re-categorisation of images. Its aim is to understand the human aspect of narrative through the collection of memories and visual vernacular. Most importantly, the platform seeks to develop an understanding of the proximity through which we might be able to approach key historical events through their multifaceted documentation. The project's website allows individuals to engage with their own questioning and interpretations, and it also serves as a point of visual reflection for photographer Charles Fox himself.

Biography: Charles Fox is a British-born photographer, currently dividing his time between the UK and Cambodia, where he has been working since 2005. His long-term projects are focusing on the legacy of conflict and colonialism, looking at its multiple manifestations and how the present is affected by the rulings and actions of the past. His work has received wide international publicity, on the BBC, The Sunday Times, GEO Germany, The National Geographic, Time Magazine, The Washington Post and WIRED, amongst others. Charles lectures in Photography at Nottingham Trent University.

PAPERS

Julie Cook- *The E.L.S.C. FILES*

The E.L.S.C. FILES is a collaborative project by photographic artist Julie Cook with the East London Stripper Collective. It evidences the activism of a group of six women, juxtaposing the language of photographic portraiture with performance set within an East London warehouse awaiting demolition alongside other ephemera. The files challenge the notion of 'progress' in many ways. The content includes not just portraiture, but evidence of activism via social media. The documentary files present this work in a series of folders that play with the idea of the traditional, institutional, paper record keeping, perhaps with sinister overtones. The information is collected and presented alongside other more publicly available information and promotional material.

The aim of the collective is to challenge stigma and stereotypes that are linked to the industry and also question the changing conditions of work and closure of historic work environments.

The collaboration between documentary subject and artist results in a layered offering to the reader, who is asked to consider this collected evidence for themselves. It also aims to position the collective members as active participants in the presentation of themselves; a narrative of activism.

Biography: Julie Cook (b.St Albans, Herts) lives and works in London and is an artist whose work is photography based. Tutored by Rotimi Fani-Kahode in East London and introduced to issues around the body and sexuality, for over 20 years Julie Cook has engaged with the issue of voyeurism within personal and public spaces of the city. A lot of her work has been collaborative; with the subjects themselves and often with her partner, Paul Davies, an architect.

Julie Cook is currently working as a Senior Lecturer in Photography at University of East London. She has also lectured at the Bauhaus Weimar; Berlin Technical University; University of Nevada, Las Vegas; Doomed Gallery, London; Canterbury Christchurch University; University of Hertfordshire, South Bank University, London; Slade School of Art Gallery, London and was part of the ICA symposium on ErotICA.

PAPERS

Alejandro Acin & Isaac Blease- *Alone with Empire*

The British Empire and Commonwealth collection (BECC), held at Bristol Archives, contains over 500,000 photographs, and 2000 films. The material was originally accrued by the British Empire and Commonwealth Museum over a 25-year collecting period, which ended in a police investigation following the illegal deaccessioning of museum objects. Within our presentation, we will introduce the context of this collection, and discuss how we have approached the material and its associated legacies in preparation for our upcoming exhibition *Alone with Empire*.

Within our research, we look at how photography and film have played a role in the simplified historical representations of the British Empire.

The mainstream depictions of imperial Britain often focus on the successes of empire, rather than the chaos and damage it also caused. How then can we as artists subvert these established narratives, without taking on the same overbearing position as the editors of history, and taking the righteous position of historical narrators. We are doing this by alleviating authorship, and allowing a digital programme to randomly select fragments from the entire BEC collection, to consistently assemble unique sequences, that will be recorded and form our own project archive. By not involving the artists in the editing process the archive as a machine will be left to unravel in front of individuals who have opted in for an immersive historical experience.

Biography: Alejandro Acin is creative producer based in the United Kingdom. Founder director of IC-Visual Lab, Bristol. His interest in visual archives has led him to work with important collections such as Historical Photographs of China, Bristol Industrial and Maritime archive and most recently in an artistic commission using material from the British Empire & Commonwealth Collection entitled *Alone with Empire* in collaboration with Isaac Blease.

Isaac Blease is a photographer based in the United Kingdom. He graduated in Documentary Photography at the University of South Wales in 2015, and completed an MA in Curatorial Practice at the University of the West of England in 2017. His most recent work, *Charaxes Imperialis*, revolves around the African butterfly collection bequeathed to him by his Grandfather, through which a complex visual study into British colonial rule unravels. The project was shortlisted for the Jerwood/Photoworks award, and was the winner of the Deutsch Bank DBACE award for Art and Photography in 2017.

PAPERS

Daniel Blaufuks- *The Territory of Memory*

This presentation will consider different uses of archival material in my own artistic production, namely through the series Album, Terezín, All the Memory of the World, Part One and Attempting Exhaustion.

Biography: Daniel Blaufuks has been working on the relation between photography and literature, through works like *My Tangier* with the writer Paul Bowles. More recently, *Collected Short Stories* displays several photographic diptychs in a kind of “snapshot prose”, a speech based on visual fragments that give indication of private stories on their way to become public. The relation between public and private has been one of the constant interrogations in his work. He has been showing widely and works mainly in photography and video, presenting his work through books, installations and films. His documentary *Under Strange Skies* was shown at the Lincoln Center in New York. Recent exhibitions include: Calouste Gulbenkian Foundation, Lisbon, Palazzo delle Papesse, Siena, LisboaPhoto, Centro Cultural de Belém, Lisbon, Elga Wimmer Gallery, New York, Museu do Chiado, Lisboa, Photoespaña, Madrid, where his book *Under Strange Skies* received the award for Best Photography Book of the Year in the International Category in 2007, the year he received the BES Photo Award as well. He published *Terezín* at Steidl, Göttingen in 2010 and in 2011 he had a solo show at the Museum of Modern Art in Rio de Janeiro and in 2014 at the National Museum of Contemporary Art in Lisbon. In 2017 he was awarded the AICA-MC Award for the exhibitions *Léxico* and *Attempting Exhaustion* in the previous year.

PAPERS

Edgar Martins- *What Photography has in Common with an Empty Vase*

Taking as a starting point a collaboration with HMP Birmingham, its inmates and their relatives, my work will use the social context of incarceration in order to explore the philosophical concept of absence and address a broader consideration of the status of the photograph when questions of visibility, ethics, aesthetics and documentation intersect. From an ontological perspective it will seek answers to the following questions: how does one represent a subject that eludes visualization, that is absent or hidden from view? How does photography address the politics of visibility in an era that privileges transparency but is also skeptical of fact? And what does it mean for photography, in an epistemological, ontological, aesthetic and ethical sense, if it does not identify with the referent but the absence of the referent?

Biography: Edgar Martins was born in Évora (Portugal) but grew up in Macau (China), where he published his first novel entitled “Mãe deixa-me fazer o pino”. In 1996 he moved to the UK, where he completed a BA in Photography and Social Sciences at the University of the Arts, as well as an MA in Photography and Fine Art at the Royal College of Art (London). His work is represented internationally in several high-profile collections, such as those of the V&A (London), the National Media Museum (Bradford, UK), RIBA (London), the Dallas Museum of Art (USA); Fundação Calouste Gulbenkian/Modern Art Centre (Lisbon), Fundação EDP (Lisbon), Fondation Carmignac (Paris), MAST (Italy), amongst others. His first book ‘Black Holes & Other Inconsistencies’ was awarded the Thames & Hudson and RCA Society Book Art Prize A selection of images from this book was also awarded The Jerwood Photography Award in 2003.

Between 2002 and 2018 Martins published 15 separate monographs, which were also received with critical acclaim. These works were exhibited internationally at institutions such as PS1 MoMA (New York), MOPA (San Diego, USA), MACRO (Rome), Laumeier Sculpture Park (St. Louis, USA), Centro Cultural de Belém (Lisbon), Centro de Arte Moderna de Bragança (Bragança, Portugal), Centro Internacional de Arte José de Guimarães (Guimarães, Portugal), Museu do Oriente (Lisbon), Centro de Arte Moderna (Lisbon), MAAT (Lisbon), CIAJG (Guimarães, Portugal), Centro Cultural Hélio Oiticica (Rio de Janeiro), The New Art Gallery Walsall (Walsall, UK), PM Gallery & House (London), The Gallery of Photography (Dublin), Ffotogallery (Penarth, Wales), The Wolverhampton Art Gallery & Museum (UK), Open Eye Gallery (Liverpool).

PAPERS

Dr Dawn Woolley- *Selfies, Advertising, and the Integrated Spectacle*

Contemporary social relations are mediated, and often dominated by online social networks. I have come to view these sites as the contemporary commercial space where commodity culture pervades social existence. Social networking sites are commercial spaces where advertisers buy attention from celebrities to sell products. Celebrity selfies are adverts for lifestyle and body ideals, and the commodities they are paid to promote. In turn, all selfies function as adverts for the social ideals and commodities they present. Selfie producers are also attention economy workers. In selfies the personal and commercial coalesce. This paper will discuss adverts that depict selfie-taking as representations of authenticity, fantasy, and the integrated spectacle.

Biography: Dawn Wooley is a visual artist and research fellow at Leeds Arts University. She completed an MA in Photography (2008) and PhD by project in Fine Art (2017) at the Royal College of Art. Recent exhibitions have included; “Self/Selfie” Ballarat International Foto Biennale, Australia (2017), “Le Féminin” Circulation(s), Arles (2017), and “Basically. Forever” Tokyo Metropolitan Museum of Photography (2014). Solo exhibitions include; “Consumed: Stilled Lives” Ffotogallery, Cardiff (2018), “Visual Pleasure”, Hippolyte Photography Gallery, Helsinki, Finland (2013) and “Visual Pleasure” Vilniaus Fotografijos Galerija. Her forthcoming publication *Consuming the Body: Capitalism, Social Media and Commodification* is due to be published in 2019 by I B Tauris.

PAPERS

Professor Mark Durden- *Seeing Beyond the Surface: Luigi Ghirri's "Photodismontages"*

My paper responds to Luigi Ghirri's exhibition *The Map and the Territory: Photographs from the 1970s*, at the Museum Folkwang, Essen. In particular, I will look at the ways in which his photography offered a distinctive and intelligent engagement with a world transformed by a proliferation of images. Ghirri was a realist, but one who observed the way in which photography was itself a pervasive feature of the world. His photography addressed tensions and contradictions integral to photography's fragile status as an aesthetic medium- both showing us photography's use as a form of kitsch and consumerism and at the same seeking to maintain a certain distance from this realm.

Biography: Mark Durden is a writer and artist. He has written extensively on photography and contemporary art. His 2014 monograph *Photography Today* (Phaidon) has been translated into Spanish, French, Turkish and Chinese. He is currently co-editing *The Routledge Companion to Photography Theory* and researching a monograph on the history of documentary photography. Since 1996, Durden has exhibited nationally and internationally as part of *Common Culture*. With David Campbell, Durden has curated shows on art and consumerism and art and comedy and they are currently preparing a substantial project on art and celebrity. He is currently Professor of Photography at University of South Wales.

PAPERS

Simon Menner- *Conflicts and Perception*

Our perception has become the key battlefield of the 21st century and propaganda seems to be the most important weapon. The Internet enables more people than ever before to become active participants in these struggles. It does not matter, if you are part of a billion Dollar media empire, or just a lonely guy in a basement, as long as you agree to the terms and services of YouTube, Instagram, Facebook and the like, you can try to push your agenda. This avalanche of different narratives can be quite challenging. Copy and paste makes it hard to point to the source of material, norms and rules are constantly broken.

Over the past four or five years, I have focused my attention on Islamist propaganda material online. I have chosen this material, since many of the current developments and struggles are clearly visible. Media today moves fast and so does this kind of material.

This presentation will discuss my artistic approach to this kind of material and some of the issues that could be addressed with this material as a source in relation to our visual culture as a whole. What are some of the moral implications to work with this material? And to what extent is it important for the audience to be confronted by it?

Biography: Simon Menner earned a Diploma and subsequently an MFA from the Universität der Künste Berlin, in both cases as a student of Stan Douglas. He has spent time as a student at the School of the Art Institute Chicago.

Menner has exhibited his work in photography internationally and amongst other venues, participated in solo and group shows in the Museum of Contemporary Photography Chicago, Anchorage Museum, CO Berlin, Museum for Photography Berlin, NRW Forum Düsseldorf, Benaki Museum Athens, Bauhaus Museum Weimar, Galeria Sztuki Współczesnej Krakow and the Biennale de Lubumbashi.

His work was featured widely by the Guardian, Der Spiegel, BBC, New York Times, The Independent, CNN, Frieze, Vice, Wired and many others. He has received a number of stipends and awards, including the Berlin Senate in 2015, a working grant by the German Stiftung Kunstfonds in 2014 and the Presidential Award of the Universität der Künste Berlin in 2007. He is an appointed member of the German Photographic Association.

PAPERS

Daniel C. Blight- *Incoming: Photography, Technology, Whiteness*

Richard Mosse's 2017 multi-channel film work *Incoming* draws attention to some complex issues in considering the relationship between aesthetics, technology and race. Installed in the Barbican's Curve gallery, London, in 2017 as a three-screen projection with accompanying soundtrack, the footage, along with a series of still photographs was shot in locations in Greece, Germany and France key to the way migrants from North Africa and the Middle East are forced to move, or are temporarily camped, by European governments. In a Channel 4 News interview, Mosse compares his project to Picasso's *Guernica* (1937), making an assertion- a recognition of "truth"- for his brand of conceptual documentary practice as a form of humanist art. In doing so, a number of contradictions emerge: is Mosse really showing us the plight of migrant subjects, or indirectly something of his work's own quandary, and by extension, white photography's lack of critical engagement with race? As Victor Burgin writes on the subject of political art: 'There is no need for the western political artist, too often a disaster tourist, to sail the seven seas looking for injustices to denounce.'

Drawing on research from critical whiteness studies, the psychoanalysis of race and the intersections of theories of race and technology, this paper will propose Mosse's work speaks for (as opposed to with or to) migrant subjects of colour, black and brown bodies, and therefore re-centres the artist's own whiteness as socially constructed. If Mosse did not consciously intend to be racist- to make an artwork which puts his white hero complex over the struggles of bodies of colour- what was at work within him? Might we call it the white unconscious? What if, as philosopher George Yancy writes, to be white is to be racist?

Biography: Daniel C. Blight is a writer based in London. He is lecturer in Historical & Critical Studies in Photography, School of Media, University of Brighton; visiting tutor in Critical & Historical Studies, School of Arts & Humanities, Royal College of Art and co-editor of *Loose Associations*, a periodical of new writing on image culture published by The Photographers' Gallery. His writing, which ranges from fiction and poetry to various forms of the essay, has been published by *1000 Words*, *Aperture*, *American Suburb X*, *Foam*, *frieze*, *The Guardian*, *Notes on Metamodernism*, *Philosophy of Photography*, *Photoworks* and *Source*. He has also contributed writing to artist's books, gallery and museum publications in the UK and internationally, including the Art Museum of Estonia; Manchester Art Gallery; MOANA, Perth, Australia and UCL Art Museum.

PAPERS

Alex Beldea- *Digital Intifada*

Independent activist groups and photographers documenting injustices around the world are taking advantage of accessible photographic means and the possibility of the immediate sharing of images. The Middle East, a region affected by recent conflicts and ongoing unrest, has been at the forefront of these new developments. Through photography, activists try to challenge the mass-media agenda and to offer an alternative view.

With the 'Great Return March' in Gaza taking place between April and May 2018, this paper will explore the activity of the 'ActiveStills' photography group through social media and the reportages of Janna Jihad, an 11-year-old independent journalist who, through Facebook videos, exposes the plight of her village, Nabi Saleh (West Bank). These are now more than witnesses and, by using a camera or a mobile phone, they attest the nature of the ongoing unrest, revealing the everyday life and using photography as protest.

Biography: Alex Beldea is a documentary photographer, pursuing his PhD at the University of Huddersfield, where he completed his BA and MA. His research explores new potentials for visual media to impact society in relation to the emerging number of citizen photographers. Alex received Honourable Mentions at the IPA (2014, 2016). 'Valid for Travel' project was featured in the British Journal of Photography and exhibited at the New York Photo Festival (2015). In 2016, he exhibited the project 'Second Home' (Strange and Familiar show, Manchester Art Gallery). In 2017, 'Asma' series was showcased in the Discursive Documents exhibition (Huddersfield Art Gallery). In June 2018, his project 'Us' will be exhibited part of the Revolv Collective, in London, and at the National Museum of Contemporary Art, in Bucharest.

PAPERS

Lisa Barnard- *The Canary and The Hammer*

Despite the powerful impression of reality (imparted by the mechanical registration of a moment of reflected light according to the rules of normal perspective), photographs, in themselves, are fragmentary and incomplete utterances. Allan Sekula, "Reading An Archive: Photography Between Labour and Capitalism" [1983]

Lisa Barnard will present her new project, *The Canary and the Hammer* in its online form. The project as a whole is a response to the financial crisis of 2008 and is an international account, detailing the inherent human reverence of gold and its affair in the ruthless endeavour of progress. Photographed across four years and four continents and on going, the work connects seemingly disparate issues and aesthetics through a mix of stills, moving images and archival materials, sourced from both collections in libraries and online. The 'depository' represents a personal journey through the world of gold and the structure of the story mirrors the complexity of the task of representing the world in these fragmented and troubling times. Barnard looks at the mythologies of its discovery and the mania of the gold-rush, at the brutal world of mining, and at the sexual politics of the industry. She investigates how gold has become an indispensable component in the engineering and electronic industries, and how its application as a key nanomaterial now offers solutions to a range of global health and environmental challenges. .

Biography: Lisa Barnard's photographic practice discusses real events, embracing complex and innovative visual strategies that utilise both traditional documentary techniques with more contemporary and conceptually rigorous forms of representation. Barnard connects her interest in aesthetics, current photographic debates around materiality and the existing political climate.

"Barnard describes herself as a photographic artist, but her work seems un-apologetically political. She pays homage to, and undercuts, the tropes of documentary realism". Sean O Hagan, Guardian Review of 'Chateau Despair'.

Barnard is a Reader in Photography and Programme leader on the MA in Documentary Photography at The University of South Wales. She has two publications both with GOST, *Chateau Despair* and *Hyanas of the Battlefield, Machines in the Garden*. Her new project, *The Canary and the Hammer* will be published by MACK early in 2019.

SPE Honoured Educator 2018

Terri Warpinski- *Death/s/trip: A reflection on bordering and mortality*

Over the last decade my landscape based photographic work has been driven by the conviction that a border is as much a process as it is a physical location- a construction that is a conscious human determination. It is a decision with consequences that extend from the global arena of political and economic power struggles down to the intimate level of individual human lives. The story of border-related death written on the landscape is ongoing, with more nations fortifying borders today than at any other time in history. My current project, *Death[s]trip*, gives voice to these realities through the analog of present day Berlin viewed through the lens of history focusing attention on the 140 victims of the Berlin Wall.

Biography: After 32 years of teaching and administrative service at the University of Oregon, Terri Warpinski is now a Professor Emerita of Art dedicated to a full-time practice as a studio artist. Her creative and scholarly career is distinguished by a Fulbright Fellowship (Israel 2000-2001) and most recently as a recipient of a DAAD Research Grant (2016) to Berlin working with the Stiftung Berliner Mauer as her host institution. She is the recipient of an Individual Artist Fellowship (2014), and two Career Opportunity Grants (2015, 2013) from the Ford Family Foundation and the Oregon Art Commission. She has been awarded artist residencies at Ucross (2000), Playa (2011, 2014) and Caldera (2016). Her work reflects her long-term interest in the traces of human activity embedded in the landscape. Recently completed projects include *Surface Tension: three landscapes of division*; and *Liminal Matter: Fences*, a collaboration with Portland poet Laura Winter. She has been a member of SPE since 1980. She served two terms as the regional chair of the Northwest Region (1986-1990), two terms on the national board of SPE (2000-2008), and two terms as the Chair of the board of directors (2002-2006). In March of this year Warpinski received the award of highest distinction conferred by the Society for Photographic Education at their international conference in Philadelphia as the Honoured Educator of 2018.

THANKS TO OUR PARTNERS



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